

Interview 4 with Rebecca Pau, by Leilani

10/7/1990

Tape 1

L: Today is October 7 [1990] and I'm with Aunty Becky and we're going to talk a little bit more about some music from her days gone by. So it's turned up the volume loud and here's the microphone right here.

We've completed some music videos with G-girl and Emma Kauhi [and Becky Pau] and we'd like to just specifically get some information from you about your past and your history with music. And when you were small child, when did you start singing and playing guitar, `ukulele. Do you play both?

B: I play both, `ukulele and guitar.

L: Did you start playing when you were a small child.

B: Umhm. I don't recall what age but I know we were very young when we started.

L: Did you play as a family, or... was there somebody in your family that taught you?

B: No. Self-taught.

L: From just hearing the music from other people?

B: Umhm. Right. And watching others play, the older ones play. I just watch them play and so I practice.

L: Do you remember what older ones influenced you, that you listened to, that you liked a lot? that you tried to emulate?

B: Well, yes. I had cousins that were older than me, such as Annie Hu, once in a while she comes from Honolulu. That's Ku`ulei Pavao's sister. And her other older sister, Agnes Konanui, they call her Blackout.

L: That's her nickname, Blackout

B: Yeah, Blackout, they call her. During the war it's a name that the military people give her, Blackout. And, I don't recall the others, but...

L: Is that because she plays music during the blackouts?

B: No. It was just a name that they give her, you know, they have pet names that they give. You know, she was well-liked.

L: Do you remember about her music what her songs were? Is your style of music similar to hers?

B: Right. Similar.

L: Did she sit down with you, or did you just mostly watch?

B: We watch, because, you know whenever we get gathering, or parties, they were the ones that do the entertainment. So, you know, I would admire their singing. And, especially Annie Hu, my cousin, she's good on the guitar. And Blackout, I'm pretty sure she plays the guitar, either guitar or 'ukulele, but they're very good, you know, very good entertainers. And I used to admire them while I was growing up. And then I keep... you know, this is how I got that love of music in me, you know, hearing them play. And I believe it, like you say, music it's within you. You're born that way.

L: Yeah. So you could feel it in here.

B: Yeah, you play, you could feel it.

L: Do you remember some special songs, as a child, that she used to play, that you loved to here?

B: Umm, I believe it was \_\_\_\_\_.

L: Do you still sing that one today?

B: Not very often, I seldom sing that song, but I remember. And then I think another song that they played, long time you know. It was when Duke Kahanamoku was getting famous, when he did. When he went to the mainland, he won that Olympic, you know. That's when that song, it sounded new to my ear. I don't know who had composed the song, and then... You see I don't sing this song, because the other two don't know. They have to sing with words. And if I sing, I can sing by memory. If I sing by myself, I sing by memory. So, that song that they sing was "Duke Kahanamoku" and I just loved that song.

L: Do you remember how it goes?

B: Yes, I do.

L: I can't remember which it is, I think I've heard you sing a little bit.

B: No, you didn't hear me sing that song.

L: Let me hear.

B: Should then I get the ukulele?

L: 'Ae.

B (sings): Duke Kahanamoku, the pride of all Hawaii.



Surfing on a nalu, appearing (?) like a manu  
 You will think a moment, he wore another garment.  
 `O ia nu`u e ka `oi.

Duke Kahanamoku, the island (?) of Hawaii  
 Is swimming in the ocean, with all the tidal motion.  
 ?  
 `O ia nu`u e ka `oi.

King Kamehameha, conqueror of the island group.  
 Duke Kahanamoku,  
 Became the conqueror of the waters and became a  
 famous swimmer,

Oh, Duke Kahanamoku, the pride of all Hawaii,  
 Surfing on a nalu, appearing like a manu.  
 You will think a moment, he wore another garment.  
 `O ia nu`u e ka `oi.

King Kamehameha, conqueror of the island group.  
 Duke Kahanamoku,  
 Became the conqueror of the waters and became the  
 king of swimmers,

Oh, Duke Kahanamoku, the pride of all Hawaii,  
 Surfing on a nalu, appearing like a manu.  
 You will think a moment, he wore a favorite garment.  
 `O ia nu`u e ka `oi, `O ia nu`u e ka `oi.

L: Thankyou. Wow. Who sang that, do you remember?

B: I don't recall. That's why I said, I hardly hear people sing that song, \_\_\_\_\_. And that's why when I heard my cousin sing that song, oh, at that time it was sort of my favorite song.

L: What is the name of that song?

B: Duke Kahanamoku.

L: And what other favorite songs do you (have?)

B: And at that time they were singing that, you know, Hanohano Hale`iwa.

