

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

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<b>Wahi</b> (Location)	Kāne‘ohe, Ko‘olau Poko, O‘ahu
<b>Kanaka Nīnauele</b> (Interviewer(s))	Maile Loo
<b>Kanaka Ho‘opa‘a Mo‘olelo</b> (Videographer)	Gene Kois
<b>Nā hoa kipa</b> (Others present)	Mamie Lawrence-Gallagher (HPS)



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**QUEENIE VENTURA DOWSETT**

**Tape #: HPS 0712 (MV846)**

**Date: May 23, 2006**

**Location: Kāneʻohe, Koʻolau Poko, Oʻahu**

**Subject: Oral History Interview**

**Interviewer(s): Maile Loo**

**Videographer: Gene Kois**

**Also Present: Mamie Lawrence-Gallagher**

*(00:48)*

[GENERAL CONVERSATION: GIVING QVD TOUR OF HPS OFFICE & ARCHIVES]

*(06:52)*

ML: So we um, we started this in November; now it's May. [CHUCKLE]

QVD: Yes; now it's May.

[CHUCKLE]

ML: We're back. But we—I was reviewing where we—yeah—where we um, left off, and we got through—oh, you have them. We marked it; okay.

QVD: This is—

ML: So we have the 20s.

QVD: This was sent to me—did I show you this? By a friend.

ML: Um ...

QVD: Look in the back. I was just absolutely floored. That's me.

ML: Wow—yeah. This is on—

QVD: And—

ML: --your set.

QVD: Yes.

ML: Okay. Oh, yeah. Alice Hauoli Lee.

QVD: M-hm. And he says that we were very good friends.

UTT

QVD: When we were on the set.

UTT

QVD: And I talked—I spoke with him. He said his mother had passed; I think she passed. But he wanted to s—he came across that, and he wanted to send it to me.

ML: Oh, that's neat.

QVD: Isn't that wonderful? I should send a copy of—picture like this to Mamo Howell.

ML: Yeah.

UTT

[CHUCKLE]

ML: We could make a—we could make a print.

QVD: Mamo, remember when? Sybil Bright.

ML: What number is that one? Number—

QVD: Oh, six?

ML: --six. 'Cause we could make a print, because we have scanned all of these. Um, we could take it to Costco and make a print of um ... you know, from the scan.

QVD: Yeah. I tell you what I'd really love to have is Auntie Io.

ML: Yeah.

QVD: Uh—

ML: And we can make it different sizes too. Yeah, like a bigger one or something.

QVD: Look at that; these two.

ML: Yeah.

QVD: With her.

ML: Twenty-six.

QVD: Yeah.

ML: Twenty-nine.

QVD: And I've done a session with the Browns, and a session with the Kalimas.

UTT

QVD: And it's been wonderful.

UTT

QVD: 'Cause we did the World's Fair ...

UTT

QVD: --together, so ... I did one with them. And with her sons. Two generations; so that was wonderful.

UTT

QVD: Yeah.

ML: So I think um, the last time—

QVD: Where did we stop?

ML: --we—we ended here.

QVD: Okay.

ML: And so we can pick up from—

QVD: This is Mama Bray.

ML: Twenty—

QVD: And Clarice Taylor.

ML: So twenty-six—twenty-seven is Mama Bray?

QVD: M-hm, m-hm.

ML: And—

QVD: Clarice Taylor.

ML: --this is Clarice Taylor.

QVD: M-hm.

ML: Okay; so twenty-seven ... and—

QVD: I don't know where that—

ML: That must be—

QVD: --little thing is.

ML: --thirty ... that must be thirty, yeah? I guess the pa—the—

QVD: Yeah.

ML: --sticky came off.

QVD: M-hm.

ML: So twenty-seven and thirty, and then twenty-eight and thirty-one are Clarice—

QVD: M-hm.

ML: --Taylor.

QVD: M-hm.

MLG: As in the columnist?

QVD: Yes.

UTT

MLG: Yeah?

QVD: Yes.

MLG: That we were just talking to—

QVD: Yes.

UTT

QVD: And she was, without a doubt ... they were both lovely ladies. Um, Mama Bray was very—more haole, more apt to ... to go the other way in terms of ... talking to you about ... oh, more about how your—how your kīkepa looked, or that sort of thing.

*(10:00)*

And Clarice, on the other hand, would tell you a story behind everything. She was so Hawaiian. She—um, her wisdom and her knowledge of what we were doing uh, and—and—and that's what they're there for, is to be the—she—they critiqued us all the time. They were really—

ML: Oh, I see.

QVD: --good about uh, making us understand ... our role as ... as Hawaiians. Um ... and—and where we were in terms of the Queen's Pond, or out on the a'a. And uh ... and what we should not be doing. Not so much what we should be doing, but what no-no's. And that was Clarice Taylor. Mama Bray was more there because of her husband, Daddy Bray. You know. Not so much input from her, but from Clarice Taylor. She was incredible. In fact, most of the ... we all did; we all went to her. You know, if we—if we thought ... [SIGH] we were having a little bit of hakakā between ... the dancers or whatever, we'd go to Auntie Io. But Auntie Io was always so—so busy coordinating and trying to get things done. But this one, we could sit and talk. And she'd laugh, and she'd say, Well, you must give them time. You know, everything was such ... she had such um ... great wisdom. Never a harsh word, not critical. Very seldom would she criticize. And uh, I think that—that's what made the cast ... so incredible. Everything about them, you know. Because listening to her, and then—then going back and doing whatever we had to do with Auntie Io was like ... well, these are the guidelines. And so when you go into your whatever you're gonna do, remember that. And that was wonderful. And if anyone showed ... um ... you know, like—like they were not pleased ... some of the girls did. One of them was Mamo Howell. Big time. Well, I don't want to be standing behind here all the time. [CHUCKLE] And that was because she was tall.

UTT

QVD: Therefore, she was—you know. Well ... and so, you know, it got to—to Delmer Daves, who was the really ... one of the m—music director, but he was a uh, uh, just a wonderful person. And he could just smooth everything over. And he said—he would say to her, But you're so beautiful; you never have to worry. You're so beautiful. And Mamo ... I mean, this was the key word. You know. And she was. And she was; she indeed was beautiful. So—but things like that happened. It just didn't all meld. There were many ... many, many um, little incidents that came up that would s—stop some of the production.

[CHUCKLE]

ML: Yeah, I guess with so many people, that's predictable.

UTT

QVD: Yeah. We had twenty guys and twenty girls. And they all came from Honolulu. No discipline.

[CHUCKLE]

QVD: No discipline. [CHUCKLE] Lot of them were ... well, let's go out tonight and get—and come in and—hangover. And they're sleeping in the long—you know, in the long houses and stuff. And um ... but Delmer Daves, I think ... was such a patient ... director ... uh, that he kind of ... allowed a lot of it just slide. And I think that was—that was brilliant. Now that I think about—I was so young, but now that I think about it, um, what seemed to me at the time, 'cause I was so young, like oh, big trouble, was not.

UTT

QVD: Was not. But many, many kinds of little things like ... our ... our guys from Honolulu who were the—you know, the dancers, but in—in reality they were—a lot of them were beach boys.

UTT

QVD: 'Cause they were handsome, they were the guys you—with the muscles, and they looked good in a—a lava lava, so these are the guys that got the—the roles.

(15:00)

But they also ... would go into the private ponds, fishponds and ... fish the fish. [CHUCKLE]

ML: Oh, at the Shipman ...

QVD: At—

ML: Yeah.

QVD: --Kea'au.

ML: Yeah.

QVD: I mean, we're talking mullets.

[CHUCKLE]

QVD: And ... [CHUCKLE] ... and I think Auntie Io ... Auntie Io was a little bit taken back by that, because this was her responsibility. We were her dancers. They were no longer beach boys. And I know at one time, she called all of us and sat us all down. And boy, she gave us a talking to. You know, like ... you're here ... for a reason. And if this is the way you want to be, you want to act, then if the haoles talk about us, they have every right to. 'Cause you folks don't have no control. I think—uh, I don't know how long, but her tone of voice ... just kinda laid it out, you know. And uh, and the boys after that were like ... great. Everybody was there, on time; everybody. And you know, we had some young guys that—like Graham. I forget his first name, but he's here, Graham. And uh, he was just named uh, uh, all-American football player. Came back, he was spending the summer home, and he got—and he came to the casting. [CHUCKLE] And they saw him, and they—everybody, all the kids knew who he was. Not Auntie Io or Clarice or anybody else. Not the old guys, but all the young people. Oh, well. And he was just brought in right away, you know. But—so the—there were a lot of young people that uh, had occupations that ... were glamorous, and um ... I mean, you could tell them to do or to behave at a certain extent. And then ... and that was it. And they felt like they could do whatever. But Graham—Granberg, Granberg from Lanikai. That's the name, Granberg. There was never anything he did wrong. [CHUCKLE] And he was the biggest, strongest, and probably the best looking one besides the Napoleons there. So everybody kind of ... took his lead.

UTT

QVD: And I guess when you have a person like that within a group, even the—even a—a hālau, if you have one person like that, uh, most of your—would follow, and hope that whatever he-s—he or she does is gonna be in tune with whatever you're doing.

UTT

QVD: And that's um ... and that was the name of the cast.

UTT

ML: And it's kind of commendable on the part of the producers and all to hire such ... sort of illustrious Hawaiians to—to guide that whole part of it.

QVD: Oh—

ML: I mean, they didn't mess around.

QVD: They didn't mess around.

[CHUCKLE]

QVD: And I think he was—you know, when I look back at that now, he was very fortunate to have these people—

ML: Yes.

QVD: --there.

ML: That they agreed to do this.

QVD: Yes; yes. And—and so gracious. I don't know whether you can—you can pick those kinds of people now, and think that they would be as gracious as these people. I don't think so.

UTT

QVD: I think they have too many agendas ... in their lives. And so the—the aloha ... compassion, yeah ... would not be there. Would not be there. And their prayers in the morning, that was absolutely necessary.

UTT

QVD: And that, I think ... I think impressed Delmer Daves ... and Ken Darby a lot. And Ken Darby ... would have some of the boys sing for him, just because he wanted to hear their voices. Just because he wanted to hear them sing. He thought the Hawaiian music was the most beautiful thing—music he'd ever heard.

UTT

QVD: You know. And then ... um ... Delmer Daves ... I think had just filmed Broken Arrow ... with Debra Paget and Jeff Chandler. And he thought the Indians were an incredible race.

UTT

(20:00)

QVD: Until he came to Hawai'i [CHUCKLE] ... and had us. He said so.

UTT

QVD: He says we are without a doubt kind of a lost tribe. We are really a blessed tribe. And you know, because he was so ... he was so ... um, such a pleasing man ... uh, and his—and his uh, being a director and directing us was so easy; he made everything easy for us ... those ... untrained actors and actresses. You know. Now and then, he'd come and—and—and tell me, Queenie, I want you to give me a different look. [CHUCKLE] And I'm like, Okay; how do you want me to look?

UTT

QVD: And there was a couple times, we had to shoot it maybe three, four times.

UTT

QVD: Because sometimes I felt like I was—what am I doing here? It was a little bit ridiculous; what am I doing here? And—and the—and the great ... I think the greatest help I ever had, really, besides our people, was Jeff Chandler.

UTT

QVD: He was ... he was just a wonderful person, just a honey to work with. He just ... he'd grab me—and he's such a big man, he was six-feet-five. And uh, he would grab me and he'd say, Now, when we do the jumping off ... off the rock—and this was when the—the water was supposed to turn to blood—he says, You stay right by me, he says, because I can't swim.



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[CHUCKLE]

QVD: And I told him--[CHUCKLE]--Jeff, if you hung onto me, I will go down to the bottom. [CHUCKLE] You cannot do this to me. He says, I can't swim, I don't know how to swim.

UTT

QVD: And I had to tell our boys to stand by. Even Delmer Daves didn't know he couldn't swim. I mean, this is jumping from that tower, from the rocks into the pond. Yeah. And that had to be a one take, because of the color of the water. It was all blood, right?

UTT

QVD: So it had to be only—everybody had to do it one time. So Delmer Daves went over quite a few times with us as to execution. And um ... and he was stroking, while Jeff Chandler was talking. But the guys—the—the boys were in the water right—

ML: Waiting.

QVD: --by the side where the—in five strokes they'd be with him, you know. But I was surprised. Even the coming in of the schooner, when they'd come in from uh, Hanalei Bay, and we're all coming in. And we're on—we're on these uh, these great big rafts. All the dancers are now the greeters. We are the village. We are the people of the village. And um, he's on the boat; Jeff Chandler's on the boat. And he was supposed to have—I think he was supposed to have jumped in the water or dived, and they couldn't—they couldn't have him do that. And ... and I forget his stand-in ... oh, a big haole guy was the stand-in. And uh, he did that. I think he did it. But not the scene that Delmer Daves wanted. Yeah. This—oh, now that I talk about it um ... it just seems ... I don't know how I'm remembering all these things, because it's been logged—back there, forgotten. But so many precious moments.

UTT

QVD: And—and uh ... I wish I could remember all the things that were said. And we had some—we had some bad times, you know, difficult times, but not so difficult ... that somebody was sent home, or someone was—

UTT

QVD: --cast out.

UTT

QVD: You know.

ML: There was enough structure and—

QVD: Yeah.

ML: --guidance from these kūpuna to—

QVD: Kūpuna's.

ML: --keep people in—

QVD: Yeah. Especially—

ML: --check.

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: --Auntie Io.

UTT

QVD: She was a standup comedian.

UTT

QVD: She really was. She was wonderful. She'd come in in the morning and she'd always have these slacks on, and— and very nice shirt, and tucked in. Sleeves rolled up, and she had these two little doughnuts—

UTT

QVD: --her hair up here.

ML: I remember—

QVD: I think it's in—

ML: --seeing it in—

QVD: --here; yeah.

ML: --some of the pictures.

QVD: And she'd come in like a little elf, like a little menehune. And how's everybody this morning? M-m. M-m. And she'd go around saying that.

