

Pua Kanahele 9/15/97 interview at UH Hilo side A

PK: Aloha, I'm Pua, Pualani Kanakaole Kanahele and this is my philosophy or certainly my belief as the way the whole Pele concept should be looked at. And it gives people a wider view of this particular story. Some people look at the Pele legends and saw it as a light story, and that it is. And so that's one perspective of this. Other people look at it as, look at Pele and her clan as a demonic bunch of deities that have been set upon this earth to demolish and destroy. And another group of people may look at the Pele clan as a creative force. So there's many different perspectives to this particular story. I look at it as maybe as some of our kupunas looked at it, that it was all of those things that people now today think of it. It is a very nice story and it is a continuous story. It's one of Hawaii's stories that continues to happen and continues to take place. And as long as we have volcanic eruptions then a movement of magma and a movement of lava and the building up of the island and the whole idea of sulfur in the air, we will always have the story of Pele and it continues. So it is a nice story and it is a story of energies and elemental forces that kind of add. And then the impact upon each other and one overcoming the other and so our kupunas have looked at it, some of them, as a very human form of existence where you have a family who dominates. Some people in the family dominate other people in the family, depending upon what their force is, what their mana is. And then some overcome the others. And they looked at these elements as that kind of interplay, the lava and the ocean, and the lava cutting the ocean, making the ocean smaller and smaller and making the island larger and larger. And then the ocean of course coming back at the build up of this lava and cutting it back. And so it's a nice story and how people get into battles and one overcomes the other and the other side wins and the other side lose kind of thing. I also look at the Pele family and in a very human way as well because it has a lot of values on relationship, how families should treat each other. And it is a clan so you have Pele and you have her brothers and you have her mother and you have her father and, depending upon the version of the story, they have different names for the mother and father. And you have all of these sisters. But there is a hierarchy in the family and there's a great deal of respect for the elder in the family, the elder sibling in the family which is Kamohalii, who is a K_{ne} form. So in many times he is called K_{ne}kamahoalii still having to do with creation. And so there's a lot of respect for him because he is the elder. Like we were taught in our family that the elders, you need to give respect to the elders because the elders will take care of you, they will provide for you whenever the parents are not around. They are like a second parent etc. And so the Pele clan offers this. It offers the relationship between one and another. When we hear of Pele and Hiiakaikapoliopole, Hiiaka of course is the youngest, younger sibling and so she has a great deal of respect for the older sibling which is Pelehonuamea and Pelehonuamea being the older

from Hiiaka takes care of that particular sister. So even in love and in war, these sisters still know their place. Pelehonuamea another part of that relationship, another part of the good story, sends her sister away to go on her journey of life, a journey that helps her gain experiences and look at her strengths and her weaknesses and check her weaknesses as well as check her strengths. And if we look at our own lives and our own family, all of us, individually go on a journey of life. And we go on this journey of life to gain experiences and we learn from our experiences. And we check our weaknesses and we try to overcome the weaknesses so that we'll be a better person for tomorrow. So it's the same kind of story that's going on between the two sisters. But it also gives us a sense of responsibility, where the responsibility lies and also sense of family relationship. And so the story is rich in that particular area. The story also covers many different areas of life.

And so you have the idea of creation and making of new land. And I have also have the idea of what comes first, what comes second, what comes third. New land is Pelehonuamea, the greening of the land is Hiiakaikapoliopole, the mother of the two females is supposed to be Haumea which is mother earth herself. The father is Kanehoalani. This is one version of the story as I said earlier. Other versions of the story you have different mothers and fathers. However they also have the same kind of role. So if you look at the idea of Pelehonuamea as the creator of new land, she's not the creator of all new land but the one that stands above her would then be Haumea or mother earth as the earth herself. And Kanehoalani as the sky and again there's this whole thing of Papa and W_kea, and the meeting of the earth and the sky and when you come dōwn to all these little ecosystems of creation, you come across Pelehonuamea and you come across Hiiakaikapoliopole and you come across the Kamapuaa and all of those demigods. And that's what Pele is, she's a demigod. So you have that, you have the hierarchy, what is responsible. And so Pele's responsible for land and the making of land. Hiiaka then comes along and heals the land and greens the land and things again to grow on it and the land breaks down and eventually becomes ready for people to use. And so they're very conscious of their responsibility. And so in many of the Pele songs, there are the Pele songs that eventually dedicated to Hiiakaikapoliopole. Hiiakaikapoliopole still is the one who does the greenery. And a lot of times when we dance, we use that greenery to dance with. It's in honor of that particular deity. But Hiiakaikapoliopole still gives deference to her sister Pele because Pele is that foundation for which the things that she is representative of can grow upon. And then if you look on another island, there is another sister Kap_'ulak_na'u and the function of Kap_'ulak_na'u is sorcery. And the whole idea of sorcery has to do with healing, that if you can heal you can also take life. And so that goes on all the time, the healing of, the taking of, the making of and the destruction of. You know it's part of life and it's a fact, it's what happens. And so that's what this whole particular story is.