L: When you say, "they" were singing that, who was it that was singing it?

B: Uh, Dennis Pavao's auntie. This is where he come from, that line of family. They were musicians.

L: Do you remember her name, Dennis Pavao's auntie?

B: Yeah, that's the one I just told you, Blackout, Annie Hu. Yeah.

L: Oh, okay, I didn't quite make the relationship.

B: And, in fact, his grandfather over there is Mokuhāli`i. And you mention over there on that [video?], you know, the one can play slack-key and sing, he was one. He was really good in playing slack-key, and sing. And that's Dennis' grandfather.

L: Now that is right over...

B: Yeah, you mention over here if I know of anybody, you know, uncles, that's been good at singin and playing slack-key when I was a child. When I was a child and that's... he was the one, that's Dennis' grandfather. (L: Uncle) Mokuhāli`i.

L: Do you play slack-key?

B: I do, but, you know, I haven't played for quite some time so, you know, kind of forget, but I do. Was self-taught.

L: So is it a mixture of music that you play now, or would you say you still follow that same old tradition of what you learned as a child?

B: Yes. Follow that same tradition that I learned as a child.

L: Do you follow songbooks from that period of time, or most of it you just remember?

B: Uh-huh, okay. Good thought. Whenever new songs come, we put em in a book, right? We have songbook, I have songbooks.

L: Oh, you have a songbook?

B: Oh, I have a lot of songbooks.

L: That are your favorites.

B: It's not really favorites, but you know it compiled throughout the years so that I won't forget.

L: Would you say with Aunty Emma and G-girl that you sing most of those songs that are your favorites or still a lot of them just stay in books?

B: Well, still a lot of them stays in the book. I get probably about, almost over 500 songs I think.

L: Wow. Are they older songs?

- B: Ah, you hear on the tape, on radio, most of them are heard.
- L: So most of them are still played.
- B: Yes.
- L: Are there any that you have that aren't common anymore, or aren't played anymore, from back long ago?
- B: I can't recall any this morning, maybe later on I can think.
- L: In that period of time when you were growing up, the music was under a change, cause back then it was mostly Hawaiian and then hapa haole songs started coming in?
- B: Yeah, the hapa haole song came in, I think when, who was this person? and then, the one that compose "Lovely Hula Hands", what was his name, was Anderson? He's about 92, 93 years old. He's a famous composer on O`ahu. I saw on Spectrum Hawaii his story. I forget his first name. But he still in Honolulu, he used to be president of Vaughn-Hamm Young. But he's a composer, and he composed "Hilo Hattie," "Lovely Hula Hands," "Haole Hula." I know his last name is Anderson; I forget his first name.
- L: What period of time, How old were you when those songs started coming around?
- B: Ah, I recall that was during the war years.
- L: So that's when the music started really changing a lot.
- B: Yeah. When they had hapa haole songs. Because, you see the reason why is because they had the military people, eh? come over and, I guess, they didn't understand Hawaiian. So they had to compose songs in hapa haole so they would understand. I mean. Well, let me tell you this too, I guess they were try to, you know the Hawawaiian girls with the hula so, where they had these military men they try to entice them with their hula. And so, they gotta understand, right? the meaning. So I believe this is why they have songs, like the "Hula Lōlō," is hapa haole. I couldn't think of other songs, but, it's sort of, you know, to me it's the kind of song that's sort of like a teasing.
- L: Is that different than how the song used to be? I mean the music used to be played at parties and luaus when folks came together.
- B: Mostly Hawaiians used to play Hawaiian songs. Until during the war, then, you know, all these hapa haole songs come. I don't really recall playing that kind songs like "Lovely Hula Hands." That's always for tourists.
- L: Okay, so at parties you still stayed with the Hawaiian



material.

B: Mostly, mostly with Hawaiian materials.

L: So it's almost like the hapa haole stuff goes with the tourists but at most parties it's still mostly Hawaiian.

B: Right, right.

L: Do you know the other songs or have you trained yourself mostly with the older style?

B: No, no, I know the other songs. But not the modern-day songs, no, cause I... I just don't know, I... You know, to me, I doesn't have singings or meaning. I prefer the older type of songs. And I guess because I'm so used to songs with hula tempo and now they play more contemporary, you know. It sounds okay, it sounds nice, but I don't, you know, I don't take a liking too much. That's why when they ask me, you know, play the more recent songs. Before I do that, you know, if I know the type of audience. Now this is what happen. If I'm hired to play at parties and if I know the type of audience that'll be there I try to learn the different songs, you know, for different type of people, like if... You know, mainland people they like to hear Hawaiian songs, but sometimes I play hapa haole songs so that they can understand. You know, in that case, or if more young people, modern day. In the crowd there are more of the younger set, then I... (L: You adapt.) Yeah, yeah, true. Then I started to, you know these new songs, I try to memorize the words first before I go out and sing. But I do, I go sing the modern song, but not often, you know. And like I say, I don't know it by memory because I don't hear it too much. They older ones, yeah, I know by memory. Because I love the older ones, yeah.