UTT

QVD: And how are—

UTT

QVD: And how are the Hilo family; everybody okay? The na—the Nathaniels, the Kalimas. And she would just name everyone.

UTT

QVD: It's like ... you know, okay, you ... you directors, and you people that are here, learn these names of these families; learn.

*(25:00)*

And by the time we were halfway through the movie ... everybody—the hairdressers, everybody knew each other.

UTT

QVD: And uh, it was wonderful.

UTT

QVD: Because ... so I was told by the hairdressers—and I don't know where she is around here. Okay—

UTT

QVD: --this is not Delmer Daves. Um ... she told us that um, normally they never get personal with the cast. The individual stars, yes, because they do. But with the cast, never.

UTT

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QVD: But with—with ... this, it was just incredible.

UTT

QVD: Simply because there was so much good f—there was all this wonderful feeling of, okay, today is da-da-da-dum day, and we're gonna do this. And um ... most of the time, it just ... flew. The takes were wonderful. Even the movie, uh, I have the movie, and um, when I watch the movie uh ... I remember most of the scenes were so easy to do.

UTT

QVD: So easy to do. For the—for the stars, of course, they had their scripts and they had their lines and whatever. But for us, it was kind of like ... don't miss the cue. [CHUCKLE]

UTT

QVD: Don't miss the pahu, don't miss the whatever, the whatever. You know. Because it was important that we do it—poom, poom—and it happened. It really happened.

UTT

QVD: So—

ML: Those—those pahu—

[GENERAL CONVERSATION]

ML: Um, these pahu that are in pictures twenty-six and twenty-nine,

QVD: M-hm.

ML: Were those—do you know where they came from or who made them, or ...

QVD: They came from ... uh, they came from Hilo. I'm almost s—sure. And I think Papa Nathaniel made them. I'm not too sure, but I think he made them.

UTT

QVD: Because he did that. He did the pahu's, he did the ... a lot of them.

UTT

QVD: So I think he did that. He made them.

UTT

QVD: And the Kalimas helped.

UTT

QVD: I don't know; you could—I could ask—

UTT

QVD: --Mona Kalima.

ML: Yeah; just curious.

QVD: Yeah.

ML: 'Cause those are—

QVD: I will ask.

ML: --big, real big drums.

QVD: Oh, and they were—ooh, the kani. Ooh.

UTT

QVD: So beautiful.

ML: I wonder where they are now.

QVD: So beauti—I wonder where they are now.

UTT

QVD: I wonder if ... if they have them.

UTT

QVD: Square, Puni, and Mona.

UTT

QVD: These are the three Kalimas that were on the pahu's, the big ... pahu's.

ML: We can ask um, Iwa.

QVD: Okay. Yes.

ML: If her dad has--

QVD: Yes.

ML: Or she has.

QVD: Yes. Absolutely.

ML: Okay; so we're on—let's see; this is page thirty-two to thirty-five.

QVD: Oh, here I go again.

ML: Some guy's ... picture there.

QVD: Oh.

ML: So thirty-two.

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QVD: That's Delmer Daves, the director. Wonderful person. Easy to work with ... most gracious. Uh, I have never— never saw him cross or say an angry word.

UTT

QVD: The whole shoot of the movie.

UTT

QVD: Of course, I was not there all the time. Most of the time. And he was just so gentle. You know, just gentle person. Just wonderful. And then ...

ML: Number—

QVD: --Maurice—

ML: --thirty-three.

QVD: --Chevalier. He was off the New York stage when he came in. And he really looked ...

[CHUCKLE]

QVD: He really looked the part.

[CHUCKLE]

QVD: Even Daddy Bray said that. And he was—and of course, he was the most incredible actor. Everybody just stopped. When he was doing his part, people would just—the cast would just stop and listen to him. 'Cause he was such a dynamic actor. And scary. He made you believe he was the kahuna. He really did. And he was nice. But always ... always uh, would walk off the—the—out of the scene when was done. He was kind of a loner.

UTT

QVD: And he had a trailer all his own.

UTT

QVD: Because I think he was such a big actor coming in on this—on this movie. Yeah.

**(30:00)**

ML: What is his ethnic background?

QVD: You know, I don't know. It must be French. Don't you think?

ML: From his name.

QVD: Maurice—

ML: But—

QVD: --Chevalier.

ML: --you look at his face, and ...

QVD: Chevalier. Yeah.

MLG: Was that makeup or was he dark, or ...

QVD: That's makeup.

UTT

QVD: Makeup. And that hair he has, that's a wig.

UTT

QVD: That's a wig.

ML: Thank goodness.

QVD: Yeah. [CHUCKLE]

ML: For him.

[CHUCKLE]

QVD: He had very little hair.

UTT

QVD: Uh, you know, I think he is French.

UTT

QVD: Really. Because he had a t—wonderful accent. And he was never ... he was quiet, but when he spoke, he was gruff.

UTT

QVD: You know, that--[MAKES GRUFF SOUND].

ML: So they—they provided the tattoos and the—

QVD: The whole thing.

ML: --coloring, and the—

QVD: Yeah.

ML: --hair and all that.

QVD: Yeah; all of that was paint. Yeah. They painted it on.

UTT

QVD: Yeah. That was interesting to watch too. 'Cause—'cause all of the ... the stars, yeah, and Debra Paget, and um ... Louis Jourdan, myself ... we were all picked up at five o'clock in the morning, four and five o'clock in the morning, and then taken to the makeup.

UTT

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QVD: They didn't have to do anything to me; just paint me darker and put a lousy wig on my head. [CHUCKLE] Yeah.  
By the time they got through with me, I really looked native.

[CHUCKLE]

QVD: My—my father ... they came up, my mo—my mom and my dad came up, and they—and they wanted to see what I was doing. And so ... I told Auntie Io that my mom and dad were gonna visit. She says, Oh, that's good. Wonderful; I want to see Kia; good. Well, they came and—and we were out at Kea'au. And uh ... and Mr. Delmer Daves was so wonderful.

UTT

QVD: He had two of his grip men ... uh, get my mom and dad some chairs. And—and they watched. I think they stayed there almost ... through the whole day. And then I told Auntie Io that I was gonna leave with them and go back to the hotel with them. Oh, yeah; go ahead. And while we're driving back, my dad is saying ... I don't understand; they make you look like an Indian. [CHUCKLE] And I said to him, Dad, they know what they're doing.

[CHUCKLE]

QVD: And my mother, who's very Hawaiian, she says, Ventura, look at me. I'm Hawaiian, and that's what she looks like when she's—she looks Hawaiian. And that's it. And my dad was just ... but they enjoyed it, and they just—and my mom, of course, went—went to Halema'uma'u, and she did her thing, and ... and that's why she came. A lot of that was for me ... to be okay.

UTT

QVD: But um ...

ML: Well, it's nice to have them there.

QVD: Yeah.

ML: Yeah.

QVD: Yeah, and she—she met all of them, which was nice.

UTT

QVD: And my mother was really impressed with him. 'Cause he was nice to them.

UTT

QVD: Talked to them; it was very nice. And Jeff Chandler—

UTT

QVD: M-m. And—are we there—

ML: No.

QVD: --yet? No.

ML: Well, that's fine. This is—

QVD: Yeah.

ML: --thirty-five. Now, what kind of lei is he wearing in that picture? Can you tell?

QVD: You know, I don't know.

ML: Do you remember?

QVD: I don't remember. I think—I think—

ML: Very thick.

QVD: --it's an ixoria. You know the ixo—the little red bunches of ixoria? It's a flower, it comes in a bunch, and the flower is star—like a little star.

UTT

QVD: And little—long stems. And then if you cut it, you can make a round lei. They don't do it anymore, but in those days, they did that.

UTT

QVD: And they made the most incredible lei. Because he always wore red.

UTT

QVD: I think it was ixoria.

ML: It's really pretty. I just—

QVD: It's pretty.

ML: --didn't know what it was.

QVD: Yeah.

ML: I mean, it looks—it looks soft, but it's—

QVD: Soft.

ML: --so thick.

QVD: Yeah. I think that's what it was.

UTT

ML: It's not—

QVD: We could find out.

ML: --carnation.



QVD: Yeah.

ML: Yeah.

QVD: We should.

ML: And then this last one, thirty-four is a ... group scene.

QVD: I don't know—

ML: Now, where are you?

QVD: --what that is. You know, I keep looking at that, and I don't ... I don't know.

ML: Looks like there's a hut over here, huh? Triangle—

QVD: Yeah. That's ... this is the honeymoon hut, I think. This one here. Or the long house. I'm not sure. But that's—I don't know what that is.

ML: These look like barrels of ... barrels and a—

QVD: Maybe they're serving us lunch, Maile. [CHUCKLE] I'm not sure.

ML: Maybe. I mean, everybody's kind of—

QVD: Lined up.

ML: --standing around.

QVD: Yeah.

ML: Lined up.

QVD: Yeah.

ML: Yeah, maybe it is lunch.

QVD: Maybe it is lunch.

UTT

QVD: But they had the best lunches in the world.

[CHUCKLE]

QVD: Just the best.

[CHUCKLE]

QVD: They had ... they had the most incredible sandwiches. Sandwiches; and uh—

UTT

(35:00)

QVD: They would—they would come around. They had the grip ... people again ... would come around with uh ... with uh, cold drinks. And never—of course, we never had canned juice or anything.

UTT

QVD: But it was Coca Cola.

UTT

QVD: I think in a bottle. Or um ... I forget. But we—we could drink drinks until ... sun came down. It was um—they were very generous.

UTT

QVD: Very. And if we ... if our scene passed ... I think three o'clock or three-thirty, something like that, it was dinnertime.

[CHUCKLE]

QVD: And they'd serve dinner.

UTT

QVD: I mean, full-on. They tried to hire restaurants within the hotel to cater, or caterers to cater. And I think ... I think they were ... able to get only two people. Because at the time, there were no more of these restaurants in these hotels, resorts and all those things.

ML: Right.

QVD: So I think ... I think that's what they did. And then—then they ha—they had a kitchen of their own. And most of the time, that's what—that's what they did, was to feed us from the kitchen.

UTT

QVD: Their own kitchen. Yeah. And they flew them all in.

UTT

QVD: All these chefs, all these cooks. Yeah.

[CHUCKLE]

ML: Well, that might be lunch or dinner, then.

QVD: M-hm.

[CHUCKLE]

QVD: Lunch, dinner, or whatever.

[CHUCKLE]

ML: Something 'ono.

QVD: I was looking at that, I could not make that out.

ML: Yeah.

QVD: Yeah.

ML: It does look like people are standing—

QVD: People standing.

ML: --in line, though.

QVD: Waiting.

ML: But I don't know.

QVD: Yeah.

ML: I have to get a magnifying glass and really look at—

QVD: Yeah.

ML: --what are those boxes and ...

QVD: Yeah.

ML: --things and ... Okay; let's see. Thirty-six, these guys playing nose flute. Now, who are they? Can—

QVD: That's ... that's um ... Timothy Nathaniel. And he is the person that did all the nose flutes. So I am just guessing that he did the pahu.

UTT

QVD: Pahu, the drums, yeah.

ML: So he—this—

QVD: And the bamboos.

ML: Right here; this one—

QVD: That's him.

ML: --right here.

QVD: That's him.

ML: He may have made the ...

QVD: I think so.

ML: --pahu also.

QVD: All the uh—yeah. All the implements; yeah.

UTT

ML: Oh, and this is a kā'eke'eke right there.

QVD: Kā'eke'eke, yeah.

ML: In thirty-seven.

QVD: Yeah.

ML: Do you know who this—uh, the second man is playing?

QVD: Yes, I do. That was Kalani—oh, gosh; Kalani ... Ihilani Miller's—Kalani Miller. Ihilani Miller's husband.

UTT

QVD: Here. Yeah.

UTT

QVD: And he was a knife dancer also.

UTT

QVD: Yeah. Gosh. Hello. Yay. [CHUCKLE]

ML: You got it.

[CHUCKLE]

QVD: I remember.

ML: Wow. So that was—

QVD: Yeah.

ML: --before they were married?

QVD: Yes.

UTT

QVD: Yes. M-hm.

UTT

QVD: And he was good. Oh, Auntie Io just ... loved his dancing. He was so good.

ML: So he was ... not Hawaiian?

QVD: That's him.

ML: He was—

QVD: Hawaiian.

ML: Oh, okay. So he did—

QVD: That's him.

ML: --knife dancing—

QVD: Hapa. I think he had a little bit of ... I don't know.

UTT

QVD: Portuguese or some blood, white blood.

ML: So he's the one in the middle of picture thirty-eight.

QVD: Right.

ML: On the end—

QVD: Joseph Kahaulelio.

ML: --of the kā'eke'eke line.

QVD: That's Joe. This is Lincoln.

ML: Okay.

QVD: Yeah; and this is Henry Pa, you know.

ML: Oh, right. Okay.

QVD: Yeah.

ML: So thirty-seven is Lincoln and Henry Pa—

QVD: Is Lincoln and Henry Pa; yeah.

ML: And so—okay; so this is ...

QVD: Kalani Miller.

ML: Kalani Miller.

QVD: And Joseph Kahaulelio.

ML: Playing kā'eke'eke.

QVD: Yeah; kā'eke'eke.

ML: And then ... there's some more. Can you—

QVD: Yeah.

ML: --see them? Or is it too dark?

QVD: Here's Mamo; she's back in the line again.

UTT

[CHUCKLE]

ML: So she's ... wait, let me come over... oop—

QVD: Mamo, and let's see—oh, you all right?

ML: Yeah. Just the material caught.

QVD: And this is supposed to be ... uh, this is Mrs. Nathaniel. And she was uh, Debra Paget's mother. She was cast as de—as Debra Paget's mother in—in this movie.

ML: Okay; so she's the one wearing the—

QVD: Kanoe Cockett.

ML: --lighter color.

QVD: Yeah. Yeah.

ML: Kanoe Cockett is third—

QVD: Is this—

ML: --from—

QVD: --third.

