BIOGRAPHICAL SUMMARY: Eric Morris Andersen

Eric Morris Andersen was born in Waialua, Oʻahu in 1962. He attended Mid Pacific Institute in Manoa for High School and then several years later, he graduated from Humboldt State University in California. In 1985 he moved to Maui to volunteer and then work for Haleakalā National Park. He stayed on Maui until 1999 before moving back to Oʻahu for a few years. He has worked at a number of national parks and memorials including the Arizona Memorial, Puʻuhonua o Hōnaunau National Historical Park, the Kīpahulu Unit and the Summit District of Haleakalā National Park, and Crater Lake National Park in Oregon. In 2011, he moved back to the Big Island, and worked for Kaloko-Honokohau and Puʻuhonua o Hōnaunau National Historic Parks. In 2014, he moved to Colorado and worked at Mesa Verde National Park before retiring and moving home to Maui. His family also has deep connections to Haleakalā.

Screenshot of Eric Andersen during the first interview on February 12, 2021

INTERVIEW INDEX: Eric Morris Andersen

ORAL HISTORY INTERVIEW
with
Eric Morris Andersen (EA)
Part II
March 5th, 2021
Remote interview via Zoom
BY: Alana Kanahele (AK)

AK: Okay, so thank you again for being willing to sit down and continue chatting from our previous interview. In our previous conversation, you mentioned sort of this idea of, you know, "When the land thrives, the people thrive," and I was wondering if you can kind of talk a little bit more about that or speak more to that and how your time at Haleakalā kind of feeds into that that notion.

EA: I was thinking about where that came from, what things came into play that influenced that line of thinking. Oh, it probably started when I was in hālau, so the consciousness of thinking a little broader and cultural values because a couple of years after I started working at Haleakalā, I started hālau in 1993. I was an adult already, but I had a great kumu, very thoughtful and very nice, the group of haumana and ʻolapa too. And anyway, so I was thinking about that and you at UH probably can get access to the full speech or as much of the speech as you can of Kamehameha III. A lot of what we hear today is the state motto: Ua Mau ke Ea o ka 'Aina i ka Pono. But that is just one line in a whole speech. And I have never seen the whole speech, I've only seen excerpts of it. You guys there at UH, you probably can get a little better copy, or at least the speech itself. And the literal translation is what you hear, but nothing in Hawaiian is literal especially old Hawaiian—kaona—secrets. I kind of looked upon it as a way of accepting responsibility in the context of what Kamehameha III was trying to say. That it is all of our responsibility to keep the land alive in order for it to thrive, we have to give back. That looks good and sounds goods. So that's where I began to have that thought and ethic of the land is healthy, the culture will thrive.

And you mentioned it by talking to the various people who have a history and context of Haleakalā. For example, the program started in natural resources. From my point of view, in terms of management and my history, it was to really get after the Hawaiian natural history and try to figure out a way to protect it. You've got a plant species. . . . That get the opportunity for the native species to come back and thrive, and then in the 1990s, I want to say, you know, there was that opportunity for the culture to show itself and come alive, and part of that was the people who were working there too. People looked at the context of, okay now that we have a system, look and see what natural resources, what plants and animals can thrive if we give them the opportunity? What are they? Who are they? Other than a scientific name, what is the Hawaiian name? What does that name mean? And a number of things or species that did not have Hawaiian names, or at least we could not find in the record. And so, there are knowledgeable people who thought very long and hard about it and placed names upon them from our modern context and provided Hawaiian names for the Happy Face Spider and other things. What a cool thing.

I mean that's where you make the connection between natural and cultural. Even the name and the context [inaudible] So that's kind of where I am with that thought process.

AK: Thank you and I'm sorry, for whatever reason, your audio is sometimes loud and sometimes soft, so I don't know if maybe there's something covering the mic or. . . . I'll let you know when it gets a little bit more difficult to hear it. But usually when you're close, it's fine.

EA: Maybe because I'm not facing. . . . I move my head around. I don't know.