L: When you say the older songs, like they more meaning for you, versus the newer songs. Is that because they're in Hawaiian? or what they're talking about? Is the content real different?

B: No, I think, to me these contemporary song, they're more on this kind of playing, and the melody, it's more like that Western kind, you know, mainland type, you know the melody. That's what, you know, that's what it sounds to me. It's not real Hawaiian, you know what I mean, not traditional Hawaiian, so... it doesn't really, you know, fit my style of singing.

L: So with the older Hawaiian music, when you were growing up, were there a few people that used to play at parties or was it like one person that was really good and played, or was it a lot of people came and jammed together.

B: Yeah, yeah. Lotta people came, you know what I mean, like I say the Hawaiians they know how to say, right? and they jam

together, so, you know when you start out, see, those days we didn't have microphones, right?

L: Oh, so you sing loud.

B: Yeah, you sing loud and we sit down right on the table there drinking, you know what I mean, drinking. Then you start off a song, then the others catch on, and you know they start singing. So, you know, everybody get in. Yeah. You see how nice, instead of going on the mike and you just entertain people, everybody's singing.

L: So it was very group-oriented.

B: Group. Yeah.

L: Did most people know the words and the meanings of the songs when they were singing them back then.

B: Oh. Oh, certainly they do. In fact, the older peoples, they make. Like I said, I don't know, sometimes some of these songs, you know, they can translate it in, they have two meanings like. Some, you know, they. I mean, it all depends upon, you know, your thinking. You can. You know it sounds nice, the words sounds nice. You know, you say, well the meaning is good. But then if they get nasty parts, then, you know, then the meaning get twisted. As I say, I don't know, I'm innocent and I just sing it. There's one song, but I don't often hear it on the radio. And one time when I first learned the song and I came home and I sang it, my mom laughed. And I said why and she told me, "Do you understand what that song was?" I says no. \_\_\_ and she explained to me. I says, "Oh, no."

L: Did your mom help you a lot with your music? Did she sing with you? Or did she teach you?

B: Ah, she sings. My mom sings with me. Only church songs, notes, you know, she teach me. Oh, sometimes we have this old, traditional songs like King, in the King songbook. And she and I sings duet. Then she teaches me.

L: What is the King songbook.

B: That old songbook that was written by. It wasn't composed but. Charles E. King compiled all these old songs together in a book. It's called the King songbook.

L: Is that church music?

B: No, no. That's all traditional Hawaiian music.

L: Do people still sing... Is that a common book people still sing with?

B: Yeah, they sing. Like "Lei Aloha Lei Makamae," is the original Hawaiian wedding song. It's in King's songbook.

L: So your mom sang with you with that songbook.

B: Ah, no, different songs, but like, as I say, if there's some songs I don't know in there, that... you know I ask her, "Well, how do you sing this song." So she has to look at the notes, study it and then she hum, and without singing the words. And then, you know, we go over and over until I know the tune. And then we, she and I start singing. She sings alto and I sing soprano.

L: So she can read the music (B: Yeah my mom...) and then by reading the music and that's how she would teach you. Cause you didn't read the music.

B: No I don't. I play by ear.

L: Did your mom and you sing mostly old-style Hawaiian songs or church songs?

B: No, no. Old-style Hawaiian songs. My mom and I sing mostly old-style Hawaiian songs. My mother was a good singer also, she has a lovely alto voice. She the only one in the room and I don't care. Only one voice and if there's a lot of sopranos, her voice is loud, you know what I mean, it's just like overpowering the other voices. Loud she comes in the back. Oh. I think I have a tape of her. I \_\_\_ where it is, but, with her singing with Ku`ulei Pavao, Tina Ka`apana and myself and George Ka`apana. We were making some tape-recording. She was in the background. And you know, she sang the alto. Ooh. Beautiful. I have it, I have to look for it. In fact, you know, when I listen you'd think she is still alive.

L: When you folks sang music, was it something like during your household chores and when you were home together at night?

B: At night it might be... [tape goes bad]

Tape 2, Side A

L: So was it mostly your mom that played, or did your dad play too?

B: No, my mom and I. Of course my brothers, they played music, you know, just the boys together, not my mom. My mom and I played.

L: Did the men sing falsetto at all?