ML: Or fourth from the left.

QVD: Yes. Yeah. And then some of these girls are from Hilo, I think. And these are the—these are the Napoleons back here.

ML: In the back, kind of—

QVD: M-hm.

ML: --hidden on the right.

QVD: Yeah.

ML: Now, Mamo is this one?

QVD: Yup.

ML: Oh, so she's—

QVD: She's always like that.

ML: --kind of peeking out.

[CHUCKLE]

ML: Second from the right.

QVD: Yeah.

ML: Or third, I guess, there's another gal--

QVD: Yeah.

ML: --right there. And can you make out who these guys are down here?

QVD: I don't know—

ML: Playing kā'eke'eke —

QVD: --who they are. I—I can't—

ML: It's a little dark.

QVD: Yeah. It's dark; I can't really make them out. So ...

ML: And how about these guys on this side?

QVD: No, I can't make them—

ML: Do their profiles look familiar?

QVD: --out either.

ML: Sorry; the light isn't very good—

QVD: That's all right.

ML: --in here.

QVD: But you know, in the movie you can see them.

ML: Oh, okay.

QVD: In the movie.

ML: Yeah.

QVD: Have you—

ML: We still have to—

QVD: --seen the movie?

ML: --have the movie night with you.

QVD: Okay; all right.

UTT

[CHUCKLE]

QVD: Okay.

ML: We'll bring the popcorn.



QVD: Okay.

[CHUCKLE]

QVD: All right. That would be wonderful.

ML: Yeah. So the scene is—where are we? Tell us where we are--

(40:00)

QVD: She's coming to dance Kalua.

ML: Okay.

QVD: She's coming to literally show herself ... to Louis Jourdan. And of course, she's kapu now. And um ... uh ... I think the story is Louis Jourdan is not ... uh ... supposedly is not ... oh, I know he has to—he has to go through a ritual ... to be able to even court her. And he hasn't done any of that. So ... but she's already infatuated with him. She's coming to do Kalua. And ... I started her off with Kalua, and then Auntie Io um, uh ... did the few—you know Auntie Io. She did the few more ... [CHUCKLE]. I was too young to—to do those things. [CHUCKLE] But Auntie Io was like—you know, she'd go—like that. And Debra—And look at her. And she says, When you do this—she was such a good student, but she was a dancer, see? She was a dancer.

UTT

QVD: So everything came really natural. Even when she moved her body. Ho, Auntie Io says, I can make you a hula dancer.

[CHUCKLE]

QVD: And she did, because she did a beautiful job.

UTT

QVD: Yeah.

ML: Yes; we'll have to watch that together.

QVD: Yeah; gotta watch that movie.

ML: Okay; let's see, we're on page—

QVD: Ah—

ML: --thirty-nine—

QVD: --here we are.

ML: Picture thirty-nine. Oh.

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: Okay. There she is. That's Auntie Io, and Kanoe Cockett. Kanoe Cockett was a very great dancer. She ... she was ... um ... she was one of the dancers that danced with Sterling Mossman ... up at Queen's Surf out at Kahulu—uh, um ... Halekulani. And we danced together. Lani, Kanoe Cockett, and myself. We—and then all of a sudden, they started to have boyfriends, they'd drop out. Right? [CHUCKLE] So they're gone. And then ... um ... Lois Guerrero.

UTT

QVD: That's her.

ML: Okay; that's picture forty, and she's—

QVD: Yeah.

ML: --the top row, on the—

QVD: Yeah.

ML: --right.

QVD: M-hm. And there's Kalani Miller.

ML: She's sitting—

QVD: And this is—

ML: --on his shoulders, yeah?

QVD: Yeah.

ML: Okay.

QVD: And I'm sitting on Granberg's shoulders.

ML: Oh. And this is the football player—

QVD: And this is the all-American.

ML: The—yeah.

MLG: From—

QVD: Yeah.

MLG: --Lanikai?

QVD: Lanikai.

MLG: Yeah.

QVD: Yeah; yeah. And Auntie Io; she was so funny. She—

ML: Oh, gosh.

QVD: --insisted that we do that.

[CHUCKLE]

ML: That's so cute.

QVD: I told her ... I—I can remember; she says, Come, come, come, come, come. I want—I want picture with you folks.

[CHUCKLE]

QVD: And she—

ML: She looks like—

QVD: --insisted.

ML: --a little girl.

QVD: Yeah.

UTT

QVD: Always did, yeah?

ML: Yeah.

QVD: Like a little menehune.

UTT

[CHUCKLE]

QVD: Even at her old age.

ML: Yeah.

QVD: Always like a little pixie.

ML: So who's behind her in the middle there?

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: You know, I forget that, but she's from Honolulu; she was one of the dancers from Honolulu, and I forget her name.

UTT

QVD: Very sweet.

MLG: Cute.

QVD: Yeah.

ML: M-m; that's such a cute picture.

QVD: Yeah. Really nice.

[CHUCKLE]

QVD: Nice person.

ML: Like—I like your roll—roll-up jeans there.

[CHUCKLE]

ML: Those—that's the one you talked about when you—

QVD: That's right.

ML: --auditioned.

[CHUCKLE]

ML: And there you are.

QVD: That's the one.

[CHUCKLE]

QVD: That's the one.

ML: Yeah.

QVD: I had aloha shirt on. Auntie Io looked at me and she went—h-m. And Lani was in a nice ... dress.

[CHUCKLE]

QVD: Right, long dress.

UTT

QVD: No mu'umu'u at that time; just a long dress. And um ... and Hoakalei, of course Hoakalei ... I forget what she had on. I don't know; I don't remember Hoakalei, what she had on. And then there was Henry, Henry Pa, and Joseph Kahaulelio; the five of us. [CLICKS TONGUE]

ML: Wow.

QVD: Boy; that was something.

ML: Wow.

QVD: We really ... yeah. Even Auntie Io; Auntie Io used to ... just be so—like we were her ... warriors.  
[CHUCKLE]

QVD: It was just wonderful.

UTT

QVD: Now, I can't for the life of me ... I think he was the guy with the script. And I can't remember his name.

ML: Oh; who wrote the script, you mean?

QVD: No.

ML: Oh.

QVD: He was—you know, you always have someone—

ML: Oh, on the set?

QVD: On the set.

ML: Oh, okay.

QVD: What do you call them ...

GENE KOIS: Continuity

QVD: Okay.

ML: This is number—

QVD: And he was—

ML: --forty-one.

QVD: Yeah.

MLG: So he would give you your lines if you dropped them? Or ...

QVD: Yeah; yeah.

ML: Just make sure that you're following—

QVD: Yeah.

ML: --the script.

QVD: Or he would—he would say um ... he would say, The flower's on the wrong side of your head. That kinda thing.

UTT

QVD: Or, No, the tie of this whatever you—Hawaiian thing is not right. It should be on the other side.

*(45:00)*

UTT

QVD: Because ... I think because they had shot ... short ...

UTT

QVD: --versions of how it should look prior to doing the film. And so ... uh, we would be told ... what we're gonna be shooting tomorrow. And so he, I guess, would be looking at all this ... these—these shots and pictures that Clarice, Auntie Io, and the Montgomery—and say now, no, no, that's the wrong tie, no, you do it this way.

UTT

QVD: And he would take notes, right?

UTT

QVD: So when the scene was shot the next day ...

UTT

QVD: He would review all of this.

UTT

QVD: To make it authentic as possible.

ML: So he was the guy that keep track of all that for you.

QVD: I think so; I think that was him. There was him, and there was another—and—and a woman; they worked together.

UTT

QVD: Those two. But they always had these ... these folders. You know.

UTT

QVD: Yeah.

ML: With all the goodies inside, huh?

QVD: Yeah.

ML: [CHUCKLE] Okay; forty-two. Now, what in the world is going on there?

[CHUCKLE]

QVD: I don't know, but it looks like he's trying to kill 'em. [CHUCKLE]

ML: Yeah; who are those guys?

QVD: I don't know who they are.

UTT

QVD: I can't for the life of me—

UTT

ML: What did they-are they just playing around?

QVD: And why they put this in here ...

MLG: Is it a scene or—?

QVD: --and sent it to me, like I—I should know them.

UTT

[CHUCKLE]

QVD: I don't know.

ML: Now what rock is this?

QVD: This is got to be ... wait a minute, now ... oh, gee ... You know, I don't know. I don't know whether it's ... it's Hilo going back towards Hamakua ... um ... I don't know.

ML: That wasn't in the movie, though? That—

QVD: No.

ML: --particular rock.

QVD: No.

UTT

QVD: Or it could be Kaua'i. I don't know.

UTT

QVD: I don't know that one.

ML: Okay.

QVD: Yeah.

ML: All right. And then forty-three is another—

QVD: And these—

ML: --fun picture.

QVD: These two guys ...

[CHUCKLE]

QVD: I wanted to kill 'em.

[CHUCKLE]

ML: Who's that guy sitting on your—

QVD: Kalani Miller.

ML: --shoulders? Oh, from—

QVD: Yeah.

ML: Oh, I see. Look—that was taken—

QVD: Oh, get off—

ML: --the same time—

QVD: --my neck. I remember that ever so well.

[CHUCKLE]

ML: Must be kind of sore. [CHUCKLE]

QVD: Yeah.

ML: Wha—and you're sitting on ...

QVD: On Granberg's. His shoulder.

ML: Granberg's.

QVD: Yeah.

ML: Oh, okay; I see.

QVD: Yeah.

[CHUCKLE]

QVD: So—

ML: Cute.



QVD: --it was fun. It was so much fun.

[CHUCKLE]

QVD: Fun times.

[CHUCKLE]

QVD: And this—of course is—Delmer Daves was ever so ... so intrigued with the music and the hula and the dance, that Auntie Io would always give him a lesson or two in between the shot—

UTT

QVD: --the takes, you know. And that's what he's doing.

ML: So this is forty-four.

QVD: He wanted—he actually thought he could learn to do a hula. Yeah.

UTT

QVD: And of course, they were ever so—too busy.

UTT

QVD: Never—never made it.

ML: And the—let's see; the—the fellow ... watching you folks, or watching ... them.

QVD: I don't know who he is.

UTT

QVD: I—I don't remember.

ML: Can you—

QVD: Yeah.

ML: Can you tell where this is?

QVD: That's got to be ... now, that would be a cliff like that, wouldn't it? Because the—the waves are high.

UTT

QVD: So ... this is got to be in Hilo.

UTT

QVD: In Hilo. We did—we did some shots down by Hilo Bay. The hotel.

UTT

QVD: The Nani Loa, outside. You see all of that.

UTT

QVD: That's where we did that, a lot of the shots. Was there. They were more—they more—they were more uh ... uh, shots of—of uh, people and cast and individuals uh, for the background ... uh, other than uh, a shot of—of a part in the movie. It was just people, generally. And they were—and they were using the Hilo Hotel, Nani Loa, that part of it back there with all the f—the a'a and the—the reef for shots, for pictures.

UTT

QVD: And that's where this all happened.

UTT

QVD: Yeah.

UTT

ML: And then forty-five.

QVD: And that's Ken Darby.

UTT

QVD: But look at the wave action.

UTT

QVD: Wow. And you know ... these are the two people that are here.

ML: Right.

QVD: So he's from the movie. Some—somehow, he—he is part of the uh ... the casting uh, di—directors or whatever.  
But that's—

*(50:00)*

UTT

QVD: --him. And this is ... this is Sybil Bright. The ba—bass player. And this is Hoakalei, I think.

ML: Oh, wow.

QVD: And I don't know him.

ML: Yeah, that does—

QVD: I—I—

ML: --does look like the same—

QVD: Yeah; yeah.

ML: --guy, so ...

QVD: Playing around, yeah.

UTT

QVD: But Sybil Bright. She was just the best. When there was a break, she would pick up her 'ukulele. She took her—  
not the bass, but her 'ukulele.

UTT

QVD: And—and she would sing, and she would have everybody sing. She was just a gem. Just a gem.

ML: And her um ... role in the movie ...

QVD: She was just—

ML: --was—

QVD: --a dancer.

ML: With the group?

QVD: With the group.

ML: Not a—

QVD: As a dancer.

ML: --musician or anything?

QVD: No; just as a dancer.

UTT

QVD: I was—I was surprised uh, with a lot of the—the women that turned out ... that came to be cast in the movie, because I knew that a lot of them were models from Honol—

UTT

QVD: Like—like ... Mamo.

ML: Mamo.

QVD: And Sybil, a musician. Good money; I mean, at the time, whatever she was making was good money.

UTT

QVD: And ... and uh, they left that just to be in the movie.

ML: Right.

QVD: And the movie lasted awhile.

ML: Yeah.

QVD: 'Cause we went from island to island. And um ... they just ... stayed. And a lot of them had families.

UTT

QVD: Yeah.

ML: I guess it was prestigious—

QVD: Prestigious—

ML: --to be in such a movie.

QVD: --I suppose, yeah.

UTT

QVD: And I was not ... Lani and I did not come with Auntie Io to be part ... of a cast. We came to teach.

ML: Right, to help her.

QVD: To help her, to teach.

ML: And that was it. And that was—

QVD: That was it; yeah.

ML: --Liliha—Liliha Street?

QVD: Up at the old Liliha uh, country club. Kamehameha—

ML: Right.

QVD: --Country Club. Yeah.

ML: Yeah.

QVD: That's where—

ML: You talked about that—

QVD: Yeah.

ML: --the last time. I remember.

QVD: Yeah.

ML: Yeah.

QVD: That's when he came up to me and asked—  
[CHUCKLE]

QVD: --if I would like to be Noanoa. Who's Noanoa?

[CHUCKLE]

QVD: Who's Noanoa?

[CHUCKLE]

QVD: Well, and Auntie Io's like this.

[CHUCKLE]

ML: Cute.

[CHUCKLE]

QVD: She was so—

ML: She wanted that for you.

QVD: She's a dar—yeah; she wanted that for me.

ML: Oh. Okay; that's the end of—

QVD: Yeah.

ML: --forty-six.