So all of these stories have to do with that form that makes life.

So when you come right down to it, when we talk about lava and lava in Hawaiian is called pele. And it's called pele because we can look at it as the body form of the deity, Pele, or we can look at it as that's what the Hawaiians call it. And that's why eventually the deity became, cult became known as Pelehonuamea or the lava which is the red thing that oozes out from the earth.

But all in all, what all of these things that we look at as being creative are, goes beyond our mere human capabilities to do. We are not creators of that kind of thing. We are creators of children, we can create our own children and give them life and give them a form. And certainly try to give them knowledge and try to take care of them and hope that they do the right thing when they grow up. And they will grow up to look like us etc. but we are not creators of vegetation that lives on the land, we're not creators of wind forms, we are not creators of new land. That is certainly beyond our capabilities to be such. And therefore, any time we have phenomena like this, the natural elements that move and that build up within one another, within itself to create something else. That is very godlike. And so the idea of Pelehonuamea has become godlike. The idea of Hiiakaikapoliopole has become godlike because it is beyond us to be able to create things like that. But there's still, in the wisdom of our kupunas, they still gave them a lot of human characteristics so that we may be able to parallel with that particular lifestyle or understand certainly the life of those deities. And because what they're able to do is beyond our capabilities, they have become gods.

And the things that they do is for our benefit because we live on this land and so therefore, we must be able to take care of the things that they create for our benefit. So like Hiiaka, we revere the land that we live on because we are land people, creatures. And we're not ocean creatures. We cannot live on the ocean. We live on the land and so we revere that maker of land and we give it the space and the time to create that land before we even think about going on to that land and building and making ourselves comfortable when indeed that land is not ready for human, what you call living on, human use. And so therefore, because this is happened over and over, where humans do not think that far ahead in advance or we as humans don't look at the elements around us which gives us the sign that this is not ready, we go ahead and build on it, then the lava comes up because it takes the natural course and covers our house, it covers our farm and all of that, all that we've worked for, for some of us a lifetime for. And then all of a sudden, Pele is a bad guy. And so you know, we value all of those things that we as humans have put on the land and when we see it going up in a day, when we've taken sometimes a lifetime to put together, perhaps we should recheck those kinds of, our views on those kinds of things that we value so much. Because we cannot build land and somebody else can do that and so we need to look at what is real important. Is the land real important or the house that you have lived on is more important? Can you rebuild a house or are we capable of

rebuilding land? We can rebuild a house, we cannot rebuild the land.

And so in thinking about giving these deities or these elemental forms the time and the space to build itself so that we eventually can become beneficiaries of these things, we look at a place where we can go and, it's like a church today where we go and we give thanks for our life, etc. whatever we do in church. It's a place that we can go to and we can say, thank you for the land that we live on. And we can say, it is up to you to build kou, i kou makemake, inā makemake `oe, e kūkulu ho`i kēia `āina a ho`i ō. So if you want to continue building, it is certainly up to you and we will always admire the beauty of your creativity. And in that way we're protecting that force, and we're protecting that source that we have. And we're very fortunate to have it on this island because they don't have it, in most places in the world they don't have it. But you have it in a few places. Most places in the world they don't see new land being born. We see it almost daily now and so we're very fortunate to see this process. And this is the process that to me as Hawaiians we should be very proud of. And our ancestors were very proud of it. And so they have all of the names for these deities and so all of the hookupus, the gifts and alanas and the mohais that we leave for the deities are really, really minute tokens of what we can do. And we've sung--and it's not only stuff that we can take and put there but also singing praises, composing songs of the way we view this form and composing songs of particular eruptions, eruptive phases. Our kupunas have done that so these are the songs that we chant and we dance to them. But we need to continue doing that because it's still happening today. But it's again just a small minute thing that we can leave for that particular elemental form or that particular deity.