B: Not in my family, I don't remember, but in the... Yeah, not in my immediate family, I mean, not my mom, you know. But only Dennis' family, on the Konanui side, they sang falsetto.



L: So that's more like, rather than a particular style it's a family thing.

B: Yes. Ah, because that's their voice, that's how their tone of voice is, they have falsetto voice. They all have falsetto voice.

L: So when you played music with your momma in the evening it was mostly the two of you. Did you both have instruments then?

B: Ah, yeah, \_\_\_ could.

L: Did she play guitar, or `ukulele?

B: Ah, I don't... you know she seldom play guitar, but she can play the slack-key, the old wahine key they call that. She taught me that.

L: Slack-key was called wahine key?

B: No they call that, like what-you-call Haunani Appoliona, yeah, that's the type she plays. -- call that wahine key, wahine slack-key. That's the type she taught me how to play. I kind of forget, that's long, you have to keep it up.

L: I bet that was a pretty special time, when you used to play music with your mom.

B: Oh yeah, right.

L: So as the music changed, you grew up with the traditional Hawaiian, and then during the war the hapa-haole songs started coming in. And then around the end of the war, when you were sixteen and still in high school, did you move to Honolulu to work or...?

B: No, no, no, huh, I was about nineteen I believe, that's when I moved to \_\_\_\_\_ to work.

L: And did you work, that's when you were doing the TV show?

B: Yeah. Not TV. We didn't have TV. It was the radio. They had the amateur hour.

L: Oh. And who was that amateur hour with, do you remember?

B: I don't recall who was the MC at that time.

L: Was it Lani Wong?

B: No, no, no, that was different, later on that was on television. This was prior to that. Oh, that Lani Wong was way after. This was right after I graduated from high school and I

believe I was nineteen years, and I went to Honolulu to work. In the pineapple I think, yeah, pineapple cannery.

L: So you played the music on the side.

B: No I didn't play music on the side. It's just that, you know, some neighborhood kids would come there, and I'd jam up music with them, you know. There's one day in the week that they'd have amateur hour and I'd always listen to it. And then I decided that, well, maybe I can make a try for it. And I went down KGMB studio, I caught the bus and went down there for, had an interview. And so they selected me to be on the program. I didn't give my real name.

L: Do you remember the name that you used?

B: Yeah. I told them I was Izzie Queen. (laughs) Because I know my mom them, my auntie them would hear it, you know. And they'd be wondering what I'm doing on the radio station so. I was staying with my aunt at that time then, in Honolulu, you know apartment housing. So, you know, I got this `ukulele, I hid it. You know what I mean, I went caught the bus. I went down the radio station and then, I had to slap myself on the back, because coming from the boonies and going in front of people like that. You know, so naive and singing in front of studio audience, and, oh I was relax. \_\_\_\_ Well, they were talented singers over there, was good singers but that's okay. I do the best as I can. And my favorite song was "Aloha Ku`u Home."

L: Could you sing that?

B: That's what \_\_\_\_ made on the recording. Yeah.

L: Is that the song that you sang for the amateur hour?

B: Yeah. That's why that song. I sang. That was my favorite song. So I sang that song. And, I guess it was my personality, when I sang. You know what I mean, I smile, and I just... well I didn't know, you know, I just smile and I sang. And, I won, first prize. You know, there among all the talents, I won.

L: Wow. That was the beginning.

B: That was the beginning.

L: Ai, so you sang alone then, and you used another name.

B: I sang alone. I came home after that, my aunt was up. And she heard me, I mean she was asleep but she wasn't really asleep and she heard me comin in. And just then, "Oh, hello Izzie Queen."

L: They know your voice.

B: And my mom said when she turned on the radio and she recognized my voice, and she wrote me a letter after that, she said she cried. Because that song, I mean the meaning, ha`upu a`e ka mana`o, that means just like your heart, it's like. When I was singing it's just like my thoughts goes back home, just like I was thinking of back home. And she said, she start crying when she heard that song, it was really touching.

L: Do you still have that letter that she wrote you?

B: No, I don't recall I have that letter.

L: Oh, I bet that was very special.

B: Yeah, it was.

L: So after that amateur hour, then how did your music evolve from there?

B: Oh, no I really didn't play much, you know. It was after I came back home. And then I start, you know, getting with the old gang, and going to parties and that, start singing again. But not much, on O`ahu I did sing, but not too much. It's not out, you know, I just, when you have, my brother-in-law would bring home some friends and they were good musicians. Some they used to play with Gabby Pahinui, steel guitar players, you know, acoustic guitars they would play, they would pick on the guitar. Slack-key. My brother-in-law knows all these different musician and he bring em to the house, you know, they have beer party. And they used to play music and I sing along with them. So that's how I knew, you know, different musicians. All their kids today are, you know, follow the footstep of their father, they playing steel guitar, they still playing music.