AK: No, well it's good now. So whatever you're doing, it's good.

EA: Where do you go?

AK: Can you still hear me? Okay, great. And then I know you spoke a little bit about this last time as well, but if you could talk about sort of how your kuleana, or your responsibility to the park has changed and I guess particularly with interactions between natural and cultural resources.

EA: Yeah, I think, again, that awareness of, you know, when I first got involved, it was all natural resources. In my own understanding and insights of myself from a younger age into my late twenties and thirties—when I began to have a greater awareness, a more world view of natural resources, cultural resources—is when I began to understand and apply the language, the language of natural resources. And of course that comes from being in college—I went to Humboldt State University—and I began to hear terms that applied to the things that I valued and I never knew they had these terms, conservation. I didn't know what conservation was before I went to college, or natural resources versus cultural resources before going to college, I never knew there was a difference. So you learn the language and you'll find the language and so. . . . say the question again.

AK: Kind of how, I guess. . .

EA: My evolution?

AK: Yeah, your evolution of kuleana within the park and sort of the interactions and connections with natural and cultural resources.

EA: Yeah. So, of course it was all natural in the beginning, or pretty much all, all natural. This is in the 1980s. I was hired because I had skill of building fences and hunting animals and outdoor skills, and experiences. Of course, having gone in the crater with my family a lot—close to twenty times before I even started working there. And that was just a love for the place and I couldn't really articulate at that time, how it was affecting me spiritually or emotionally, but I do I felt good being here, being at Haleakalā and so, I went with that and then later on, as I began to grow an awareness of cultural values, and again, that language again, using and applying that language.

And then in the early 1990s after I'd finished Humboldt State, I came back to Maui and I had an opportunity to get into a hula hālau and I didn't start as a dancer; it was chanter, 'oli and language. And to understand the language, our kumu said it's nice to emulate in hula what it is that the oli means - but you really got to know what the oli means, and it puts the whole picture together of what you're portraying or what story you're telling. And I really took that to heart. And so I learned as much as I could in a couple of years.

But I think that was a big shift too---let's see, I would have been in my late twenties, early thirties, so personally I was making a change in how I approached life and how I observed life. And then to have this this new awareness, newfound awareness of "Oh, wow, kaona." Kaona was a big deal. I would look at things and go, "Oh, okay, ʻōlapa, a pretty tree but why, how come, the way that it shimmers, yeah I can see that—it reminds me of hula dancers but what else? What else is there?" I kept digging a little bit deeper to try and understand the kaona, the underlying---what's the way to describe. . . . Kaona is the unseen beneath that which is seen or known and, so that's, that's a fun thing. It's fun to look at something and think about the greater context of it. So as my awareness changed, my understanding began to enrich, enliven and enrichen, is that a word?

And then the Park began to shift into cultural values, and I saw that as a great thing, wonderful, difficult, because for two reasons. One is, culture is personal. You can actually talk to people and you get opinions and you get personality. Natural, you talk to a plant, you talk to a bird, whatever, they kind of show you a little bit but you don't really understand them, you don't have a common language. But with people, you have to meet them where they are and sometimes that can be uncomfortable. There's a whole bunch of history---there's generations of history, of how people, how families and how communities interacted with the national park. The national park as a federal entity on Maui. And it was established before we became a state. So there's a lot of history there, and that's what you're asking for and you're asking for an oral history too. What is that history and how does it affect you?

So, I had my own personal history, my own family's history, and I was comfortable sharing that back to the early 1900s, but I could see the struggle in others, and other people that I work with, who had similar histories. Ted Rodrigues, who you mentioned earlier---his father was in the CCC in the 1930s, I think it was, so he has that strong connection back to his parents time. But then there were others made in.

(phone ringings - Ted Rodrigues calling)

EA: Sorry, it's Ted (chuckles).