And so to me, Pelehonoamea is a very special thing, it's a very special deity, it's a very special elder sister. And it's also a very special kupuna. And I look at Pelehonoamea as all of those things. She is a kupuna and she is a sister because I revere this land that she walked on. I revere the female form that she displays. I revere the tireless effort that it takes to make this land over and over and over again and building upon building and upon building. And when I look at Maunakea and Maunaloa I'm reminded of that. And you know, it's kind of a perseverance and in my small human mind, you know, that's what I think about that it's a perseverance. This is important. It's important to me [to Pele]. I keep at it and I keep at it and keep at it. So when I see that eruption going on and on and on, to me it's important to her. And so she just maintains it, she just keeps at it and keeps at it. And that's another human, a very human value that we can learn from this very godlike form. Okay, I'm getting tired of talking. I'm not tired.

CL: You can just talk about the sites that are important to you and if I think you missed one, I'll say something.

PK: Where's number one? Okay.

There are, in the Kilauea Halemaumau area--to me that whole area is very sacred and we don't really use just one site, we use many sites. It depends on how we feel. I know that my grandfather [Ioane Kanaka`ole] used to also use a couple sites. And going up to the Halemaumau crater that overlook--that overlook has changed even in my lifetime it is changed. But that's a very personal thing when you go up to that crater. And now it's not so personal, only because there's a lot of tourists and a lot of buses and so you don't want to go there anymore. We would rather go there, you know, right to that particular lookout.

And so we go around to the different parts of the crater, the overhang right below the observatory is an excellent place. But again, that is--because it has a trail going down to that particular overhang--you know, tourists see you going down there and they like to take pictures and some of them even like to follow you down there and so again that bothersome for us. And also because some of the scientists sometimes they take measurements and they go out and take measurements and stuff and we don't want to bother them and you know, they know that we have something to do out there and so for both of us it's an interruption. And so we just sort of learn to stay away from there.

The other place is the place that I call Uw_kahuna and it's kind of still a continuation of that overhang that goes on to the dry side of the crater, the west, northwest of the crater. And even if it's close to a parking lot, it's not so inundated with tourists. You can go up that particular place and still have a few minutes to yourself. But it's still far away from the crater. You always want to go close as you can get to the crater, as close as you can get to the steam bank.

Again the steam bank area, the area that we call the Wahinekapu--and I guess we call it Wahinekapu, to us it was always called Wahinekapu, because it has a lot of steam and so it was reserved for, it's still being reserved for that female. And we like to go there because it's warm and because the steam makes it warm it's very personal to us to go there and be involved in the steam. So it's like being involved in the deity herself.

The other place is at, is special to me, is the place that was called Byron's Ledge or is it Waldron's? It's right outside of the education center now [on Waldron's Ledge, or Ka`auea]. And it was at the old part of the road that went around the road started to split away from the volcano, that ledge that's out there. To me that's an important place. But it's also on the wet side of the crater. And the crater has both wet side and the very dry side. It's a very dualistic kind of place only within a few miles of each other. And dualism was always important because it meant growth and procreation and life and all of those kinds of things. Sometimes I like to go on the dry side and sometimes I like to go on the wet side. If I go on the wet side it'll be there.

The other place that is very important to me is, and I don't

even know the name of the place, is where the whole area is just kind of melting down.

CL: I think they're calling that Puhimau, the Puhimau hot spot.

PK: Okay, because it's extension from the lower part of that [of Puhimau Crater]. But that place is just kind of melting now, isn't that extraordinary, auspicious phenomenon? But that's important to me because it's, again it has to do with the steam and the fact that the manifestation of what's happening there. And it's another form of the deity that we don't see very often. You know, we're very familiar with the big eruptions and the colors and we're familiar with the lua and the steam and the movement of magma, whether it's crawling or whether it's moving fast. But we're not familiar with that phenomena, that manifestation of her kinolau. So to me because it is a new kind of, new to us anyway, kind of phenomena, it's a special place.