QVD: Yeah.

ML: Oh, my gosh; this is the last page already?

QVD: Yeah.

UTT

ML: Wow.

QVD: Yeah.

ML: Okay, forty-seven. This is a nice group picture. Looks like it's at the airport.

QVD: Yeah. This is at the airport. And this is we're leaving.

ML: Okay.

QVD: We're leaving.

ML: Leaving the Big Island?

QVD: Leaving the Big Island ... and going back.

ML: Okay.

QVD: Now, here are the ... this is uh, this is a Napoleon.

ML: Okay; this is forty-eight, so—

QVD: What is her name? Oh, dear ...

ML: She was one of the dancers too?

QVD: She was one of the dancers. But she, I think was also a Miss Hawaii.

UTT

QVD: Way back when. And this is Barry Napoleon. He was a dancer, and of course Granberg. And here we are.

UTT

QVD: Yeah.

ML: So this—this um ... picture—

QVD: Daddy Bray, Mama Bray. Now, I don't know this man again, this man—the other—and Clarice Taylor.

UTT

QVD: Uh, I don't know whether this is Clarice's husband. I don't ... I don't—I think she lost her husband by the time she had—

UTT

QVD: --come to this movie. Because she was ... she was alone most of the time, so—

ML: Was Taylor her maiden name? Do you know?

QVD: No, I think it was her married name.

ML: That was her married name. Okay.

QVD: Yeah. Yeah.

ML: What was her maiden name; do you know?

QVD: I don't; I don't know her maiden name.

MLG: It was—

QVD: Yeah.

MLG: --B, right?

QVD: Huh?

MLG: I don't know; it was always Clarice B. Taylor, was the—

QVD: Yeah.

MLG: So I don't know if the B—

ML: Yeah.

MLG: --was her maiden name or ...

QVD: Oh, yeah.

MLG: --middle initial.

QVD: We could sure find that out at—at the mausoleum.

ML: Yeah.

QVD: At the academy. Yeah; yeah.

UTT

QVD: 'Cause that's where they were. Yeah.

UTT

QVD: But—

ML: And that—

QVD: --oh—

ML: --group picture is—wow. That's the last—

QVD: Yeah.

ML: --one; forty-nine.

QVD: And you know, all those leis came from Hilo admirers and people.

UTT

QVD: We were absolutely overwhelmed.

UTT

QVD: They came to the airport like we were all celebrities. Goodbye. [CHUCKLE]

ML: You were. [CHUCKLE]

MLG: You were.

QVD: The Kalimas came with ...

UTT

QVD: --arms full of leis, the Browns, the Nathaniels.

UTT

QVD: It was wonderful. Is when I came here to Hawai'i—I mean, to Hawai'i.

UTT

*(55:00)*

QVD: Um, and I—the first day I was on the scene, uh, Mrs. Nathaniel came to me and she said, I want to take you home. And I looked at her; I says, Thank you, but I have a hotel room. [CHUCKLE] Thank you, but I have a hotel.

[CHUCKLE]

QVD: She says, No, I want you to come home with me. She says, And I want you to meet the family.

[CHUCKLE]

QVD: And thereafter ... the Browns and the Nathaniels and the Kalimas were like my family.

UTT

QVD: And I went to Haili Church. And um ... uh, this is where I met Kihei Brown. And Kihei has a twin, and her name is ...

ML: Anuheha.

QVD: Anuheha. Anuheha is his wife.

UTT

QVD: But Kihei's sister is the twin.

UTT

QVD: And her name is ... oh, gosh ... she is the songstress for years and years at the ... at the um ...

ML: [INDISTINCT]

QVD: Say that again.

ML: Healani? Not Healani. Um—

QVD: No.

ML: Oh, what's her name? We just—



QVD: Somewhat like that.

ML: We just saw her.

QVD: Okay.

ML: On stage; what is her name?

QVD: She called me.

ML: At the concert. At um ... Kaina's mom.

MLG: Oh.

ML: Kaina's mom.

MLG: [INDISTINCT]

ML: No? The one that sings at ...

QVD: No. No.

ML: Okay.

QVD: No. Anyway, she—

ML: Hawea.

QVD: Huh?

ML: Hawea.

QVD: Hawea.

ML: Okay; yeah, that's the one.

QVD: Hawea.

[CHUCKLE]

QVD: Hawea.

ML: Okay. [CHUCKLE]

QVD: That's her.

ML: I can see her face.

QVD: Yeah.

ML: And I'm thinking, what is her name?

QVD: Hawea.

ML: Yeah.

QVD: She called me—

[CHUCKLE]

QVD: --not too long ago; maybe a couple months ago, and asked me—and she says, Queenie, this is Hawea, Hawea Brown. And I said, you have to excuse me, I don't remember. I says, poina. And she says, I want to slap you.

UTT

QVD: She says, I'm Kihei's twin sister. And I said, Oh, my gosh. Yes; what can I do for you? She said, Are you related to Lincoln, Aliiloa Lincoln? I said, I don't think so. She says, Well, I was given your name because the person that gave me your name said that you were related. And I said, You know, that's strange, because I entertained with him many times, and he never said that, and my—my mama knew I was entertain— she never told me that.

UTT

QVD: And—and I says, And ...what can I do? She says, We are looking for his genealogy.

UTT

QVD: I said, Go to the Mormon Church.

[CHUCKLE]

QVD: That's where you can find it. She says, Yes, she says, but, she says, I think there's a connection between you and li—uh, Aliiloa Lincoln. And I says, You know, if there is, I don't know. And she says, Well, you both come from Kohala.

[CHUCKLE]

MLG: Who doesn't?

[CHUCKLE]

QVD: That's right.

[CHUCKLE]

QVD: And I said—

[CHUCKLE]

QVD: --Oh, okay. I says, And what's his name?

[CHUCKLE]

QVD: And co—she says, Lincoln. I says, No; it cannot be Lincoln. It's got to be a Hawaiian name. Not Lincoln. She said, Well, then I don't know. I says, Well, why do you ask me these questions? Tell me. She says, Because we want you to dance; we're gonna honor him.

UTT

QVD: He's gonna be in the Hall of Fame, in July, I think.

UTT

QVD: There's gonna be four ... musicians that's gonna be in the Hall of Fame, I think.

ML: I think they just—

QVD: July?

ML: --did him, right?

QVD: Oh, did they do them?

ML: Isn't he the one? Alfred Alohikea, Bill Aliiloa Lincoln.

QVD: That's the one.

MLG: Yeah.

ML: Yeah; we just—

QVD: Okay.

ML: That's the one I—we just saw—

QVD: Okay.

ML: --her sing in.

QVD: Okay.

ML: [INDISTINCT]

QVD: Because I said to her, I'm not related. I don't think—

[CHUCKLE]

QVD: --I'm related. [CHUCKLE]

UTT

QVD: Oh, shucks. I thought—everybody thought you are. I said, No, I don't think I'm related. No.

UTT

QVD: Yeah.

UTT

QVD: Never—

ML: Yeah, they just had it last month.

QVD: Yeah.

MLG: We would have—

QVD: Yeah.

MLG: --loved to have seen you dance.

QVD: Yeah. I would have.

UTT

[CHUCKLE]

[GENERAL CONVERSATION]

[END]

**QUEENIE VENTURA DOWSETT**

**Tape #: HPS 0713 (MV853)**

**Date: May 23, 2006**

**Location: Kāneʻohe, Koʻolau Poko, Oʻahu**

**Subject: Oral History Interview**

**Interviewer(s): Maile Loo**

**Videographer: Gene Kois**

**Also present: Mamie Lawrence-Gallagher**

*(01:03)*

[GENERAL CONVERSATION]

*(01:49)*

ML: Now, when we were talking in November, there was a picture—

QVD: Uh-huh; that's the makeup person.

ML: Oh, yeah.

QVD: She is; yeah.

ML: She looks like it.

QVD: Yeah.

ML: All put together.

QVD: Yeah.

ML: Let's check her eyebrows out. No- [CHUCKLE]

QVD: There's—there's—there's Mamo.

ML: Oh, yeah.

QVD: And there's Napoleon.

UTT

QVD: And I forget ... I think this was the gal was the ... the second ... second bride for Louis Jourdan; or supposedly. 'Cause in the movie, she could not bear child.

UTT

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: So ... the kahuna says to her father that he could take another wife.

UTT

QVD: And he refused. And she was the one. But the story was a beautiful one, but that's his children.

UTT

QVD: His wife and his children were with him. And so was—

UTT

QVD: --Louis Jourdan's wife. And she was French; she was very French. She—she's somewhere around here.

UTT

QVD: She was nicer than he was.

[CHUCKLE]

QVD: All the—all the ...

[CHUCKLE]

QVD: All the uh ... the—the local uh, Honolulu boys did not like him. He was not very nice.

UTT

GENE KOIS: Could you scoot that way a little bit?

ML: Well, um, the reason why I wanted to look back, because we were missing nineteen, and I checked on the computer and we have a nineteen. So I wanted to see what number it was in the book.

QVD: Oh.

ML: So I put the—

QVD: Oh.

ML: --computer on in the back. Maybe we—

QVD: Yeah.

ML: --can just go take a look at it.

MLG: Okay.

QVD: Okay.

ML: 'Cause I want to make sure we have it numbered—

QVD: The nineteen is gone from there?

ML: Yeah.

QVD: That's the one that's missing?

ML: Well, yeah; when we were—

QVD: Yeah.

ML: --going through it ...

QVD: Yeah.

ML: --it didn't—it didn't have a nineteen, but we have—when we originally scanned it, we have a—

QVD: Uh-huh.

ML: --nineteen. So—

QVD: Oh.

ML: --I'm wondering ...

QVD: Oh, good; yeah. Okay.

ML: --what is nineteen?

[GENERAL CONVERSATION]

ML: So let's see; which picture is this? It looks like—

GENE KOIS: Can we uh—

ML: --nineteen is twenty.

GENE KOIS: Can we turn something off? What is that-uh-

QVD: M-m.

ML: See, this is the whole album right here. So we scanned all these pictures.

QVD: M-hm. Wow.

ML: And it corresponds—

QVD: Yeah.

ML: --to ... supposed to correspond to these stick-ums, yeah?

QVD: M-hm, m-hm.

ML: So ... let's see. Oh, wait; here, hang on. Let's try this one.

[GENERAL CONVERSATION]

ML: So let's see; so that's number two. So that—

QVD: M-hm.

ML: --corresponds to number two.

QVD: Okay.

ML: Yeah; so anyway, I just wanted to check on—

QVD: Good.

ML: --on that nineteen, because um—

QVD: M-hm.

ML: When we went through it in Kona, it was missing, but for some reason, see, we have—

QVD: Oh.

ML: --nineteen here. So I'm thinking maybe ... in here it's twenty.

QVD: But that's really nineteen?

ML: Well, that's what I wanted to check. Maybe nineteen and twenty are the same.

QVD: M-m.

ML: 'Cause in here, there is no nineteen.

QVD: M-hm.

ML: Okay; so this is nineteen and this is—



QVD: M-hm.

ML: --no? See, it doesn't match now. See, this is twenty-one.

UTT

ML: So okay; let's—we gotta figure this out. [CHUCKLE]

QVD: M-m.

[GENERAL CONVERSATION: LOOKING AT PHOTOS ON COMPUTER]

*(06:00)*

QVD: I—I would like ... I'll tell you what I'm gonna do with them. I'm gonna hang them.

UTT

QVD: Next ... I'm finally gonna put my—my tapa up.

UTT

QVD: And that's over two hundred years old.

ML: Oh, my gosh.

QVD: And [CHUCKLE] I did the wrong thing. It was given to me by my mama. And uh, I tried to wash it.

UTT

QVD: I put it in a tub of warm water. Because it looked like it needed to be cleaned.

UTT

QVD: And when I finally brought it up, it just fell apart.

UTT

QVD: It was too old.

UTT

QVD: And uh, it didn't even ...

ML: Oh, shucks.

QVD: I never even thought.

UTT

QVD: And I thought my mother would be furious. I thought she would just be out of her mind. And she said to me ... That's okay. And she says, Do you have some of it? I said, I have. 'Cause there were five pieces. I have the raspberry, the beige, the white, the tan, and uh, and kind of like a dark uh, uh, dirty brown.

UTT

QVD: Five pieces. No design, just plain.

ML: Color.

QVD: And uh, so I'm thinking, well ... I'm going to—I'm going to do all the Western—psh-sh—on the other side of the house. And now I'm gonna go back to my Hawaiiana—

UTT

QVD: --and I'm going to put everything up. Like I've got three of the most incredible ... uh, pictures of the 'ō'ō, and I've got uh ... I've just got a—a few pieces. And I want Auntie Io to be there. So—

ML: Oh, okay; so what do you—

QVD: So—

ML: --think in terms of size? About eight by ten?

QVD: Um, eight by tens.

ML: Yeah. That's what—

MLG: More like this?

QVD: Yeah; eight by tens, yeah.

ML: Okay.

QVD: Would be wonderful.

UTT

QVD: And then I want to—

MLG: You could have two.

QVD: Yeah. Yeah. I'm going to try to get some lights up, because we're gonna—I have one koa wall. So I'm going to do—take the English mirror down.

ML: Yeah.

QVD: The contemporary out.

[CHUCKLE]

QVD: And start putting all of that up.

ML: Okay.

QVD: Yeah.

ML: Well, we'll work on that, and—

QVD: Okay.

ML: --then um ...

QVD: That'd be wonderful.

ML: Yeah; just trying to see what—

QVD: Okay.

ML: Where is that picture of... one of these pictures that has you in it. We can take your picture and—with your picture in the background.

[CHUCKLE]

ML: You know. Let's see; which one would be a close-up of you. Is there ... one in here ... let's see ... or Auntie Io too. We can take with Auntie Io.

QVD: I think that one with ... oh, I don't have an individual one.

UTT

QVD: Except for ... and I'm sitting—I'm on—I'm on this side, I think, with Jeff Chandler.

UTT

QVD: We're sitting across the way.