So, there were others who had a little more difficulty talking about Hawaiian culture and their connection with the place. And so I could see the struggle and also was the person who they were talking to, you know, just like you, you have to establish a rapport of trust with the person you're talking to that they're not going to damage your name and not going to somehow color your connection to a place or however you say it. And there's a risk there.

But then another thing I saw was there was a struggle as that transition was happening of managing the park heavy, so, putting lots of money on the natural resource side versus beginning to put emphasis and money on the cultural resource side. I saw a struggle in park management—the superintendent, the division chiefs—because it's a threat, right? You're reallocating funds and we don't have terribly a lot of funds, so when you reallocate money, you've got to take it away from someplace and give it to somebody else. And so there was a struggle there. I think Ron Nagata would probably give you a better insight into that since he was the one handling the money at the time and a resources manager.

So I saw the struggle especially with the superintendents, who were trying to understand how to approach the public, the community of Maui, to establish that trust, while there were all of this external stuff going on. There were telescopes being proposed and built up at the summit was really getting people upset and there were not necessarily cultural things, but. . . . well, there are cultural things. I mean, the use of Haleakalā before it became a national park was as a grazing in modern times—was grazing cattle—and moving cattle through the top of the mountain over to Kaupō and the other side of the island. And there's you know, there's rock walls inside the floor of the crater that are, that whole series, and history of ranching which is valid. Haleakalā Ranch still exists, thank goodness, and we cannot discount the part of history for Haleakalā. I think there's a lot of things that are rich in the story of Haleakalā that are around ranching.

The cultural resources in terms of Hawaiian history, trying to understand what are these rock cairns, you know, what are these shelters, up on Kaoao? And what is the heiau up on Haleakalā? And what are the platforms, stone platforms inside the cinder cones in the crater floor? Well, then, I guess maybe Emerson and earlier in the 1950s and 1960s, people came over from Bishop Museum and began to do some excavating and some study on it—I wasn't aware of it until much later. So anyway, what I'm getting to is there was a struggle in management of how to approach this, how to give cultural resources a voice, Hawaiian cultural resources a voice and be inclusive of the ranching history, more modern times history, and then ancient Hawaiian community history, which we didn't know very much about. We had some names and some ideas until people got into looking at old chants and oli and old Hawaiian newspapers did they began to figure out what these names meant and how they fitted with each other—kings on Maui and chiefs on Maui.

For me personally, this was in the late 1990s, and I began to see that struggle and feel that struggle and, as I said in the previous interview, I wasn't in a position—I didn't think I was in a position—to affect change because I was a worker and I could have my opinion, but I didn't have a great deal of influence over management or I couldn't necessarily sit down with the superintendent amongst my peers, a higher level of management authority and responsibility peers in the Park Service and have a voice. So I said, “Well, okay, I'm not happy with my level of service to the park, which means I'm not happy with the level of influence I have or can have, so I have to step away.”

So 1999 I left Haleakalā and went to Oʻahu to work at a different park, to work for a different superintendent, and see how they deal with the same story or the same issues. How do you manage a balance of natural and cultural resources? How do you approach them? But you give authority and when? And I had a really good mentor there as the superintendent. This is the Arizona Memorial. Tremendous cultural resources are there. It's all cultural. So that was a big eye-opening experience for me, and I learned a lot from that.

Then I went to Puʻuhonua o Hōnaunau and holy smokes I stepped right into cultural resources. There's beautiful natural resources there, but that balance that I spoke about, at Puʻuhonua was super heavy on the cultural side and little by little on the natural side, and so I felt I worked there as the assistant to the superintendent. And the superintendent, again, was trying to—Geraldine Bell—she was trying to keep that balance, you know, cultural versus natural. Cultural—not versus—and natural. And I saw it where the archeologists were very closed and protected, and no, you cannot go anywhere near this, you cannot touch that. And the natural resource people were saying, but wait, wait, wait, wait, there's all these beautiful Native Hawaiian coastal vegetation zone, and yes it grows amongst the heiau, and the various sites, and, yes, it grows amongst graves, and we know these are graves, but they have to thrive too. And so we're trying to do what we can so that that balance or that struggle---we're all really looking for is the same thing. We just get protective of our prized possessions, whether they're leafy little things or chirping birds or that stone that goes right there.