And of course down there where she's erupting and displaying, her, that initial principal body form that she is, is also a place to go to leave gifts, ho`okupus. So there's many places.

All craters I think are forms of that particular deity but most especially the Kilauea and the Halemaumau area and the Kilauea Iki area. I think those are the most important forms because it's close to that center supposedly. The center that we know and the center that our kupunas knew was that particular area. And see it's like the `_nohi of the eruptions or the lava. And so if you can go from there and then you move out to the edge it's less and less important. So the `_nohi area is the most important. Did I answer your question?

CL: Yes. Maybe if you can talk about how you feel about the parking lot and Halemaumau, if you'd like that changed, and about KMC.

PK: Yeah. Actually, you know I realize that there needs to be a parking lot down there cause they like for tourists to see it. I don't think tourists need to go down there [to Halaema`uma`u]. I think they can just look at the crater from up the observatory and on any one of those sites that's up at Kilauea and looking down. I don't think tourists need to go down there because... they're not, most of them are not ready for that environment there and, because of the noxious fumes, because it's very hot. And you don't have bathrooms down there. And I think it would be a good way to allow us to go back down there, if we need to, you know to give ho`okupus and to do ceremonies and to do it down there. Even during the day without having tourists there. Or even if they, you know, I think that also they can drive around the crater but if they just got rid of the parking lot, the large one, it may discourage people from going over there. And I'm trying to think of other places in the Mainland that do that as well in different parks, where they don't go close to the area that's sacred or close to the area that has a lot of potential danger. So that's my

feeling about it, that they get rid of the large parking lot and just allow the buses to take the tour, allow the tourists to see it from a higher point.

And in KMC, definitely that camp should go. And the camp never belonged there in the first place. It has to do with the military, military because it's federal, the park is federal etc. and they got put in the very choice place. And to me it's choice to be up there. But the military shouldn't, and they have no function there. You know, it's not like it's a thriving camp like it was in the fifties or forties. And so they should just get rid of the whole thing. Although people liked it, I can see if that would be a good place if, for people to, large groups to go up there and actually do study tours, you know like in educational tour, that would be a good place for them to stay because otherwise they won't have a place to stay. They use that place to stay now but I don't think the Military needs to operate it. And I think the education groups still should have it though, culture groups still should have a place to (end of side A)

Side B

PK: ...so they can go up and be better acquainted with the place and there's many different ecosystems over there that interest people. So it's not only the volcano itself but you know the kind of trees that grow up there, the fauna, you have flora and you have fauna, you have the crater itself. So yeah, get the military out.

CL: I guess I should ask you, until such time as the parking lot at Halemaumau might get moved, made smaller, would you think it was useful to, can the Park offer you any help in terms of holding rituals there and not being bothered.

PK: Well we, if we want to do a group ritual or individual ritual, we usually go really, really early in the morning or way in the evening.

CL: For any sites?

PK: For any site and down there as well. Anywhere around the crater we do it that way because then we're not bothered with the people who are looking at us. But even one night we went up there to the Wahinekapu area to give hookupu and when we came up there's still a bunch of boys out there hassling us, calling us names and stuff like that. Of course they had no idea who we were, only the fact that we were up there and they knew we went out to the crater. We had no idea who they were as well. And so... and we would also like to do, have some rituals and ceremonies during the day and during the mid-day, certain hours during the day. And if we would, and I think that we can also look at different moon phases and tell the Park when we're going to do this and the Park can assist us in just blocking off the area, the parking lot,

something like that. Then we can go in and use it. Instead of always having to go in the shade of darkness. We're becoming that kind of worshippers. And I don't know if worshipping is a fitting word for it.

CL: Yeah, English word.