L: So you started playing more when you came back to Kapa`ahu?

B: Yeah, yeah, when I came back home I started to play more.

L: Do you remember what your favorite songs were at that time or did you perform just for parties or was it more casual or . . .?

B: Well, casual . . . more casual and parties. They didn't have too many parties at the time, more casual.

L: When did your trio start to form?

B: I do not . . . in the '80's, in the '80's.

L: In the '80's.

B: Yeah, in the early '80's.



L: And has it always been with you and Emma Kauhi and G-Girl?

B: Yeah, yeah. In other words I don't know what year she came back from, I mean, she retired and moved here Kapa`ahu, but it was right after her retirement . . . in the early '80's, just before we lost our home. Probably was 2 years before we lost our home . . . '86, probably in '84.

L: So the recent record you have out is "Hawaiian Cowboy and Other Songs?"

B: Uh hum, the one that's on my favorite song, "Aloha Pu`u Niu."

L: Ahh, what other songs are on there?

B: "Leialoha Lei Makamai" from Charles King song group, ahh, and other songs also, from the King song book. Let's see . . . some old songs that you know, that had been recorded long ago but I don't hear them playing on the air, I don't hear people singing.

L: Long time ago then?

B: Yeah, yeah.

L: Do you remember, here it was talking about your cousins, you talked about Fred Punahoa and Tina Ka`apena and husband and . . . are these folks that you were talking about that you grew up with in Kapa`ahu that played?

B: Ahh, yeah, let me see. Fred used to live in Ka`u also with George, when he married Tina, they moved to Ka`u. This is where they, you know, their children, they have. They had their children in Ka`u, and I don't know how old was the oldest one when they moved back to Kapa`ahu. And then Fred got married and I think he lived in Hilo. Then in the later years, he moved down Kalapana, he stayed with the Ka`apana family, and this is how Leward and Nedward, the twins, that's how they learned how to pick, how to play guitar, because Fred used to live with them.

L: Oh, okay.

B: And his style of playing, you know, I remember when we were making a recording . . . we made recording before I made my own when I was solo, but with Fred, George, and Tina Ka`apana. And the kids were real . . . I think they was about 10, 9, 10, 11 around that age, and I remember they used to be in the room. They used to be singing, listening to Fred playing, you know, they used to watch him, and his style of playing, I mean, it's the same way like Leward's playing now, but ah, see, he's really more like ah, what you call now, his playing is not only the picking he's good, but like a showmanship. You know, he goes out there and he make gestures with his hand while playing the music. He's good in that.

You know, he's really . . . people can laugh. He know how to attract the audience with his playing. It's not only good, but the way he makes his motions, his gestures, his hand motion, and this how Led caught on, you know, the way Fred play, but not all of it though. Fred was so good, you know. I mean, he plays, he picks well, you know like Led, as I mentioned to you, you know, he just plays, he makes like just like he's slacking the key, you know. It's the way . . . I cannot explain to you, but you know, he puts his arms, and you know who's on the frets when he plays, I mean it's really showmanship. He was really good. In fact, he played . . . talking about Fred, he won the slack key guitar playing in O'ahu, playing slack key with package, with a paper bag, with a brown paper bag.

L: Oh, no.

B: Yeah, he did.

L: Do you remember when that was?

B: Ah, that was in the early '80's I think, and you know, (unclear #177) like Gaby. In fact, he was the one, he used with Gaby. He taught Gaby some of his slack key. They played together, but you know, they were all good slack key players, and because he played different by using a brown paper bag, and he played slack key with that, he took the prize. The people, you know, he had a standing ovation. In other words, just like I tell you, it's like showmanship. You know, he knows how to get the audience. That's why he's good. It's not his . . . I mean he plays well, like how Leward plays, but you know, Leward cannot imitate the uncle, the way he gestures, his style of playing. There's only one Fred Punahoa.

L: You learned a lot from him too, yeah?

B: Ahh, well, I didn't learn how to play from him. He always like the way I sing. He likes me singing. He likes to play along with me, you know.

L: He was more the music, and you were more the singing?

B: Yeah, yeah, yeah, he likes my style of singing, you know, and everytime when I ask him to play with me he would willing do, because he liked my singing, you know, the way I sing.

L: So when you were on the TV show that Louie saw you?

B: Oh, that was different. That's when they had the hula group, Lani Wong's hula group was on this Japanese program.

L: It was a Japanese program?

B: Japanese program, it was a Japanese program. They had invited

her . . she was a kumu hula at that time, and then they invited her to perform, you know, on the show.

L: Ohhh.