ML: Yeah.

QVD: With—with uh, what's his name ... yeah.

ML: Right. Well—

QVD: Yeah.

ML: --let's bring up maybe um, the one with—

QVD: Yeah.

ML: --Auntie Io, then we can make that big.

QVD: Okay.

ML: Let's see; that was twenty-eight and twenty-nine.

[GENERAL CONVERSATION]

[BREAK IN TAPING]

(11:59)

QVD: --casting.

ML: She didn't—

QVD: No.

ML: --come, though.

QVD: I don't know why, you know.

UTT

QVD: Just don't understand why.

UTT

ML: Did she sort of have her own—

QVD: But—

ML: --thing going on?

QVD: --everybody who was anybody ...

ML: Was there.

QVD: --in that time—

ML: Yeah.

QVD: --was there. You know. And then I—I called Bev, and I called um ... I called Cissy Chang, and I called—Cissy never came. She said her husband didn't want her to come.

UTT

QVD: But I called as many of the women that I thought would have been an asset to the movie, you know. And um ... uh ... and Auntie Io, of course, sent word of mouth, and then she had all of the ... most of the dancers picked already.

ML: Right.

QVD: Selected, so ... but I know that if she saw Bev ... I know why. I know why. Bev told me she looked too Oriental.

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

UTT  
QVD: That's why.  
UTT  
QVD: 'Cause there was a lot of women turned away.  
UTT  
ML: Just—  
  
QVD: You know.  
  
ML: --because of how they looked, nothing—  
  
QVD: Yeah.  
  
ML: --nothing to do—  
  
QVD: Yeah.  
  
ML: --with their dancing or anything.  
  
QVD: They had to do—well, Auntie Io said that she had her dancers, right? And the rest could come in.  
UTT  
QVD: 'Cause we took ... I forget—I showed you how many women, other women as a cast. And Delmer Daves wanted ... uh, Auntie Io to know these people. So that when we'd travel ... they were all together and—  
UTT  
QVD: --she knew ...  
UTT  
QVD: Kinda knew their backgrounds, I guess. And that was important, you know. Yeah, so—  
  
ML: Just to keep from problems and—  
  
QVD: Yeah; from problems.  
  
ML: Yeah.  
  
QVD: Most of all—  
  
MLG: That's smart.  
  
QVD: --from problems. Yeah.  
  
MLG: Very smart.

ML: There's a relationship.

MLG: [INDISTINCT]

QVD: Yeah.

ML: Yeah.

QVD: And—and other than ... a couple of the guys, and I would say maybe out of the twenty ... six of 'em would drink their beer and stuff, and everybody else, no, no.

UTT

QVD: So we had ... I—I think we had a good group—

UTT

QVD: --generally speaking. We had a good—really good group of people to work with. You know.

UTT

QVD: And—and that was ... and I think Delmer Daves just looked at Auntie Io and the rest of the kūpuna's as being ... he did the right job; he did a good job of picking these people. And he did. He really did.

UTT

QVD: But he was kind, he was also kind. And he was good, he was—he was very generous ... with all of us.

UTT

QVD: Very, very generous. He made sure that everybody had a—had a great room.

UTT

QVD: And if you didn't, you'd go back and ask Auntie Io or you'd talk to someone else, and ... immediately—

UTT

QVD: --you'd have more towels in the room, or you have more of this in the room. And you know, for us ... it was like, oh, that's minor. But not for a lot of 'em, you know.

UTT

**(15:00)**

QVD: 'Cause they stayed two in a room or three in a room.

UTT

QVD: Not enough towels, not enough this, not enough that. And he saw to it that everybody was happy.

UTT

MLG: How nice.

QVD: And I think that's why it went so well.

UTT

QVD: I think that's why the movie was so successful. Do you know that uh, I think just recently you could buy a Bird of Paradise movie? And not for years and years and years, you couldn't even—

ML: Yeah.

QVD: --rent the Bird of Paradise movie.

ML: The—the time we first met and when they showed it at Hawaii Theater—

QVD: Yes.

ML: They said it hadn't been shown in—

QVD: Yes.

ML: --how many years.

QVD: Years.

ML: That was the first time in—

QVD: Yeah.

ML: --decades and all that, and—

QVD: Yeah.

MLG: We can buy it now?

QVD: I ... I know people are buying it. I don't know where.

UTT

ML: Maybe some old movie house or something. Uncle Kent—

QVD: Yeah. Can you imagine if I put that on eBay?

[CHUCKLE]

MLG: Yeah.

UTT

QVD: I could buy a new house.

[CHUCKLE]

ML: Yeah; maybe. [CHUCKLE]

MLG: Don't do it. Don't do it.

QVD: It's not a copy; it's—it's from 20<sup>th</sup> Century. [CHUCKLE]

ML: Yeah, yeah.

QVD: Yeah. But no, I would love for you all to see it. Because there's no more Kalapana Beach anymore. That's all pau.

UTT

QVD: There's no Queen's Bath; that's all covered. And I think a couple more places; it's just all covered with—

ML: That's true. It's just different; yeah.

QVD: --with her. She just—whoo—wiped it out.

UTT

ML: Well, we should figure out um ... you know, when your schedule comes down a little back in—

QVD: Okay.

ML: --the Big Island, we could come over—

MLG: [INDISTINCT] after graduation.

QVD: Please. Yeah.

ML: Yeah.

QVD: Yeah. Yes.

ML: That'd be fun.

QVD: That'd be fun.

[CHUCKLE]

QVD: That'd be wonderful.

ML: We can have a movie night.

QVD: I should be up there now. You should all come, because the apartment is empty. [CHUCKLE]

ML: Oh, really? [CHUCKLE] Oh, your daughter hasn't moved in yet?

QVD: No; no.

ML: Still yet?

QVD: No.



ML: When is—

QVD: I told her, you better hurry up, kid.

[CHUCKLE]

ML: Yeah; it's been awhile.

QVD: Yeah. It's been awhile.

ML: She's still planning to, though?

QVD: I don't know. Yes—

ML: Or not sure now.

QVD: --no, Mom, and yes and no Mom.

ML: Yeah.

QVD: I said well—

[BREAK IN TAPING]

QVD: Oh, I forget; somebody else.

ML: Blossom?

QVD: Blossom and myself. And we had these—

UTT

QVD: --little tiger outfits. Can you—

ML: This was for hula?

QVD: --imagine that?

[CHUCKLE]

QVD: Sarong.

[CHUCKLE]

UTT

ML: A tiger print?

QVD: Yeah; we were doing—I forget what numbers now. My mother was a—she was so upset. She says, You can't wear that. And I said, Well, that's the floor show. You wanted me to go take lessons from her.

UTT

QVD: It didn't last—

ML: Oh—

QVD: --very long.

ML: --right; 'cause you—

UTT

ML: --kinda took from different teachers, yeah?

QVD: Yeah.

ML: So this was when you were with Auntie Loke?

QVD: Yeah. She says, I made a mistake.

UTT

QVD: I said, Too bad, too late. [CHUCKLE]

ML: Oh, 'cause she took you out dancing with the—

QVD: Yeah.

ML: --daughters. Oh.

QVD: And she hated when ... Joshuas wore pa—crepe paper hibiscus and things. Oh, she was just—I said, Please, Mama.

[CHUCKLE]

QVD: You know. All this artificial stuff.

UTT

QVD: So she took me out of there—

UTT

QVD: --like—whoo, right now.

GENE KOIS: What was the name Leroy's? What was that? Was that—

QVD: It was a nightclub.

GENE KOIS: I mean, was that some person or the owner, or ...

QVD: Uh, you know, I don't know. It was the name of the place, Leroy's, and um ... and oh, gosh. He's very famous, he's a piano player ... Chinese.

ML: Leroy's.

QVD: He—he still plays.

UTT

QVD: And—and Berne—Berne used to play there too. Um ...

UTT

QVD: Uh, Melveen's hus—husband, Berne Mann [Berne Hal-Mann].

UTT

QVD: Piano player; Berne Mann.

MLG: At Leroy's—

QVD: At Leroy's.

MLG: So that build—the Gold Bond Building wasn't there.

QVD: Oh, no.

MLG: It was just—

QVD: It used to be—

MLG: --a little ...

QVD: It—it wasn't a little—

MLG: Stand-alone building that was—

QVD: It was—yeah—

MLG: Leroy's.

QVD: --stand-alone, but it was a beautiful nightclub.

MLG: Oh, neat.

QVD: And it was full. Military.

UTT

QVD: Tons of military.

UTT

QVD: Lots. It was—it was great. And um, I thing Sterling—no. What's his name? The short ...

ML: Sam.

QVD: --comedian.

ML: Sam?

QVD: No. No.

UTT

QVD: Oh, he—the dancer. Oh, my; he was like a little menehune. Mamo would know him immediately.

ML: Uncle George.

[CHUCKLE]

ML: Just kidding.

QVD: Well, he was kind of like George.

ML: That was his nickname.

[CHUCKLE]

QVD: And he did—and his famous number was uh ... Mr. Sun Cho Lee.

UTT

QVD: Mr. Sun Cho Lee; that one.

UTT

QVD: He did that, and he did um ...

[CHUCKLE]

QVD: Little Joe.

MLG: Oh, we—

ML: Little Joe.

MLG: Yeah.

QVD: Little Joe.

MLG: We've heard—I have heard—

QVD: Yeah. Oh, my god, you guys are really ...

MLG: Little Joe.

ML: Getting in your brain.

QVD: Yeah; whoa.

[CHUCKLE]

QVD: Yeah. Leroy's.

ML: So he was at Leroy's too.

QVD: Yeah.

UTT

QVD: Uh, I had—I had that piano player's ... name right at the tip of my tongue. Oh, gosh.

ML: Maybe it'll come out next time.

QVD: Yeah. Next time, it will.

ML: Were you ever at um, Elmer Lee's?

QVD: No.

ML: He had a place, right?

QVD: No.

ML: Kapahulu.

QVD: Yeah; no.

ML: Okay.

QVD: But I was Pago Pago.

UTT

QVD: Or Pago Pago.

[CHUCKLE]

*(20:00)*

QVD: And I was at Hula Town.

ML: Oh, yeah; we heard—

QVD: Hula Town.

ML: --about that from—

GENE KOIS: I like the name La Hula Rumba.

QVD: La Hula Rumba.

[CHUCKLE]

GENE KOIS: That's a great name.

QVD: There too; La Hula Rumba.

ML: Was this all before your Auntie Io days, when you were with other teachers or ...

QVD: Uh, yes. Yes. That was when I was um—I was so young.

ML: Yeah.

MLG: Yeah.

QVD: But they were—

MLG: To be out at the nightclub—

QVD: --taking us when there were—Big—Big Auntie.

UTT

QVD: She was famous for that.

UTT

QVD: Getting all the young ones. Me, Mae Sato, who was a poster girl. And we were young kids. She even took us out to the military. When I told my mom, I went—I went way out there, Mom. Where?

[CHUCKLE]

QVD: I don't know; we got into an Army truck. That was it. Poom.

[CHUCKLE]

QVD: I was gone. [CHUCKLE]

ML: Moving on.

QVD: Army truck. What were you doing there?

QVD: I says, Oh, they say it's kinda like a USO. What's a USO? I don't know, we were entertaining all these soldiers and sailors and the—my mother was livid.

[CHUCKLE]

QVD: That's Big Auntie.

[CHUCKLE]

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: That was Big Auntie. And Leila, her daughter; at the time she was known for her lovely hula hands. Well, she was on the line too.

UTT

QVD: She was dancing. Kanoe Cockett was one of 'em. We were all young.

MLG: Big Auntie?

[CHUCKLE]

QVD: Well, that's what they called her; Auntie Guerrero, Big Auntie Guerrero.

UTT

QVD: Oh, these names, and these people, and these women.

[CHUCKLE]

QVD: I mean, they were robust, huge women.

UTT

QVD: With the 'ukulele. Hair and flowers all on top of their head. And elegant.

UTT

QVD: I mean, never a hair out of place. And all of our tī leaf skirts had to be the same length. [INDISTINCT] Pgh- it was incredible.

UTT

QVD: Incredible.

ML: Wow.

QVD: This is what I saw at the Merrie Monarch. I forget—

UTT

QVD: Kamuela Hui ... the hālau.

ML: M-hm; they did the pū'ili.

QVD: But all their hair was cut the same length.

UTT

QVD: And I'm going, what is this? What is this?

ML: He always does that.

QVD: Yeah.

UTT

QVD: Oh, I was—I—

ML: For Merrie Monarch.

QVD: Yeah. I—I was so ...

ML: I think they—

QVD: I didn't know how to think about that. Yeah.

ML: Yeah.

QVD: Yeah.

ML: 'Cause he's very into the uniformity of—

QVD: Yeah.

ML: --everything, yeah.

QVD: Well ...

ML: Yeah.

QVD: Well, I guess if you're just a line dancer, you're a line dancer.

ML: Right.

QVD: Nobody's looking at you as a potential soloist or a potential whatever you had.

UTT

QVD: And they would—they would work on that.

ML: Well, I think—

QVD: You know.

ML: --that's the difference between what you experienced and what they might be experiencing—

QVD: Yeah.

ML: So you were trained as a soloist.

QVD: Right.

ML: Yeah.

QVD: And now uh, I do have young girls that call and ask. And I have uh, uh, uh, considered doing that. And that is to help them to be that soloist.



UTT

ML: Right.

QVD: You know. Because they do want to be soloists. They want to get out of that mold of being a line dancer.

UTT

QVD: You know, I want to do those beautiful numbers, I want to do those ... and um ... I don't know.

UTT

QVD: And it's a sad thing, I think. Because I don't—I don't know that there are any names of any of these hula ... women that could be soloists, or that are. If there are, they're models.

UTT

QVD: Yeah. They're the models that the—

ML: They just don't have the venues nowadays like before.

QVD: And they don't have the venues. Right.

ML: You see them ... so rarely.

QVD: That's discouraging.

ML: Yeah.

QVD: Yeah.

ML: Yeah.