PK: Yeah, it's an English word and it doesn't really describe what we're doing. And sometimes it's not so much that we were worshipping or giving honor, but we give honor to that particular deity but for some of us it's also like a kupuna. We were honoring the kupuna and I don't know if you call it worshipping. I don't think we call it worshipping, I don't think we call worship. It's not worship. So yeah. I try to think that that's what I would like the Park to do, to help us with everything. Sit down and talk about where we can go and why we want to go at that particular time. And the danger with doing that is that the Pele, people who, our kupunas who went to have ceremonies with Pele and honor that particular deity all had different reasons for doing that. And some were protecting the chants and the dances and continuing that particular part of that tradition. And others went to call up the fire. And that's what their family did. That's what they were responsible for. And so you have many different reasons for doing it. And different families did it for all these different reasons. And so they would have different times to go up there. And so the danger of just me saying that, oh this is why we want to go and this is the reason why we want to go do it would then give us a very rigid time schedule. And sometimes we want to go up there when there is a large eruption going on down here. And so this is the place we want to go and give ho`okupu. You know, going back to the `nohi place.

CL: That's not scheduled.

PK: Yeah, that's not on schedule. And so I think we can solve some of the problems and work that out, but others we can't do it. Others we just have to do it the best way we can, the best way we know how. So I think that if we can get the larger problems worked out then the others will just have to fall in place and see how we can do it best we can. Just as long as they're aware of all of the possibilities of why we're doing what we're doing.

CL: So that would be for the overlook at Halemaumau. What about Wahinekapu? Are you ever wanting to go there these days?

PK: Yeah. I like to go there.

CL: Okay. And maybe, what about the places near HVO and `Ukahuna?

PK: What is HVO?

CL: the volcano observatory.

PK: You know I only go there for very, very special, we go there to ask to, the latest time we went there is when we had a specific thing to ask for. Sometimes you go up there go just introducing people. So we have that kind of ceremonies where we going introduce family members we never introduced before. And sometimes we go up there we ask for something very specific. So I guess the last time we went to do that is when we just beginning Holo Mai Pele and so we went up there as the halau. And everybody who's going to participate in it. And we went up there just specifically to ask for that kind of guidance. And we went up to that observatory. And we went up to the observatory and right at sunset, right at sunrise on the west side of it. Cause it has to do with the beginning and then the end and we were going to, sort of knew that we were going to start this then we were going to go until we went through all of the islands. And so we were looking in opposite sides of it. So it wasn't only the crater but was the sunrise that was involved in that. And also the west part of it, which is to our back but also we standing on the west side of the crater. And you know it's the whole cyclic thing but with the crater in the middle. And so we went up there, so we go up there specifically for it. So we use different places.

CL: Maybe I can ask you to talk again about what kind of education visitors might be given about the sacredness of Kilauea, about the fact that people might be there for ritual purposes.

PK: I don't know how much control they have over that. But I think maybe we can give a few workshops to the Park themselves and then, I would like to give workshops to people who drive their bus. Cause you have all kinds of stories coming from them. So I think a workshop would help so that they all get how we think, what we think about the crater. And some of them may have families that are associated with the crater and so they may have also a different point of view, which is fine and well. And we appreciate a different point of view from different family, especially to ho`ohanohano. And so they might want to put in their point of view or they might not want to put in their point of view. But I think the more you learn about something the greater is your, it's a very individualized thing, greater is your understanding about what you're looking at and what you're working with and how it impacts upon the native people. I think it's important that we get together a workshop to get all of the volcano people.

CL: The people who work at the Park?

PK: Yeah, work there.

CL: What would you think about the idea about maybe producing a video that could be shown. You know they have that in the Visitor's Center, they always show the eruption video. And I wonder about the idea of showing a little video of the Hawaiian point of view of Kilauea and it's eruption.

PK: Yeah, and they've also made videos with the scientist's point of view and Hawaiian point of view and they get the scientist's point of view a lot of times on the video and the Hawaiian point of view, cultural point of view is just a little entertainment part of that I guess. You know that's what I'm getting. I don't know if I'm paranoid or what, the feeling I get from them. And so they not really taking the Hawaiian point of view very seriously. And I would like, yeah, that would be a great idea to do that, be able to give a more in-depth maybe high culture point of view to visitors. I don't know how much information you can instill in them, but give enough that they come away not thinking that we throw maidens into the crater. There's no maidens anymore anyway.