So I stepped away and then I had the opportunity to come back to Kīpahulu, I worked for the superintendent and now I was up at that level of management, you know, I thought, "Okay, here maybe I have some influence, maybe my voice has a place here," and it didn't necessarily come into play. It was a really tough struggle with that management team to try and get them to think not as an adversarial or to work not as an adversarial team, but as the cooperative team that began to learn to trust each other and kūkākūkā, talk story. It wasn't a great experience---there was transition in the management team, the superintendent retired, and a new superintendent came in and she had a completely different view of things, and she took a little while to get that view. This is Marilyn Paris and I really respect her for not coming in and just saying, "Okay, this is the way we're going to do it now that was then and this is now." She was really smart and she had great self-awareness. And she said this, which was interesting, she said, "I don't take myself very seriously, but I take my job very seriously."

And I heard that and I went, "Wow, okay, this is kind of the way I feel. I don't take myself that seriously but my job, my responsibility, yeah I take that seriously."

So, I learned a lot from Marilyn and she tried again to kind of bring that balance back and to bring that level of trust in the management team so that we could talk story and so that all of our values were heard and placed out there and given a voice. And she talked to kūpuna and she was new, and nobody had any history with her—she was from the mainland. So she started brand new and she reached out to people, I think it was under her superintendency, that we started the Kūpuna Council group up at the summit and also

out in, maybe before that, out in Kīpahulu on Hāna side that was with, I'm blanking on her name (Elizabeth Gordon), the archaeologist, she passed away a couple years ago. Anyway, she started a Kupuna Council in Hāna, and that was really interesting, too, and it was more to sit and let them speak and listen and learn, and they brought that. They felt they had a voice and they began to grow that trust with the park.

And then I stepped away from Haleakalā again because again there was that struggle of natural versus cultural, natural was at the time was tourism. Tourism was really hammering---the effects of tourism were really hammering the park. There were too many busses coming up for sunrise, too many bike groups coming up for sunrise, just too many people, period, people climbing all over themselves and all over everything along the summit. You know, for two, two-and-a-half-hour window in the morning it was just jammed with people and we all felt—the people who worked there were like—this is terrible, it's just disrespectful. I don't like it, I'm not comfortable with it and I was one of them.

Again, no, Marilyn Paris saw that as a problem and said "Hey, we've got to get this under control," so she started the commercial services planning process. And about half or three quarters of the way through it. . . . Again, I kind of looked at my skill set and said, okay, I've had a voice. I was heard, the park is moving in that direction, I'm taking a spot here, I'm sitting in a seat taking funds (a salary), and I don't have a background in commercial services or anything like this where the park needs to go. And I was interested in working in the mainland and getting a little more experience so that I could come back to Hawai‘i in a higher-level management position. And so I went to Oregon and they filled the position behind me with somebody who had experience in commercial services, planning operations and putting together plans that would actually have some teeth to them, plans that included cultural resource values. And that did occur. It took them a long time, but it did occur.

Unfortunately, I never got the chance—well, I didn't get the chance to come back to Haleakalā. I did come back to Hawai‘i at Kaloko Honokohau and Pu‘uhonua o Hōnaunau and work as a Chief of Interpretation. That was a struggle. Holy cow. That was rough. And then I went back to the mainland again to kind of gain more experience and gain some self confidence in my abilities, and then I applied several times to jobs in Hawai‘i at various parks, and I didn't get the opportunity to come back as an employee.

So I retired and I figure, okay, I'm back here on Maui, I can do what I can and bring my voice and myself to the park. Not as an employee, but as a concerned public service and, not a kupuna yet. But I'm on the Friends of Haleakalā, just to kind of feel what that's like. I know the present superintendent up at the park, Natalie—I don't know her well; there's others that I don't know. I try to keep try to keep an ear on who's working up there and stay friendly with all of them. I want to continue that level of trust with them that's why I'm here.