B: And, and, see, I quit singing for her for quite some time and I happened to walk by the studio . . maybe it was meant, it was meant that way. I happened to walk by the studio and then I saw them practicing, so I just went in. I sat down and watched the girls. Oh, they dance beautiful. I like the way they dance. So she asked me. She said, ah, "Oh, do you wanna sing for the girls? We're going to O`ahu."

I said, "Sure."

So she, you know what I mean, gave me the money to buy mu'umu'u. She paid my plane ticket over, and then that's when, you know, I, I . . Fred was in O`ahu, Honolulu at that time, so he played with me, and there was another, ah, another haole kid was living next door to my sister, and then he went down there without shoes. He was barefoot, so they didn't take down, you know that . . it was so embarrassing, he had to go in front TV. [laughter] And that's how . . I was so relaxed, singing, you know, to my heart's content, because I was so happy singing for the girls, you know, so beautiful. But little did I know that at the time, Louie was watching me. He was sitting, he was drinking beer that morning, I think was 9:00. And he usually go golfing, but I don't know what happened. He said what happen, you know, he just sat. And there was only one channel at the time, Volcano. That was channel 9, so . . he had no alternative. He either had to turn off. There's no other channel. So he had to sit and watch, and lo and behold, he saw me.

L: Oh, nooo.

P: He saw me on TV, and he said, "Determine to get that wahine." [laughter] And so, when we came back, and they had audition for pick me up at KMC. And Lani Wong auditioned, you know, she was one of the troop that when up for audition. So, he called down. I was, you know, I wasn't staying. I went up to her home, because we had to catch the KMC bus. So he called down to Lani Wong. He said, "Eh, that wahine I saw on TV, she's going to play with you guys?"

And she said, "Huh!" She said, "Yeah." And then she comes and she tells me, "Oh, you heard that sargent? That sargent Pau said if you was going up."

And you know at that time I didn't think, "Ho, that Sargent Pau." But you know, before, when I was younger, ho his name was popular down in Kalapana. You know, I said, "Ho, that Sargent Pau, Sargent Pau." Everybody . . he's famous down there. He was a tour



guide at that time. So you know . .

L: Down in?

P: Kalapana.

L: Okay.

P: He used to, you know, he used to be tour guide, he used to bring, you know, the KMC, you know, people that come from the mainland or O`ahu for R & R. He used to take them around, you know. He used to pass by my house going towards Queen's Bath, and you know, the kids, and I was young that time, the kids used to say, "Oh, Sargent Pau, Sargent Pau."

And he never did look at me at that time so, you know, his name, as I say, was kind of well known down there, but when she told me, she said, "Oh, that, that sargent wanted to know if you were coming," I didn't think anything about it.

I said, "Well, who cares," you know. Who's this guy? Well, just went up there, and then, oh, guess what? When he saw me . . already his heart was set when he saw me on TV.

After the program, he said, "Oh, can I take you home?"

L: Aiii.

B: And I told him, "Oh, no, we came on the bus." I was acting hard up, I mean, you know, I was acting hard to get, eh.

So, he ask me, "Can I have your phone number?"

I wouldn't give. We didn't have phones see at that time. Kapa`ahu had no phone. How can I give him phone, my phone number. But I was working at Pahoia Garage at that time. So I didn't give him phone. I didn't give the business phone. One day, he saw, he caught me. He took the tour down Kalapana, and he was going back. And I was going down to Kalapana on my stationwagon and he saw me on the highway. He stopped. He talked to me. Then he remembered where he saw that, my stationwagon. He said, "I remember seeing that stationwagon."

After he got home, the phone rang. When I answered the phone, He said, "Hi, it's me."

Well, that's how he got into conversation, you know.

L: I love it.

B: You know when he gets to work and he call me when my boss not there because I tell, "Don't call when my boss is here!" After you

know what I mean, when he gets to, I wait for his phone call, and he used to talk to me. But then, you know, he propose to me so soon, you know, just like about 2 months. "Well," I said, "Eh, wait, give me chance." So, I kept on hanging, you know, him in the air for about a year.

And then he said, "When are you going to make up your mind?"

L: Aiii.

B: Naw, I didn't want to go in, you know, too soon.

L: Sure.

B: But you know, it was his . . .

L: There he was, starting to bother you back then.

B: Two little nice things . . he used to go up Tanaka's Nursery and he used to get orchids. He go down he works at the farm, you know, for little drinking money, beer money, and then he leaves all those nice orchids, and he calls me on the phone. He say, "Oh, I have orchids for you for your hair."