QVD: It truly is. And here we are in Hawai'i, and we should have without a doubt some of the most incredible shows.

UTT

QVD: Most beautiful shows. And we don't.

UTT

QVD: Huh.

ML: That's too bad.

QVD: It's too bad.

ML: Yeah.

QVD: It's too bad. Because that's really what they come here for. When they go out in the evening and they're all dressed up ... they go out for a lovely dinner, they would love to see a Royal Hawaiian show.

UTT

ML: Yeah. At the hotel now, there's nothing, yeah?

QVD: Nothing.

ML: At the Royal.

QVD: No.

ML: There's nothing in the Monarch Room.

QVD: No; nothing in the Monarch Room.

UTT

QVD: I remember when they used to have ... uh, the Royce's; Danny Royce and his wife, and they used to ballroom dance. And that was part of a show too.

UTT

QVD: They'd have the Hawaiian show, and then they have Danny and his wife ballroom dancing, right there after the Hawaiian show, right on the floor.

UTT

QVD: And they're the ones that did—first did the ... the uh, the hula steps in the um ... in ballroom dancing. It was incredible.

ML: Wow.

QVD: Yeah. Yeah; it was just wonderful.

ML: And they were using Hawaiian music?

QVD: Hawaiian music.

ML: Like waltzes or something or—

QVD: No.

ML: What was it?

QVD: No; they—they did almost like a hula number. I forget the number they used. And then they—they did um ... uh, they did a couple of Broadway musicals using uh, the kalākaua, uh, the hu'i [sic. ku'i].

*(25:00)*

UTT

QVD: What else did they use ... but they—they picked up these steps that they could actually look rather interesting and beautiful.

UTT

QVD: And—and Danny and his wife did that; Danny Royce.

ML: Interesting.

QVD: M-hm. So many wonderful ... wonderful shows. And now, none? Wow.

UTT

ML: Or it's Polynesian.

QVD: That's all it is.

ML: It's not Hawaiian.

UTT

QVD: That's all it is.

ML: It's—it's—Hawaiian is just one part of it.

QVD: Yeah; little part.

ML: Which is—yeah, little part, like—like anything else. It's not being—

QVD: Little part.

ML: --featured; yeah.

QVD: When—when Augustine ... and who was at the time—

UTT

QVD: --in the 40s ... when Don um ... Don the Beach brought her in, she was almost six-four, I think. She was the champion dancer in Tahiti.

UTT

QVD: Augustine. And he told us that he was bringing this Tahitian dancer in to do a couple numbers. He wanted to see how this would go. And the main show was Alfred Apaka, Rosalie Stevens, Auntie Io, and Lani and I were the line—the line dancers. Well, she came all right. And she was vicious. [CHUCKLE] Oh, god, she was—she was vicious, this Tahitian dancer. And—but boy, did she have a body on her; it just wouldn't quit. I mean ... when she walked out with her Tahitian skirt--[CHUCKLE]--Lani says, We're dead.

[CHUCKLE]

QVD: I'll never forget Lani, she says ... we may as well wrap it up and go home.

[CHUCKLE]

QVD: Because ... and Auntie Io ... Auntie Io, all she did was laugh. Auntie Io knew that that was it.

UTT

QVD: The Hawaiian show was out.

UTT

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: And sure enough. Then came Augustine, Rosalie Stevens was still the star because she was ... gorgeous, this elderly—gray hair, all up ... flowers. And she and Alfred would do Ke Kali Nei Au, the wedding song. And she would come through the audience with the spotlight; come through the audience, and she would be singing. I mean, she was like—oh; here's the elegance.

ML: So classy.

QVD: Of Hawai'i; classic. And then Lani and I would do a couple of dances. And Auntie Io faded out.  
UTT

QVD: That was when Auntie Io kinda—pttt, you know. But—  
UTT

QVD: --that Augustine, she was deadly. Not only she was vicious, she was deadly.  
[CHUCKLE]

QVD: And thereafter—and she left. She left because she could not ... I think Don could not control her.  
UTT

QVD: And she was on a green card—  
UTT

QVD: --or something. Whooh—

ML: But—

QVD: And she spoke very little.  
UTT

QVD: Mostly Tahitian. And then after that, I think came the uh ... oh, I think it was um ... not the Frisbies, but uh, Nani, Nani Duree. She was very dark. Because she was Tahitian and Indian.

UTT

QVD: Indian from India.

ML: India.

UTT

QVD: Her mother was Tahitian and her father was Indian. But boy, was she gorgeous; just beautiful. You put her under the light, she looks ebony. But oh, you could see the features. The features were just beautiful. And boy, could she dance.

UTT

QVD: And she was the pride of Don the Beach.

UTT

QVD: He just—everybody loved her. Everybody loved her.

ML: That year that Augustine came in, what year was that? Do you remember?

QVD: Yeah; that was around ... '48, I think.

ML: Okay. 'Cause—

QVD: About '48.

ML: That sort of signaled—

QVD: '47.

ML: --the ... in—

QVD: '47.

ML: --the rise of non-Hawaiian—

QVD: Yeah.

ML: --things in the shows in Waikīkī then.

QVD: Yeah. About '47. And then the Frisbies came in.

UTT

QVD: Then the Frisbie sisters came in.

UTT

QVD: And they were dynamic. Because they got off the stage—

UTT

QVD: --when they're dancing.

UTT

QVD: They'd dance right off of the stage, and boy, did they cause a ruckus. [CHUCKLE]

UTT

QVD: Dancing around the tables.

[CHUCKLE]

QVD: Whoa. [CHUCKLE] I mean ...

[CHUCKLE]

QVD: And you know, Don the Beach was not very big, that dining room. That club was not a very big club. And boy, when they danced around those tables, it was like—oh.

UTT

QVD: I mean, when they came ... I think they had not two shows, but three shows. It was so packed. Packed; yeah.

**(30:00)**

ML: 'Cause I know um, Uncle Kent, you know, in—incorporated a—a Tahitian soloist into his shows eventually—

QVD: Oh, he did, huh?

ML: Because that was what you had to do—

QVD: That was the thing. If you didn't have one of those, why ...

ML: Yeah.

QVD: Yeah.

ML: But it was one of his Hula Nani Girls, not ...

QVD: Oh, oh.

ML: --a Tahitian.

QVD: Okay.

ML: Yeah; it was one of his own dancers, so—

QVD: Yeah. Oh.

ML: But I—I—we have a lot of pictures, you know, from his collection of—

QVD: Yeah.

ML: --one of the gals in Tahitian, you know.

QVD: Yeah.

ML: And he was a drummer, so he—

QVD: And he was a drummer to—

ML: --really liked—he really liked doing—

QVD: Yeah.

ML: --the Tahitian drumming.

QVD: The toere, yeah.

ML: Because he could—you know, he was a drummer himself. But you know, he had to do it.

QVD: I used to love to watch him at the Moana; he and his girls at the Moana. Oh. They were just—and they just all seemed to be the same height; very short.

UTT

QVD: Short—

[CHUCKLE]

QVD: --women. And ... beautiful dancers; absolutely beautiful.

UTT

QVD: I think a lot of the dancers were ... or we were like ... so different.

UTT

QVD: You know. Lani, myself, uh ... uh ... even Hoakalei. You ought to see Hoakalei do a solo in her time. Oh-oh, boy. Knockout.

UTT

QVD: You know. But just the hula was different from—

UTT

QVD: --everyone else, yeah? So ...

ML: You folks—

QVD: --I think—

ML: --stood out.

QVD: Yeah; I think—

UTT

QVD: --this is how we—we just ... became the soloists, you know.

UTT

QVD: Uh ... and—and our—and our holokū's were basic, but elegant.

UTT

QVD: Basic but elegant.

ML: Simple.

QVD: Yeah; simple.

UTT

QVD: So ... but I can remember all the rest of the gals and ... you know, and we were all friends, and ... until we got on stage or they got on stage, and we got on the stage and everybody is...Hmph...

[CHUCKLE]

ML: That's showbiz.

QVD: Oh, gosh.

[CHUCKLE]

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: Hey, I remember once—

UTT

QVD: --when I was asked to dance ... and Peter Moon was there. And he would not play for me.

MLG: What?

QVD: He would not play for me.

[CHUCKLE]

QVD: And I—and I—and I kinda like—m-m, Peter Moon. Who's Peter Moon?

[CHUCKLE]

QVD: But he was on stage with his group. And he was famous.

ML: Yeah.

QVD: He was good. But who was there? Nina. Nina was there. Nina says, Queenie, who's supposed to play? I says, I don't know who that guy is but he—he's refusing to play for me. 'Cause he was pau. He was ended. But they thought—the committee—and I forget what fund—we were doing it for a fundraising or something. And he wouldn't play. But Nina was there. And Nina had already sung. She says, You get ready; I'm coming back. And she came back with—with three musicians, and I think it was ... what's his name? Redhead ... kinda 'ehu ... he's on the bass. H-m ...

UTT

QVD: Oh; DeFries?

UTT

QVD: I think DeFries. He was then quite famous, you know.

UTT

QVD: And they came up and they—they played for me, and I danced my heart away and ... [CHUCKLE] and what's his name ...

ML: Peter Moon.

QVD: Peter Moon. We got off stage—and it was really nice. We got off stage, and ... he came out front and—and the guys were with him. And I think one of Gabby's sons was playing with him. And he came to me and he said, Queenie, I'm so sorry. I didn't even know it was you that was gonna dance. I said, That's all right. And he says, And I told Peter Moon, You know what, you don't tell us who to play for, who not to play for. Because you know what, that is a cardinal rule. Whoever is on stage, and if you're there, and they ask for your help, you play the music.

UTT

QVD: I told him thank you. I think it was Cyril.

GENE KOIS: Cyril.

QVD: Cyril; yeah.



**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

UTT  
QVD: Which was nice. But that's the only guy ever to say to me he's not going play for me. I told him, That's okay.  
[CHUCKLE] Whatever.  
[CHUCKLE]  
QVD: You know. And here comes Nina.  
UTT  
QVD: Here comes Nina.

ML: Even better.

QVD: Yeah.  
[CHUCKLE]  
QVD: Much better.  
[CHUCKLE]  
QVD: More beautiful.  
UTT  
QVD: But you know ... and these uh, uh, kinds of experience, I'm sure every hula dancer has gone through.  
UTT  
QVD: You know. And uh ... yeah. I think one of the—the—the hula dancers that I—that I really feel like she never got her due, even though she was in the newspaper and all, was Bev.  
UTT

**(35:00)**

QVD: Never got her due. 'Cause she always entertained with Ed. It was like if Ed wasn't gonna perform the show, you're not—well, Bev was not gonna perform.  
UTT  
QVD: And that's the way it goes.

ML: Package deal.

QVD: Package deal.  
UTT  
QVD: You know. And ... that was sad to see that.  
UTT  
QVD: That was so sad.

MLG: She was—

QVD: Because she could have ... she could have soared.  
UTT  
QVD: You know. She could have been somewhere with a better life.

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

UTT

QVD: With a better life, you know. And now—

UTT

QVD: Now for some reason ... but she's always been my friend. Because we went to school together. You know. And we got together at the Keauhou when they all came up to Keauhou recently in Kona. And she came over to me and ... and—and held my hand and said, You know, I'm so sorry about all these years. I said, Yes, you jackass.

[CHUCKLE]

QVD: I said—I was just so mad at her. I said, Bev, I said what ever possessed you to just, you know, stay like ... just you and Lei Anderson, and whatever. I said, You know, I—I was really sad to see that, like you put yourself in a different category.

UTT

QVD: I said, And that was the talk of Honolulu for a long while.

UTT

QVD: You know. Oh, well, those are the untouchables. You know. That was sad.

UTT

QVD: Not in a nice way, that's why.

UTT

QVD: But now that she's gotten older and she's—you know, her two sons are all grown, and one of them owns a restaurant now.

ML: The restaurant.

MLG: Yeah, it's a great—

QVD: Yeah.

MLG: --restaurant.

QVD: And so we had a good talk. She says, You gotta come and let's go have dinner together. Let's do an evening together. You know. 'Cause when she came up for the concert, I was in the co—both of us, I had them come over for breakfast ... the next morning. They all came for breakfast. And we sat there, and she looked out ... on my lānai looking out. She said, I can't believe this. I said, Well, you—you know, you wanted to stay with Ed, you didn't want to get out and look at other guys and other worlds and whatever.

UTT

QVD: She says, Yeah, I'm very sorry, Queenie.

UTT

QVD: Because it's a stigma. You know. And—and the way he—he was—and I love Ed. He's a genius. He's probably the best there is, if you want an incredible show.

UTT

QVD: A classic show. There's Ed Kenney.

UTT

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: You know. But now he lives in Kalalau in the mountains. He's lost some of his teeth, he's not gonna take care of himself. Yeah; inu, inu, inu.

UTT

QVD: Aw.

ML: Yeah; yeah; yeah.

QVD: Yeah.

ML: He's not doing too well.

QVD: But ... we all make our own way.

ML: Yeah; yeah.

QVD: Yeah. Look at all those lovely people you have on the wall.

ML: Yeah.

QVD: And look at their—

ML: Including you. [CHUCKLE]

QVD: And look at their lives.

ML: Yeah.

QVD: So good.

ML: Yeah.

MLG: All so different.

QVD: All so different.

ML: Yeah. That's the interesting part, is—

UTT

QVD: Yeah.

ML: Even someone like Auntie Myrtle K. Hilo, who's known as a singer and a comic type—

QVD: Oh.

ML: --dancer, she has an amazing ...

QVD: Yeah; she—

ML: --life story, which nobody really knows about.

QVD: Knows; yeah.

ML: In Hau‘ula, you know, growing up with her tūtū, and she took us on a—

QVD: Yeah.

ML: --road trip in—a few months ago—

QVD: Oh.

ML: --back to her tūtū’s house. You know, the land is still there in the family.

QVD: Really?

MLG: Yeah.

ML: Talked about—

QVD: Is that mauka? Hau‘ula?