AK: Thank you. Did you find in your time at Haleakalā that there were any kind of overlapping values between caring for natural and cultural resources?

EA: Overlapping? Well, definitely the transition time between natural and cultural was overlapping. I mean, there were, I think where I noticed it most was working in natural resources. We would be cruising along a fence line or something and we would have a younger person—a botanist with us or—just a younger person who is getting a different knowledge set at the University of Hawai‘i or anywhere else. Nature Conservancy didn't have the KUPU program at that time, but there were some really smart kids coming up through the University of Hawai‘i system and they would come along with us and then we would be going along in the rain forest and they would stop and say, “Oh, this is a this is a blah blah blah. Wow, and this means this and these two go together,” and putting it in the context of the culturally significant value or aspects of that plant and where it is and how it is associated with other species in the forest. And so that was, you know, it kind of stops you—it kind of stops you in your tracks—and you look around and go, wow, this is a whole thing.

Not that we didn't have that before, but our focus was very---get into the forest, clear this section, put a fence in so the pigs and goats don't get on this side, protect this side, but our focus is to build a fence unless I'm the observing. And there was even a class a little bit, because I remember we would have the fence crew who was in there to build a fence, protect Hawaiian ecosystems—we're going to build a fence and wipe out the pigs.

And then you'd have the plant botanists and so on, they would come in and we'd stop every fifteen minutes to look at some plant or whatever. It's nice, but the fence isn't getting built. So it was a little bit of a tug of war. It was just a funny observation. And that was, I'd say, in the mid and late 1980s.

When we started to have---Steve Anderson was another of the early botanists who began to grow that veg management program, he lives here on Maui, at least part time, so I can get ahold of him. And he hired a couple people, some of which just retired, Bill Haus and Patti Welton.

So I don't know if that answers your question, but that shows that transition of natural to cultural and cultural meaning, it wasn't necessarily oh that cultural, it was the context of that being cultural. So the Hawaiian name, the Hawaiian context of this with this whole thing, this whole beautiful forest, and how all of these things interact with each other.

Another thing, that might show this with me personally was, I was in hālau and my kumu and many of my hālau haumana, brothers and sisters, had never been to Haleakalā, especially had never been to the forest. And so I worked there, so I was like, “Kumu, you like go?” And so I set up a couple of trips where we came up to the park and we walked around in Hosmer Grove and down into the Waikamoi forest, and I pointed out some of the things that I knew, and then you can see the eyes, especially in my kumu, the eyes light up because they had never seen the thing. . . . they'd seen the word in the oli or in context of a hula and they had choreographed it, but they had never actually seen it in that forest, or in that context of the entire forest. And you could see them, really, their eyes were opening up.

And the alakaʻi, definitely them too, they were like whoa, this is cool. And so I remember we were hiking down the Waikamoi road and one of the kumu—I can't remember—or maybe it was one of the alakaʻi started chanting, and I heard the chant before but I didn't really know what it was meaning it had been explained to us, but it was it was a distant thing. But she started going down the road and she started to chant [chanting in Hawaiian] and I was like, oh wow, this is it, this is the place. Look, this is what we adorn ourself with as hula dancers, there's the fern, there's the kupukupu fern, and wow, what I get chicken skin still yet today how cool that was.

AK: Thank you. It was very cool to hear you chant as well. What are sort of some lessons that Haleakalā has taught you over the years?

EA: Humility. Humility and to be very aware of as much as you can possibly take in around you. Be aware of the sights, the sounds, the interactions of people to places, and just places among themselves—to be forever an observer. But I think very strongly the humility. We get so busy in our life and we have things that keep us busy or keep us occupied, like we're afraid to be bored or something.