So I go there, and used to always get the orchids, you know, make myself. Look nice. Sometimes, he used to come and watch . . he don't come watch the show. He didn't care for hula, but just wanted to see me, eh, you know. So that's how the romance started, but really, it was his oldest son that you know, like I said, I was kinda hard to get. I was hurt, you know what I mean, in my life, and he was hurt. So I had that attitude, "Love 'um and leave 'um."

But it was his son, his oldest son that told me that he said, you know, he felt so pity for the dad. Everytime he comes back from work, he look dad and you know, he start shedding tears because he was raising them up 7 years alone. He divorce his first wife.

L: Back then that wasn't usually a thing that was done?

B: What's that?

L: Divorce.

B: No, it was done. At that time, it was done. It was 1960 . . the latter part of '50.

L: So you were in the, that TV program in '58?

B: Yeah, somewhere around there, yeah, somewhere around there, yeah, about '58, I believe.

L: You two met when I was born. [laughter]

B: Yeah, and then, of course, when . . . you know, my parents didn't like him because they think he was a bad egg because he divorced . . . the wife divorce him. They thought that it was fault. My dad didn't accept him. My mother was okay. She didn't care, you know. She think it's my life. But my dad, he didn't accept, so . . . you know, I did it all hush, hush. I went to O`ahu. I got married to him in O`ahu. But the time we came back, I had introduced. I said, "This is my husband."

Oh, my father was shocked. He really didn't accept him. He didn't like him, you know.

L: You got married before you brought him back to the family?

B: Yeah, right, I got married in O`ahu. And in fact, you know, I didn't believe that I was married, because at that time, I married him out of pity.

L: Really?

B: I really did. I remembered what the son said, and that love, you know, as I say, he did so little things for me, you know, his ways . . . I really didn't know that man too much. But the small things, that's what it is. Not those big things, the small things that he does for me every day. So funny, when I'm working, he calls me up and at that time I had my woman's sickness. He said, "What do you want?"

I said, "Hollywood sandwich." [laughter]

He goes to the PX. He buys me you know. He hasn't had wife long time. He buys. They say, "You want me to wrap it up?"

"Nahh, just walk out there with the box." Just walk out. The house is not too far, where the barracks, you know, the housing quarters wasn't too far. So he tells me when I come back, you know, from work, he tells me . . . I was working as a bookkeeper in Pahoia Garage. So I travel all the way, you know.

L: That's a long way.

B: A long way, but see, you know what had happened, he taught he could capture me, so he bought a brand new car, brandnew car I had to drive, because he think that through his car, he could capture me.

L: Oh, no.

B: Oh, yeah, so he let me drive his brandnew car all the way, come to Pahoia. You know, work and train another woman to take my place,

you know. But little things like that, you know, that's how I got to love him . . funny, eh, you don't love a person until you marry and see the little ways that . . I think that's beautiful.

L: I think that's very beautiful.

B: Beautiful, yeah.

L: I think that's what love is, is your little things.

B: Little things, yeah, it's not the big things, you know. And ah, my family used to like him because he does those little humorous things, you know, just like where was our honeymoon down the beach. [laughter] We (unclear #253) in under the tent, you know, the tent, he put a sign there "Do not disturb." He said, "You want information, inquire at the next door." You know, they look at the sign, they laugh. That's how they got to like him, because you know, those little things, he was a humorous . .

L: Rascal.

B: He was rascal, but you know, after I got married, I couldn't take that. He was too rascal, you know what I mean. Sometimes, I don't know he means or not. I don't know if he's serious or not. Sometime he cry "Wolf" too often, you know, so sometimes I get angry and I said, "Look, don't joke with me. I'm serious." I said, "You wanna joke, joke with the kids, or joke to somebody else."

But today, it's vice versa now, you know. I'm the humor type. He laughs at me.

L: He wore off on you.

B: He did wear out on me, you know, but it's nice, because his ways, his children get the same way like him, you know, my sons. You know, they do that to the wife, you know they're humorous and they tell, "Ho, you're just like your dad!"

But like I say, those little things, you know, that builds that love, you know.

L: Did your music change at all after you met Louie or did you keep singing or . . ?

B: Yeah, I did, I did.

L: Did you court him with your music at all?

B: Yeah, by all means. [raucous laughter] That's how he fell in love! That's when he heard me singing, you know what I mean . . was the music, yeah.



L: Oh, no, I love it! What were your favorite songs to sing to Louie?

B: There was, like I say, "Aloha Ku`u Home," that was my favorite song. That's why you notice every party I sing, aii, they ask me, "Sing Aloha Ku`u Home." Ah, yeah, that's my favorite song. As the song I won, right, at the song contest, my favorite song.

L: Yeah, that's right. Is that a popular song now?

B: No, no.

L: Not at all.