ML: It’s right on Hau‘ula Homestead Road, just as you turn in.

QVD: Really?

ML: Right across—like in your—their backyard, the school’s right across the canal.

QVD: And you say she’s in that Waimānalo—

ML: Yes.

QVD: --complex?

ML: She is.

QVD: I’m gonna stop by.

ML: Yeah.

QVD: I'm gonna stand in the middle of that complex and I'm gonna call both of 'em.

ML: Yeah.

QVD: Wisa!

[CHUCKLE]

ML: Yeah.

QVD: Myrtle!

ML: Wisa D'Orso, the one that Auntie Momi talks about, that did the ballet—

MLG: Oh, yeah.

ML: --the Polynesian ballet together. She lives over there too.

QVD: She's in there.

UTT

ML: Yeah; she was just telling me that.

QVD: Yes. I'm surprised.

UTT

QVD: Yeah.

ML: Auntie Myrtle—if you go in from the side gate, when you come up the street after—

QVD: Yeah; yeah.

ML: --7-Eleven, you go in that gate, and she's right on the left. I think it's Number 4.

QVD: Okay.

ML: But she's right ne—in—by the plumeria tree.

QVD: Yeah.

ML: On the left-hand side.

QVD: Okay.

ML: Mauka side of the walkway.

QVD: All right.

ML: Yeah.

MLG: And you have to—

ML: 'Cause it's kind of spread out.

QVD: Yeah.

MLG: --give her—give her a moment to ... figure—

ML: Yeah; she kinda hides out.

MLG: Yeah; figure—

QVD: Yeah; I'm sure.

MLG: Figure out who you are.

QVD: Say who I am.

ML: Say who you are, and she might not answer the door. That's why—

UTT

ML: She kinda hides out.

QVD: Yeah.

MLG: Yeah.

ML: But—

QVD: So does Wisa.

ML: Oh, really?

QVD: Yeah; so does Wisa.

ML: I wonder if they know each other lived—

[BREAK IN TAPING]

ML: --at the—

UTT

ML: --place, yeah.

QVD: With their talents.

ML: 'Cause—

QVD: With their talents.

ML: --they do have some stuff that's run by Alu Like or ... Ke Ola Pono—

QVD: Yeah.

ML: But I don't know. For them, but not—

QVD: Yeah.

ML: --by them.

QVD: Oh; okay.

ML: It's just for them, like activities—

QVD: Yeah; yeah.

ML: --you know, every Wednesday or something.

QVD: Right.

ML: But they're—

QVD: It's a scheduled thing.

ML: --such resources.

QVD: Yeah.

ML: Yeah. Exactly—

QVD: Yeah.

ML: And the-the lucky—lucky people that also live there, you know.

QVD: Yeah.

ML: And they don't even know that—

QVD: They don't know.

ML: --these greats are among them.

QVD: These greats are among them.

**(40:00)**

ML: Yeah.

QVD: Yeah; Richard—I mean uh ... Wisa D'Orso was Richard Smart's protégé.

UTT

QVD: He—

MLG: That's right. Oh, and—

QVD: He—

MLG: -- in that little house, there are those photos of her, right?

QVD: Yeah.

MLG: in Waimea?

QVD: That's right.

MLG: That's right.

QVD: He sent her to school in New York. She was on stage with Perry Como, Frank Sinatra. She was on the line.

UTT

∞∞∞∞∞∞∞



QVD: So she's okay now. Yeah.

ML: Now, how old would she be now?

QVD: She would be—let's see ... a couple years younger than me.

ML: Okay.

QVD: Yeah.

ML: How about Auntie Myrtle too?

QVD: Yeah. Oh, she's much older. She's got to be in her eighties.

ML: Auntie Myrtle?

QVD: Yeah.

ML: Oh, no, no; no, she's only like seventy-two, I think.

QVD: No!

ML: Seventy-three; yeah.

QVD: Hilo?

ML: I think so. M-hm. Yeah; she's ... she's—

QVD: Really?

ML: Yeah. Yeah; I'm pretty sure she's less than seventy-five.

MLG: It just seemed like she started sort of an adult life ... and was forced to as a teen. Like—right? From our—she started—she—

UTT

QVD: She used to entertain off the sta—uh, right off the floor, coming up with the ... with Haunani Kahalewai. What was the name of the group ... and the Freemans. Down in Waikīkī.

UTT

[CHUCKLE]

QVD: This is Haunani Kahalewai.

UTT

QVD: The—the Haunani—

UTT  
QVD: --Kahalewai. And ... Pauline was on the bass ... and ... oh, gosh, what was her name. On the guitar ... and Haunani ... something Serenaders.

UTT  
QVD: Oh, gosh ... they were ... they were a packed house every night.

UTT  
QVD: Down at Waikīkī. And it was right off of um ... where Hawaiian Village is now.

UTT  
QVD: And where that amphitheater is ... there used to be that club right there.

UTT  
QVD: That old club.

UTT  
QVD: The something Serenaders. Oh, gosh.

MLG: Like moonlight or sunset, or something. Some word.  
[CHUCKLE]  
MLG: I have it written down—

QVD: Something Serenaders.

MLG: Yeah.

QVD: Yeah.

UTT  
QVD: How about Myra English?

ML: What about her?

QVD: Have you folks thought of doing something about—

ML: I think she—

QVD: --with her?

ML: --passed away already, huh?

QVD: Did she?

ML: I think so.

QVD: Oh, my.

ML: Yeah. I'm pretty sure she's pa--

[BREAK IN TAPING]

ML: —I'm trying to think.

MLG: I think it was maybe Auntie Gordean—

ML: Oh, yes.

MLG: --was talking about him—

QVD: She would know. I love her. How is she?

MLG: She's—

QVD: She's good?

MLG: --good. I just saw her on Mother's Day weekend.

QVD: Yeah?

MLG: She seems—

QVD: That's good.

MLG: She was busy, but—

QVD: Yeah.

MLG: She had a lei.

QVD: That's good.

ML: We're going up there in a couple weeks, to Maui so—

QVD: Yeah.

ML: --we can check up on her.

QVD: Good; yeah.

ML: She's keeping busy.

QVD: Please give her my love.

ML: Yeah.

QVD: Yeah. She's ... she is so wonderful.

UTT

QVD: When we did that Hawaii Theater thing together ... she was there, and Emma and I did the ... dancing, but she was also there to dance.

UTT

QVD: And she came out with all her plumerias. Just beautiful. And she had her ... I think an original holokū on.

[CHUCKLE]

QVD: And I looked at her and I said ... I know you.

[CHUCKLE]

QVD: I couldn't remember. I know you. She says, Queenie, Gordean.

[CHUCKLE]

QVD: I couldn't believe it. Just—she says, I'm teaching hula, and she said, I—

ML: Yeah.

QVD: I've got a farm of proteas. And just went—

ML: It's beautiful up in Kona—

QVD: --on and on. Just wonderful.

ML: We gotta get you guys all together and on stage—

UTT

ML: --somewhere, you know?

MLG: [INDISTINCT]to talk—

QVD: You know, I went to her class—

MLG: --about your husbands.

QVD: --on Maui.

ML: Oh, you did?

QVD: Yeah. I went to her class on Maui. [CHUCKLE]

MLG: Oh, yeah.

ML: Oh, you mean at the conference.

MLG: Yeah, yeah, yeah.

ML: Yeah; right, right.

QVD: At the conference.

ML: Oh, yeah; of course. Of course.

[CHUCKLE]

ML: I remember. You guys were both dancing. Yeah.

[CHUCKLE]

QVD: Yes.

[CHUCKLE]

ML: That was fun.

QVD: Oh, my.

ML: Yeah.

QVD: That was wonderful.

ML: Yeah.

QVD: But our session, George and I ... with Auntie Io, was the best, I think.

[CHUCKLE]

ML: Oh, man.

QVD: Oh, gosh.

[CHUCKLE]

QVD: --to me. You now. I said, No, you now. You talk now. No, I'm not—I have nothing to say, nothing to say.

[CHUCKLE]

ML: I love his outfit too, and his—

QVD: I know.

ML: Auntie Io had given him that shirt.

QVD: Yeah.

ML: I mean, he really thought about it—

QVD: Yeah.

ML: --you know, and he was really ... so—uh, it's just wonderful, you know, when you folks—

QVD: He—he really is—

ML: Yeah.

QVD: --a treasure.

ML: Yeah.

QVD: He is, without a doubt—

ML: Yeah; it's—

QVD: --a treasure.

ML: It's such a shame that most people don't really know him—

*(45:00)*

QVD: They don't know.

ML: They don't know him as you—

QVD: No.

ML: --know him, as we've—

QVD: Yeah.

ML: --come to know him that—

QVD: Yeah.

ML: --he's such a deep thinker and—

QVD: Oh.

ML: --and a—and a—

MLG: He's so—

ML: --passionate—

MLG: --engaged.

ML: --person.

QVD: Oh.

MLG: And he—I mean, he's so up on current affairs and—

QVD: Yes.

ML: They don't—

QVD: He's very aware.

ML: --have any idea, you know.

QVD: No.

ML: But someday they will.

QVD: Yeah.

ML: Because we've been there with—following him and working with him for years, and all of that's recorded and ... someday they'll know—

QVD: Yeah.

ML: --what an awesome guy he is. If they don't know that, you know; they haven't had the pleasure—

QVD: Because they look at him as—as—as you say, as a funny person. You know.

ML: Yeah, and just a—

QVD: So they don't—

ML: --a drinker.

QVD: Yeah, and a drinker.

MLG: Like a caricature.

QVD: Yeah.

MLG: A character.

ML: Yeah.

QVD: Yeah; yeah.

ML: Which he—which he—

MLG: A shtick.

ML: --purposely—

MLG: Which he—

ML: --does, I think, you know. To—

QVD: I think a lot of that is—is kind of like a cover-up of his ... demeanor. You know, he uh ... uh ... but George ... George walks with the greats. He really does.

ML: And he—he knows that, too.

QVD: Yes.

ML: You know, he—

QVD: Yeah.

ML: --appreciates that.

QVD: Yeah.

ML: Like he—he just always says that, every—every time we're together—

QVD: Yeah.



ML: --how lucky he was, to live in the time.

QVD: Yes.

ML: And be with the people—

QVD: Yeah.

ML: --he was with. He's so—

QVD: Yeah.

ML: --respectful of that.

QVD: Yes.

ML: Every day, you know.

QVD: M-hm, m-hm. I think that's why too, we—we get along so great. It's because we come from—we puka from that same—

ML: Yeah.

QVD: --kind of place, you know.

UTT

ML: Yeah; you guys were—

QVD: And—

ML: --awesome. [CHUCKLE]

QVD: --we almost—we almost kinda know what you're thinking.

ML: Yeah.

QVD: I know what you're thinking.

[CHUCKLE]

QVD: You know, and ...

ML: Yeah.

QVD: --we can say it.

UTT

QVD: Yeah.

ML: Yeah; so playful and fun.

QVD: And we don't have that anymore.

ML: Yeah.

QVD: We don't have that teaching anymore.

UTT

QVD: Uh, it's ... it's—it's not so much it's lost, it's everybody has died. And have elected—

UTT

QVD: --not—for many reasons ... there aren't that many qualified out there anymore.

UTT

QVD: To—not so much meaning that we're qualified. We didn't even know we were.

MLG: Right.

QVD: Had no idea.

ML: Right; right.

QVD: I would rather be a song leader than going and—and taking a couple of few more lessons from whoever my mother selected as a teacher, you know.

UTT

QVD: I'd rather be out in a football field.

UTT

QVD: But that was not so.

UTT

QVD: That could never be so. And after I finally understood, when I went with Auntie Io and I started to get into everything ... ho. Because I saw. And when you see, and bel—then you believe. And when you believe, then it all comes together.

UTT

QVD: Yeah.

UTT

QVD: So the football was out.

[CHUCKLE]

QVD: The first views were out. The boyfriends were gone.

[CHUCKLE]

ML: Priorities.

QVD: Oh.

[CHUCKLE]

QVD: I used to say my mother, That's a sacrifice. She says, I know; up to you. Up to you; you decide.

UTT

QVD: You decide. Well, that was okay with me. Everything could have been out; yeah. It was more important that I do this, because I know in my heart ... that that was part of me.

UTT

QVD: So ...

UTT

QVD: And it's good. It's lasted a long time.

[CHUCKLE]

ML: And still going.

QVD: And still going.

[CHUCKLE]

ML: Thank goodness. Oh.

QVD: And look who I've come to meet, and look at where I'm sitting in this library of—

[CHUCKLE]

QVD: Holy smoke.

[CHUCKLE]

QVD: Oh, and I—

ML: You're in there.

QVD: Yeah.

[CHUCKLE]

QVD: And look at what your mom has left to you folks.

ML: Amazing. Yeah.

QVD: Oh, that is amazing.

ML: We're slowly getting it sorted out and—you know. It's a—it's a many decades process, but it'll—

QVD: Oh—

ML: You know.

QVD: Yeah.

ML: At least there's things to sort. You know.

QVD: Yes.

ML: She could have thrown it out.

QVD: Yes; yes.

ML: And all this stuff we've been gathering, you know, we're not editing and putting things out on TV right now.

QVD: M-hm.

ML: Because we have to focus on—on talking with you folks while you're—

QVD: Before we're gone.

ML: Exactly. So that we have things to share later—

QVD: Yes.

ML: You know, so—

QVD: M-hm; m-hm. It's good.

ML: It'll happen. [CHUCKLE]

QVD: We're lucky; we're so lucky.

ML: Yeah.

QVD: All of us, on the wall, we're so lucky to have you folks do this for us. Because ... we'd like to be remembered.

ML: Exactly.

QVD: You know.

ML: You should be—

QVD: Um, we'd like to be remembered as the dancer or the singer, or the ... you know, whatever.

UTT

QVD: Whatever we were. Because I think we come from great masters.

ML: Yeah.

QVD: And to—and to ... just give you folks a little bit of what we know. And it's ... the more I talk about this, the more I remember.

