

## AUTHOR'S FORWARD

The personal interviews that follow represent a spectrum of people we call "paniolo." They range from professional cowboys to weekend cowboys, from men who ranch thousands of cattle to those who manage a few dozen head in backyard pastures.

As a result of the diversity, the collection of interviews effectively reflects many different ways of being a cowboy in mid-to-late 20th century Hawaii, a period in which ranching's glory days were past and there were fewer opportunities to be a paniolo in the traditional sense.

The purpose of the project was not rigidly set by the Oahu Cattlemen's Association, which hired me to do the interviews. The organization's officers simply told me that they wanted the Hall of Fame honorees' stories preserved for the future. Which stories those would be was up to me and the paniolo themselves.

Faced with such a diverse group of subjects, I decided to approach each interview with the goal of capturing what it meant for that individual to be a paniolo. That meant defining "paniolo" on a case-by-case basis. In Monty Richards' case, it was running a private cattle ranch and trying to keep it afloat by diversifying. For Abraham Akau, it was the story of a wild young man breaking horses as a professional rough rider, and a mature older man overseeing Kualoa Ranch as Manager. With Ron Brun, it was a man who made his living as a salesman and business owner and who showed up with his horse and his rope whenever he was needed, simply for the love of being a cowboy. Each interview is unique, and each is a valid telling of a paniolo's story.

The interviews were recorded on cassette tape, and I transcribed each one personally. Paula Loomis assisted me in auditing and checking the transcripts. I also edited the transcripts for clarity; while I preserved as much as possible the original language of the speakers, I eliminated many meaningless expressions ("um," "you know," etc.).

While preserving slang and idiomatic expressions, I streamlined some of the language. For example, "we get 'em," became "we get them." There were many cases in which a word landed in the gray area between Pidgin (Hawaiian Creole English) and simply casual speech. For example, I preserved the common Pidgin expression "da kine." Stand-alone usage of "kine," however, can be interpreted as identical to the word "kind." Thus, "we had plenty kine cows," became "we had plenty kind cows." The goal of my editing was to make the transcripts readable, while preserving the voice and language of the speakers as much as possible. I sent edited transcripts to the interviewees for their review and correction. All interviewees had the right to delete passages from their tapes and transcripts.

Non-English words, including Pidgin, are italicized in the final transcripts. Translations appear in a short glossary that follows. Words given special emphasis by a speaker appear in bold. Sections that have been paraphrased -- times when the recording is garbled -- appear in brackets, and notes as to action -- if the speaker points out a picture -- appear in parentheses. In cases where I could not understand what was said at all, a blank appears in the transcript.

While I do not believe the OCA intended this project for an audience of scholars, it was my hope to make it potentially usable for interested historians, as well as enjoyable for the General Public. In terms of its original goal, I think the Hall of Fame honorees as well as the OCA officers should be pleased: the stories have been well told.

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Interviewer