B: No, no, I hardly hear them play. I hardly hear them sing, yeah. You know, it's so funny like you say, "popular songs." You know, whenever they entertain, you can tell each musician, you can tell their popular song, because that's the song they sing first.

L: Ohh.

B: You know what I mean, the first song that comes out when they go parties and sing. "Okay, sing you . . ." tell them to sing song, that's that first song that they sing that, because that's the popular one.

So, you know, you . . . each one get their own theme song, so they say. I just wanna be different. I don't want to sing that in the beginning. I'll sing that in the middle or, you know, so that where it's not my favorite.

L: That's wonderful, you know, that's so wonderful! Let's see. I think we've covered almost everything. Is there anything else that you'd like to talk about with the music? Is there anybody else in your family that you played music with a lot, besides your, your mom?

B: Oh, my brothers can play music, my brothers. I have ah, well, I have, you know, and my children, you know they sing. My grandson, I have a grandson now in O`ahu, who's really good. I heard . . .

L: Oh, great!

B: I heard that he won that brown bag, what that, ah, brown bag (unclear #337). And then he, he does choreography. I heard that he's really good. My youngest son came back and said, "He's good."

And he sings falsetto too. And then ah, his sisters do the hula and then, you know, he sings and they dance the hula. So, I'm happy about that, and my ah, yeah, my sons play also. I have one son that play alongs with me . . . two of them, and my brothers, they

play, when we, you know, when I go to O'ahu, they used to sit down and we play music together. They play music. I have one brother that he . . . two brothers that can play the ukulele. But as I said, they were all self taught, just be listening to . . .

End of side 1 of tape.

Beginning of side 2 of tape.

Side B

L: tapes and... and so did anybody else come with you as part of that or was that something you pretty much did on your own?

B: I did on my own.

L: I think there's still a lot of music left in you.

B: Yeah, there are.

L: I'd like to see more music that... be nice to see the older style music, making another tape of that one, yeah?

B: Oh yeah, we did nice.

L: When you did the tapes with Auntie Emma and G-girl, who was it that picked out the songs for the videos?

B: I did.

L: So are all these songs that were performed at the UHH video and Kalani Honua that are songs that are in your songbook?

B: Right. We practice first before we went on video, so.

L: I see, good. Would you like to just sing another song for us to close up with?

B: Hah?

L: Sing your song again.

B: What song?

L: The song that you sang before with, the one about . . .

B: Duke. Ahh, wait, try hold, eh. Let me think about another song. Yeah, then I can sing "Hanohano Hale'iwa."

L: Yeah, yeah.

Song about Duke Kahanamoku.

B: I just wanta sing the song that my cousin, remember I told you Blackout and Annie Hu and those sang before when I was little, and this other song that I told you, "Hanohano Hale`iwa"...

Song: Hanohano Hale`iwa

L: Mahalo. Great.

Louis: Boy, you guys can continue.

L: You know the style of music, like you were talking about before, when you sing like this and share at home in the evening, nowadays it's not like that so much is it?

B: No, nowadays everybody like to watch TV, so you know, it goes away from that `ohana thing. But before we didn't have TV right? And we never had radio at that time also, so for a little recreation you know in the evening we get together and we sing. In fact my cousins, besides Fred I had another cousin but he died, he was a good guitar player also, that's Tina Ka`apana's brother. Read good. Like I said I came from a family of musicians, real talented musicians. And they all were self-taught. And I guess it's in them, you know, they just grab hold of the instrument and by ear they just play. Anyway that's how we do. In fact Dennis Pavao's sister, he has a sister that she plays professionally at nightclub. First time that I had gone and there was Bunny Brown, I think she was playing with Bunny Brown in Hilo, and I think it was at Hilo Lagoon, I was so amazed. 'Cause I know she plays guitar and she plays bass, self-taught. But I saw her playing the piano. And I didn't know she know how to play piano. You know

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Like I said, they cannot play by note, by ear they just play. You know, whatever chord you want they just go right on it. I asked the mother, I said, "Did she take piano lessons?".

She said, "No."

I said, "Wow!"

L: That's amazing.

B: Yeah, it is. That's what, I guess they show how talented they are.

L: And you too.

B: Oh, thanks.

L: It's so special. It's such a gift. When you sing, it's like it fills the whole room. It's really in your heart. (B: Yeah.) Thank you very much.

B: Well... it's nice relaxation. I mean, it's nice even we can sit together like this, you know. What an appropriate day today, you know what I mean, everything so quiet, not working day, and you know, Sunday evening, appropriate time.

L: Yeah, rest time.

B: Yeah, rest time, relaxing, whatever we do, eh.

L: Thank you.

B: Sure.

End of interview #102.