UTT

QVD: And it uh ... you know, it just is wonderful.

UTT

QVD: Because I have seen—

UTT

QVD: --kuahu's of old. I have seen them.

UTT

*(50:00)*

QVD: So ... you know, it's—it's a wonderful thing.

ML: Yeah.

QVD: Auntie Io has shown us so much. So much. And it's ... it's as if you're living in those days, and then when you catch the plane and come back home, it's like oh, my. You know. That was like a whole different world.

UTT

QVD: But it was important.

ML: Yeah.

QVD: It's very important. The things that we used to do that was expected of dancers like us ... we don't do anymore.

UTT

QVD: Simply because it's not so much it isn't worth it, but it's ... it's like ... I think I have done ... my time, my—

UTT

QVD: --investment, my ... and—and so I don't do many of the ... the rituals like I used to. Yeah. But ... I know it's okay.

UTT

QVD: I know it's okay. Yeah.

UTT

QVD: And besides, we don't have all those ma—masters to say—

UTT

QVD: --you know ... do this; you do that, oh, it's not time, oh, it's the wrong time, oh, okay, go. Um ... and they were our guides.

UTT

QVD: They were the guides, they were the keepers. So—and it's not we've forgotten or we think we can pass it on. Not me.

UTT

QVD: I can talk about it.

UTT

QVD: But I'm in no position to pass anything on.

UTT

ML: But sharing your—your memories about it is very valuable.

QVD: M-hm; m-hm.

ML: So ... well, thank you.

QVD: M-hm.

UTT

QVD: But you know, it's wonderful and I can—I can talk to you girls, but ... there are times ... when I know it's full moon or I know ... the night is just perfect; I'm out there dancing.

UTT

QVD: You know. And I can call, and it is—and it is wonderful. It is wonderful. 'Cause they are out there.

UTT

QVD: Yeah.

UTT

QVD: So I do that every now and then. And I feel wonderful when I do that.

UTT

ML: I bet.

QVD: Yeah.

ML: Remember at the panel when the lights went out? In Kona.

QVD: Oh. Oh. [CHUCKLE]

ML: And then they came back on right when um ... uh, I think, Kawaikapu—

QVD: Yeah.

ML: --started singing—

QVD: Started singing.

ML: --the song that ... when she named him, yeah.

QVD: Yes.

ML: Or that she was singing to him.

QVD: She was singing. Yeah.

ML: That was a trip.

QVD: Yeah.

ML: 'Cause you could hear the surf growing.

QVD: Growing.

ML: And the—

QVD: And it did.

ML: --lights were out. Yeah.

QVD: Yeah.

ML: So—

QVD: You could see—

ML: --well, she's with us.

QVD: --the crest. You could—

[CHUCKLE]

QVD: --see; yeah.

ML: Yeah.

QVD: He's so sweet; he calls me—

UTT

QVD: --all the time. You know. Auntie, I would really love for you to come. I said, I will, just as soon I'm pau with the graduation, pau with this, pau with—

UTT

ML: Yeah.

QVD: Graduation? I said, Yes, I string leis. You string leis?

[CHUCKLE]

QVD: I said, Of course, I string leis.

[CHUCKLE]

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

QVD: He says, Oh, I didn't know. I said, Well, go down the lei stand, the last lei stand. And he laughs, he's giggling.  
[CHUCKLE]

QVD: You know. But he's uh ... he is uh, truly ... uh, a wonderful, I think ... I never thought that he would be as gracious as he is now.

UTT

QVD: Before. He was um ...

UTT

QVD: I thought he was very hō'oiō, very—you know. But um ... in fact, when you two—when you took me in to be that judge in Kona, and I sat there, and he looked at me across the way, you know. [CHUCKLE] He looked at me. And I thought to myself, H-m, I wonder what he's thinking.

[CHUCKLE]

QVD: Where did she come from? [CHUCKLE] Exactly; he didn't know. He did not know until I danced. And then he was all over me like a blanket.

[CHUCKLE]

QVD: He was like ... oh, oh, my goodness. Auntie, I need to talk to you. How come she taught you that step she didn't teach us? I says ... I don't know.

[CHUCKLE]

QVD: I don't know. You know.

UTT

QVD: And so he—and the whole night at--

**(54:14)**

--dinner, he was just picking at my brains, just talking to me and talking to me. Ho ...

UTT

QVD: And then he says ... and then George was sitting right across of us, and Uncle George was saying, Shut up, Kawai, shut up; you talk too much, shut up. And he says ... uh, uh, uh, You're not good enough to be talking to her. And I looked at George; I said, Be quiet, George. And he says, No. And you know how he is; sometimes he's very—and I think he had one too many—

UTT

QVD: --glasses. And I said, Oh, please. And he says, And I told you, Queenie, two times I ask you to—to be a judge for me. And Kawaikapu says, [GASP]. And I said, No, no; no. I said, I would be—I would be devastating to these guys, to the judges.

[CHUCKLE]

QVD: They don't want me over there. [CHUCKLE] I would be just like Auntie Io. You don't want me over there. And so Kawaikapu says, Yes, I do. I says, What do you mean, you do? He says, They want to kick me off. They want him off.

ML: For—

QVD: The rest of the judges.



ML: For Merrie Monarch?

QVD: And—and so—

ML: Is he too strict or—

QVD: And Uncle—no. It's because they have their own ... way of judging.

UTT

QVD: This is the Kanakaoles and—

UTT

QVD: --they have their own way of judging. And they want me off. And every time I—I talk about a step and why, and bla-bla, oh ...

UTT

QVD: --they say I don't know what I'm talking about. I said, Well ... I don't know. So George told him, You are never going to leave, you're never going to be kicked off. So just remember that. So ...

[CHUCKLE]

QVD: No. I told him, when Kawaikapu called, I says, I saw you standing up. He says, I had to do that, Auntie. He says, I could not see.

UTT

ML: He was way on the end.

QVD: Yes, he says—

ML: All the way by the ramp.

QVD: --they stuck—I told you what they're gonna do to me; they stuck me in the corner. [CHUCKLE]

ML: Yeah.

QVD: And I started to laugh. I said—I said, Oh, that's terrible of them. He says, Yes, so I stood up. He says, And then—and then an usher came to tell me that the rest of the judges says I have to sit down. I need to sit down. And I told them, I told the—the—the usher, You go tell whoever uh, told you to tell me to sit down to change seats with me.

UTT

QVD: To change. They go sit over there in the corner, and I come over here and sit, then I won't have to stand up. And I said, That's why they want you off.

[CHUCKLE]

QVD: What? [CHUCKLE]

ML: Yeah.

QVD: Oh, poor—

ML: Oh, boy.

QVD: --thing.

UTT

QVD: It's a toughie.

ML: Yeah.

QVD: When they did their olapa, the kahiko, they all came in smiling like they were gonna do HVB.

[CHUCKLE]

ML: Yeah.

QVD: Ho—

ML: [INDISTINCT]

QVD: --I was like, do you know what you're doing? Do you understand? If anything, your eyes are not ... And he said, I know. And I said, Well, did you stand your ground this time? He says, Yeah, I did. He says, I think my—my votes didn't count, though. [CHUCKLE] It's like ... he's standing alone.

ML: Yeah.

QVD: So I don't know. I don't know, I—I ... but I said, Don't you give up. Don't you give up.

ML: Yeah; yeah.

QVD: Because then there'll be a one-sided thing, and they'll have the whole thing revamped.

ML: Yeah.

QVD: And then what do you do?

ML: Yeah, I know Uncle George has problems with ... the judges too.

QVD: Yeah.

ML: As far as ...

QVD: Yeah.

ML: --the choices that they make and ...

QVD: Yeah.

ML: But he hasn't—

QVD: Well—

ML: --been involved in that in so many years.

QVD: In so many—he's in the bar.

ML: Yeah.

QVD: When it's going on, he's in the bar watching it over the television.

ML: M-hm; yeah.

QVD: That's where he is.

ML: Yeah, usually.

QVD: He says, I don't want to watch that.

ML: Yeah.

QVD: So I think ... I think uh, Carol, yeah, and—and Lei ... um ... what's her—

ML: Luana, right? Luana Kawelu? That's Auntie—

QVD: Oh, okay.

ML: -- Auntie Dottie's daughter.

QVD: Daughter. I think they're pretty much—

ML: They run the show, huh?

QVD: They run everything, yeah.

ML: Yeah. I think so.

QVD: Yeah, I think they just get him up now just to ...

ML: For the last night.

QVD: Yeah; to acknowledge him.

ML: If he decides to.

QVD: Yeah; if he deci—but this—

ML: Go.

[CHUCKLE]

QVD: But this year was cute ‘cause he really got up to dance.

ML: Oh, yeah.

MLG: Yeah.

ML: That was—

QVD: Yeah.

ML: --great.

QVD: This was great.

ML: That was great.

QVD: Yeah.

ML: Yeah.

QVD: That was good.

MLG: The TV was cute, too.

QVD: Yeah.

UTT

MLG: The coverage. ‘Cause they did like the slow pan of his outfit.

[CHUCKLE]

QVD: Oh, yeah?

MLG: The zoom to his rings.

[CHUCKLE]

MLG: I thought that was really cute.

ML: Oh; he was having fun—

MLG: He was.

ML: --up there.

QVD: Yeah. He was having fun this time.

ML: Yeah.

QVD: Which was good.

ML: Yeah. [CHUCKLE]

QVD: And I think a lot of this that you folks are doing with him ... has given him just a whole new outlook on his life.

ML: I hope so.

QVD: I think so. Yeah.

ML: He seems to enjoy hanging out with us.

QVD: Yeah.

ML: So—he wouldn't—

QVD: Yeah.

ML: --do it if he didn't. He's not—

MLG: Yeah.

QVD: No, he—

ML: --the type to waste his time.

QVD: That's right. That's right.

ML: [INDISTINCT]

QVD: Oh, no; he told me—he told me on Maui that he enjoys you folks so much.

ML: Well, he's—

QVD: He says, And they take good care of me.

[CHUCKLE]

ML: We try.

[CHUCKLE]

QVD: I told him, Yeah, me too.

[CHUCKLE]

QVD: I says, Yes, me too.

UTT

QVD: But it's nice.

ML: Yeah.

QVD: But we've been friends for a long time.

UTT

QVD: And ...

UTT

QVD: --there've been several times when the two of us have danced ...

UTT

QVD: --duet. And he's awesome.

UTT

QVD: Oh, yeah.

[CHUCKLE]

QVD: Danced with Joseph Kahaulelio and Henry Pa.

ML: Oh, man.

QVD: And uh ... and uh, this is—this is the difference in—in—in the soloists—us before and the solo dancers today.  
They don't have the opportunity—

UTT

QVD: --to dance.

MLG: [INDISTINCT]

QVD: Yeah. With these—

ML: There just isn't—

QVD: --these great—

ML: --that kind of dynamic anymore.

QVD: Yeah.

ML: There's no place, there's no ...

QVD: Yeah.

ML: The groups aren't the same. It's—there's not the camaraderie.

QVD: Yeah. It's like Kawaikapu.

ML: Yeah.

QVD: I mean, I don't think that he's the dancer that can dance with me or with Lani or with Hoakalei or with any of us. You know. He just doesn't have that—

ML: Yeah.

QVD: You know.

ML: Even though he's from—

QVD: Even though he—

MLG: [INDISTINCT] dancer.

QVD: Yeah.

ML: Yeah.

QVD: He's--

MLG: Whenever I—

QVD: He's—

MLG: --see him, it's—

QVD: I see him as a very classic ...

UTT

QVD: You know, you have your philharmonic, and you have—

[CHUCKLE]

QVD: --your—your aloha—

ML: Yeah.

QVD: --Hawaii band. You know.

UTT

QVD: And this is—this is him.

UTT

QVD: He's Beethoven. You can see the way he dances; I watched him, you know.

UTT

QVD: And he's precise, he is—everything about him is just—pah, so.

UTT

MLG: Yeah.

ML: Yeah.

QVD: You know.

MLG: Even—

QVD: And I can—

MLG: --what he's wearing.

QVD: Yeah; everything.

UTT

QVD: So—

ML: Yeah; his whole package.

QVD: --for—for me to dance with a person like that ...

UTT

QVD: --would be, well, let's see now.

ML: Yeah.

QVD: You know.

ML: I see what you're saying.



QVD: Um—

ML: Doesn't mold—

QVD: Yeah.

ML: --with another well.

QVD: Yeah; right.

ML: Yeah.

QVD: You know. Uh, I could even ... uh, do an olapa with any of Henry or—

ML: Right.

QVD: --Joseph or—or George or Ed, Ed Kinney.

ML: Yeah.

QVD: But I don't think I could do it with him.

UTT

QVD: Because he seems to be—he could be doing the olapa, but I think he seems to be thinking ... if he does it with someone else, uh, he's the lead. You know what I mean? He's the lead. But when you do a duo, you're together.

ML: Together; yeah.

QVD: And when you do it together, it's like doing—you're the one, just one person.

UTT

QVD: You know.

ML: Yeah.

QVD: There's a big difference. And I use my hands, 'cause Auntie Io used hers.

ML: Yeah.

[CHUCKLE]

ML: It works, it works.

QVD: That's the way.

**TRANSCRIPT: Queenie Ventura Dowsett**  
**Oral History Interview: May 23, 2006**

ML: Yeah.

[CHUCKLE]

QVD: Yeah. She says—

ML: Those wonderful fingers.

QVD: --You understand?

[CHUCKLE]

QVD: Oh, we understand.

[CHUCKLE]

QVD: Yes, we—

UTT

QVD: --understand.

[CHUCKLE]

MLG: I noticed—we were in Kona last week, and I noticed that Auntie Hilda, she dis—gesticulates—

QVD: Ah.

MLG: --as you do.

QVD: Yeah?

MLG: Um, you know, when she's talking—when you folks re—recall memories where it's like you reach out for them.

QVD: Oh, yeah.

MLG: You know. Or when you describe something—

QVD: Yeah.

MLG: --or just an experience ...

[END]