Before, but I've noticed this in this pandemic, you know, just stop what you're doing and stop trying to figure it out and try to control it, because really you don't have a whole lot of control over it and look outside, in fact, go outside. And look around and you see that the natural environment is thriving pretty good. You know, they don't need us so much and they don't need us to be busy. They do need us because we're a big part of this, but be humble in this great big home; it's the only one we got. It is our canoe. In Hawaiian context, this is our canoe. Everything we need to survive is on this canoe. And we've got to keep the canoe afloat. We've got to keep it healthy and we have to keep it maintained, and cherish every morsel of this canoe.

AK: Thank you. And I know we talked a little bit about how your kuleana with the park has evolved over time. Can you talk a little bit about maybe on a more personal or emotional level, how your relationship with the park has changed?

EA: Yeah, of course, I guess I consider myself an outsider. I never like to think of myself as an outsider of Haleakalā, meaning that, again, I guess it's that influence or that level of care and responsibility. Of course, I don't work there. I try to keep, you know, an ear to it, what's going on in and I lend my knowledge and experience wherever I can, carefully, with humility. I don't want to influence, you know, in a negative way. People have to learn on their own and I don't want to take away the park needs, the park management needs, to establish a trusting relationship with the community. I don't think it's my work, my responsibility, to be a conduit between park management and the community. I'll help. I'll be there. But they are the ones that need to be the trusting. They're responsible for the park, and so that's how it's changed. I used to say that, and I for a long time, I had keys to the park, you know, physical key to open the door because at some point, I don't know, I ended up with so many keys to the park, and when you leave the park, when you go on to another job, you give back your badge and you give back your keys. And so I did. I gave all my keys and my badge. And then a couple of years later, I was going

through my stuff and I found an old key and it said, "C", and I went, oh, wow, this is a key for Haleakalā, I wonder if it still works? And of course it doesn't because they've changed the locks. But I keep the key as a reminder that at one time I had keys to the Park. I could open every door. I can't do that anymore. Which is which is okay.

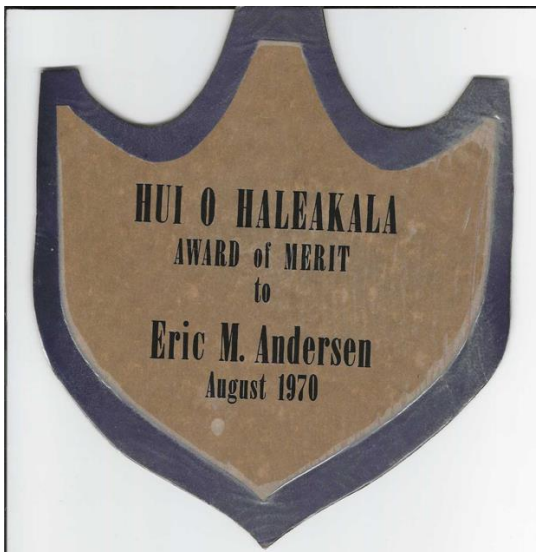
Beyond having influence or having that close relationship with with Haleakalā and the park as a whole, including the Kīpahulu and rainforest areas, I have very strong personal connections with the crater itself, mostly established when I was going in with my family and friends as a teenager and young adult. And Hōlua, the Hōlua Hilton, the structure itself was built by us, my father, my brother, me, some close family friends.

Hōlua visitor cabin shed, built by Andy Andersen Jr., Leif Andersen, Gloria Andersen, supervised by Ted Rodrigues

And so, I relish having the ability to access that place that I don't have a key and I have to—I don't have to—I do, I respectfully ask for access to it and ask for permission to go there. I ask people I know and superintendent. Right now, the pandemic, nobody can go. But I go there for pilgrimages, and it's the one place in the Park that I can go and speak to my people, my mom and dad. I can speak to them anywhere, but it really is strong; I feel their presence there at Hōlua campground area. And so, I need that, I need that today, I needed it then.