CL: I guess another thing that I wondered about is in terms of the, there's another place where visitors could be given some information and that's at the entrance gate.

PK: Umhum. Maybe a written thing.

CL: Maybe a written thing? Yeah, maybe a written piece of paper that says a little bit.

PK: They can always look at it, maybe not at this time but maybe after they've gone back to their hotel.

CL: I do think that a lot of them know nothing.

PK: Yes, they know nothing when they come here and when they leave they know, they don't leave with any kind of impression of the place. I mean it's a place but not any impression of our point of view, that part.

CL: Yeah, I guess the other topic is about when you leave ho`okupu around Kilauea. And I guess most of them are left at Halemaumau at the lookout, but what's your view about what's appropriate and is it okay for rangers to take away some inappropriate hookupu?

PK: Oh, I think so, yeah. I think again that would be a good thing to put on written material. You know what people can use and what rangers can take away. I think all natural things are good because some people, for instance we took some Indians up there and I think that they were Acoma, that pueblo. And when we got up there you know they do this thing with the powdered horn and so we did our ho`okupu and we put it in and then when they went to go and do their ho`okupu they took off all of their necklaces and their, what's that stoneware?

CL: Turquoise.

PK: Turquoise, all their turquoise That was impressive for us.

But that was, it's a natural thing, it came from the earth. But that's giving of yourself, see? There's couple of lessons that we learned and one is give something that you value. And that is something of yourself. The other is give something that's natural so that it goes back to the earth. It is come from the earth in almost the same form that it's going back. That's a couple of things and..

CL: What would you think about a gold watch?

PK: Well there's a lot of things in there, a gold watch is good cause the gold but there's a lot of things in a watch that doesn't come from the earth. So maybe they shouldn't leave the gold watch, they should just leave it at the ranger's house.

CL: Some of the things that have come up specifically are like a raw pig's head and hell money, hell money they call that, paper money I guess the Chinese or Asians offer in Asia.

PK: Don't they burn that?

CL: They do, in Asia, yeah, they burn it. What about those things?

PK: You know, I don't mind if they leave paper money. I think that they should throw it in. Cause it's valuable to them and that's what they offer to send on. And you know, it burns up and so I think they should throw it in and not leave it on the side. A raw pig's head, ah, I don't know about a raw pig's head. Well, I think a pig's head is a good offering. But it has to be a black pig, they have to know that it was black and if it's not a black pig don't give it. Just take it with you. But a pig head to me is a good offering if it comes from a black pig it's even better. But they should throw it in.

CL: Should it be cooked? Or is raw okay?

PK: Yeah, raw is fine. But if they're going to leave it--raw is alright but they should cook it so it decays faster. But you see when they leave a pig's head they should take it to the flowing lava so it gets eaten faster.

CL: I guess now in Halemaumau, there's not lava on the bottom now right?

PK: No.

CL: So you can't really throw it into the lava.

PK: No. If it gets caught on the shelf that has a lot of steam on it, it will eventually go. But if.. and the whole idea is for it to eaten, for it to be consumed. And so if you take it and for it

to be accepted and one of the acceptance is that it is consumed. So if you take it to the raw lava or take it to a steaming vent so that it can be consumed. But, you know, just don't leave it.

CL: So leaving on the side is not really appropriate.

PK: Not for food things.

CL: For other things?

PK: For other things yeah, if you can leave it on the side. So the whole idea of leaving it on the side is that, if it is accepted, it will eventually fall in. And so that's a real acceptance.

CL: So with a lei or, what else?

PK: Yeah if it's a lei or a lauhala thing, or `awa in a bowl. You don't want to leave plastic things there and stuff like that. But a bowl of awa to be consumed. And you leave it right on the edge of the crater. And leaving it on the edge of the crater was alright. But it was with the assumption that you do all the ceremonies and then you ask her to come and accept this, that this is indeed a gift, and all of that. Then eventually in hopes that it'll go over. And I guess the rangers came over there and just throw it in. Cause you know that's what happens to the other things that they leave. Say on the lele that they used to, they had ceremonies where they left things on the lele, something like that. Even in the old days when they had, eventually what you do is you take it from the lele and you bury it. And also in the old days they used to take a cup of awa for the god, but the human used to drink it for the god. And so the human consumed it for the god or you would leave it up on the lele and then eventually it would be buried. But it was left there, it was left to the god to consume. In most cases you would think that the god did consume it. But the whole idea is that you left it.

CL: Okay, I've got one other thing and that's about the place at Puhimau, the place that's melting. There's some particular questions about that. Do you know when it appeared or when you first became aware of it?

PK: Not really.

CL: Or when you started to use it?

PK: I only started to use it in, actually not very long ago. I really wasn't aware of it when we were younger. I only started to use it, and I guess it's because it's because we couldn't use places along the crater. So we went to look for places. And that's one of the places that we found. Because we noticed a lot of, on the far side, you know as you're coming in, the far side has a

really nice steam vent. And the steam vent is nice smelling. So that steam vent was always kind of visible from the road, from the crater road. So that was the steam vent we wanted to use but we didn't really use it until maybe the seventies, the late seventies too I think. But yeah the melt down was really, at that time was even smaller. You know, still had a lot of trees bordering that melt down area and the road so that you couldn't see, now you can see it. Now it's even beginning to melt on the ____ all brown the trees. But you couldn't see it from the road.

CL: And I think you told me that you made some sort of agreement with Huntsinger about using it or...

PK: Actually wasn't with Huntzinger, it was with the guy before him, Adams.

CL: Oh. Ames.

PK: Ames. Yeah. Was his name Adam Ames?

CL: Maybe. I think was David Ames actually.

PK: David, you're right. It was David.

CL: Okay. And what kind of agreement was that? Were you just told, told him that you were going to use it?

PK: Yeah. Actually it was an oral agreement because I told him you know we cannot do ceremonies around the crater. And at that time we were talking about places that we could use. And it was with him and... because at that same time we were also talking about the amount of vegetation that you could put, pick for leis and things like that. So it was at that same time that we talked about places that we could use. And that was one of the places that we talked about.

CL: Cause at that time maybe there was not a general understanding that you could use any place in the park or...

PK: Yeah. They didn't, I guess before he came, and I don't know how much trouble they had before that, but up to that time we just went and used any place. And there didn't seem to be as many tourists. And certainly not as many aggressive, no-mannered tourists. I mean they didn't have manners now days. So the tourists wasn't such a big bother like they are now.

[portion omitted]

CL: There was one idea for resolving it [the problems with Native Hawaiian use of the steam vent at Puhimau] from Faelyn--cause the botanists up there want to restrict it cause there's an endemic plant there, restrict the general traffic and then allow only you

folks to go in. Only restrict it by means of a sign, try that first, and then if they need to maybe a fence.

PK: And then I think that if there is a rare plant up there that they should fence it off.

CL: They could fence it off. The botanist who's involved is Linda Ryan, no not Ryan.

PK: I'll find out from Mardie Lane. I have to give her a call today.

CL: Well, she may not know much about this. I'm not sure if she does. Linda Pratt, that's who it is, is the botanist and her idea was in terms of her kuleana, the plant thing, that maybe a sign is enough to keep people from tromping through there. And she was going to do the least she needed to do first.

PK: Yeah, I don't know who else use the area.

CL: Oh well, we have an idea. USGS once in a while. There has been a tour, Arnott's tour, that went in there to steam.

PK: Oh Arnott's, they're a pain in the ass. Cause they go on, you know, to go down to Mahana, they used to cut through all, see we have some Hawaiian home land down there and they used to cut through all of our lands to get down there. And if you happen to fence in your land, they go through the next person's land, then the next person's land until eventually Hawaiian lands had to build a fence line all the way down so they wouldn't go down in there. So they go down there and they set up stands to sell things, and take their tourists down there and go make _____. I guess it wasn't them, was American Tours that went down there, and then one of their riders, bike riders got hurt and so they had to helicopter them out.

PK: You know, it's all Hawaiian homes lands they using. But it's also dangerous land. There's a lot of holes and cracks and everything down there.

CL: So apparently Arnott's is willing to stop going there. Faelyn talked to them. Mililani is upset enough that she is talking about going (end of side B)