And if you look behind me right there, over there. There is a plaque that my father made for me in 1969 on my first trip, carrying a backpack into Haleakalā. I lay it prominently with all the rest of my trappings from being here because it's the first symbol of me, and it has a direct, direct connection to my father. My father's ashes and my mother's ashes, and now my sister-in- law's

ashes are there at Hōlua[1], it means that much to us as a family and to me personally. While my relationship has changed and evolved, I don't have a key anymore. Inside my heart, I always carry and have the key, but the physical key, I do not have.



Hui O Haleakala award 1969 – Made by EA's father following his first trip into Haleakalā

AK: And what is the... I'm sorry, it's a little hard to see on here. What is the shape or what is it made out of? The plaque from your father.

EA: Here, I'll get it and hold it closer. How can I do this?

AK: Oh, wow!

EA: Can you read it?

AK: Yeah, Hui o Haleakalā, August 19...

EA: 1970, yeah.

AK: Wow, how old were you?

EA: Let's see 1969 trip. . . . This was made after the 1969 trip, I was seven. Yeah, seven. And so he did this, I think, August, so this is not a year later, but that's six months or so. It was a big deal because we all went up there as a family and I carried my own stuff, my my own sleeping bag and my own clothes and I had an old Boy Scout backpack that was way

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

too big for me and way too heavy, but I carried it. I have some of those pictures too, but it was the beginning of my journey, for sure.

AK: Thank you and thank you for sharing that.

EA: Sure, yeah. My prized possession.

AK: Rightfully so. What are some maybe future directions you'd like to see the park. I know, like you said, you sort of stepped back a little bit from the management side, but. . .

EA: You know, I think this pandemic has provided an opportunity for everybody in Hawai‘i, everybody in the world, but right here in our home and on Maui and for the park managers, to go to look back at our own history. Haleakalā National Park was established in 1916 by a small group of people from the community of Maui. It wasn't a county—I don't know if it was a county back then—but it was the Chamber of Commerce. And they saw a reason, a good reason to attach Haleakalā to Hawai‘i National Park, but the community was the main driver I think for pretty close to 10 years. There was no National Park Service person up here at Haleakalā. There were over at Hawai‘i Volcanoes or Hawai‘i National Park, but not on Maui.

And so I would like to see the park, the park meaning management of park managers, and of the Pacific, the Pacific Island park managers, if they are any in the Honolulu office, to reach out to the community—the present day communities of Maui County, Hawai‘i, and the State of Hawai‘i and find inroads into the community to build that trust and that great reverence that began back in 1916. I mean, I knew it growing up as a kid in Hawai‘i. National parks were kind of this this big stuff that happened over there, it was a part of... I had my own connections, my own experiences in the park, in Haleakalā, I didn't know there were national parks. You know, all those trips I had as a kid? My parents. . . . I remember seeing people with flat hats, but I didn't know there was a national park until I was like twenty years old. I just saw them as beautiful places and they had really cool people working there and they all wore a uniform, but I didn't recognize them as being federal.

So, the point I'm trying to make is I think this is an opportunity for the park managers to reach into the communities where the parks exist and establish a new relevancy and a new context for the value of those parks in that community, because I believe national parks are community based, and without the communities—just like the natural resources and the culture resources—without the community base and a community value for the park, the park does not do well. It will not thrive and it will struggle because it hasn't established a context of why we're here. We can make things happen, but it can't answer the why we're here in this community. And so that's my answer.

AK: Thank you. And are there any other sort of final thoughts about the park or its staff or your connections to it or stories that you'd like to share maybe that we haven't covered yet?

EA: I think this is not necessarily a story I could share, but I think it would be really fun. Because of the stories that would come from it, to get a gathering of us together, the folks who are no longer working at the park, a group of us rather than just one on one, a group of us together, and maybe kind of mull over these same bigger questions that you're asking. Among ourselves first, and then maybe with those in the park management team that are open to it, I think it would be really fun to share our connection and our value and our history and our pride and our love for Haleakalā. But then also to kind of express some of our concerns about how we feel, where the park is, where we think the Park is now that we're actually out in the community and where we would like to be helpful with going to the management team, to the present superintendent. I would like to hope that they're open to it. That would be kind of cool. I mean, and also there's just the stories that will come of it. I mean, I worked for many years with Ted, I worked with Ron, I worked with a lot of folks in interpretive staff, I worked with other people here on Maui, the cultural resource staff. Darn, I cannot think of that person's name. And it would be fun to just talk story amongst ourselves and remember those fun times and fun stories. And Patti and Bill, you know, they've retired or will be retiring soon, and it's really fun to talk story with them also because they remember back to those days of that transition of build the fence but wait look at these beautiful plants.

AK: I think that's a terrific idea. Yeah, if there are people in particular you think would be kind of a good mix.

EA: Yeah, well, you start with the people I think you're interviewing here. You have some contacts and some background. It's funny, we used to tromp in the forest building our fence and the biologists would come in and the botanists would come in, and this is Timmy—Timmy Bailey—and myself and Hanky, Hanky Eharis, from out in Kīpahulu and Dino Brown and Simeon Park and we just look at each other and go, oh, it must be -ologist then. And to give ourselves an -ologist title. And we did make fun of the plants too. What the name of that plant? Oh Kīpahulu-enses, Kamehameha-enses, we didn't know, but we knew it was here. So -enses!

(Laughter)

AK: That's funny.

EA: Terry Lind too. Oh, man, I hope you're able to talk to him. Terry's history goes back from the 1960s when scientists were going to Kīpahulu and some of those first discoveries, you know, Terry was a teenager, early twenties, very charismatic guy. Really fun to talk to, hopefully you get a chance to talk to him.

AK: We definitely hope to. Anything else that you'd like to cover or anything else you think you missed or we may have missed?

EA: No, right now, I'm comfortable. There's always time and space for more.

AK: Absolutely, yeah, and we may end up reaching out again and at least in the meantime, we'll start to kind of write up the transcript and then send it to you so you can look over it and make changes.

EA: Oh, thank you. Yeah.

AK: And yeah, if you have any photos that you'd like to share, you know, either from your parents first trip there or your first trip or subsequent trips, please feel free to send them over to me or to Rachel.

EA: Okay, I guess if you're the conduit to Rachel I'll just send them to you. Yeah, I can scan them and send them to your email and then you could do your side.

AK: Yeah.

EA: And I'll send you if it's okay. I'll send you a scan of this plaque that my dad made for me.

AK: Yeah. Please do. I would love that, thank you. But I don't want to take up too much of your time. I know it's been about an hour this time around and last time was about two hours, so I can let you go.

EA: It's my pleasure. No worry, he mea iki, it's a small thing I do for the greater good.

AK: Thank you. I appreciate that. Well, I will let you go then and look forward to hopefully chatting more at some later point, once the initial interviews get done and hopefully doing a group one as well.

EA: Yeah, that would be fun and on camera or off camera. I'm interested in your family history, too. I asked my brother, I mean, he doesn't know you, he hasn't met you, I guess you can't remember that he's met you personally, but he does remember the oral history project out there, out in Haleiwa and Waialua.

AK: Out in Waialua, yeah. I wasn't too involved with that, but a lot of my family were. So I'm sure he knows them, especially if he's out in Waialua.

EA: I think I mentioned the name and of course, they all bump into each other someplace. Do you still dance? Didn't you dance hula?

AK: I do. And actually my mom is a kumu hula.

EA: Oh wonderful.

AK: Yeah. So I still dance.

EA: Good, good. Well, hopefully you get up into the forest and like I did and begin to see, wow, this is what we're really. . . . this is the story we're telling.

AK: Yeah, I would love to and I'd love to go up there once things start opening up again.

EA: Yeah, yeah.

AK: Great. Well, thank you so much again, and I look forward to talking with you either formally or informally.

EA: Yeah.

AK: But alright, I'll let you go and I'll stop recording.

EA: Okay, thank you, Alana. Aloha.

AK: Aloha.