

**FINAL—Cultural Impact Assessment for Kaka‘ako, Ahupua‘a of
Waikīkī, Kona District, Island of O‘ahu, Hawai‘i**

TMK: (1) 2-3-006:017



Keala Pono 

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TMK: (1) 2-3-006:017

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EXECUTIVE SUMMARY

Keala Pono Archaeological Consulting, LLC has conducted a Cultural Impact Assessment for TMK: [1] 2-3-006:017 in Kaka'ako, *ahupua'a* of Waikīkī, Honolulu (Kona) District, on the island of O'ahu, Hawai'i. Owned by Kewalo Development, LLC, an affiliate of A&B Proerties, Inc., the proposed development on the 1.73-acre parcel consists of a high rise condominium apartment building and associated infrastructure.

The purpose of this investigation was to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources or traditional cultural practices associated with the subject property and the Kaka'ako area. This Cultural Impact Assessment also identifies effects that the proposed development may have on cultural resources within the project area. In an effort to promote responsible decision-making, this document was also designed to provide Kewalo Development with cultural background information which may be incorporated into various elements of the building's architecture and design. Information produced will be provided to recognized descendants of the project area as a means to document the history of their *'ohana*.

The current study took the form of background research work and an ethnographic survey consisting of ten interviews, eight of which are included in this report. The background research synthesizes traditional and historic accounts and land use history for the Kaka'ako area. Community consultations were performed to obtain information about the cultural significance of the subject property and Kaka'ako, as well as to address concerns of community members regarding the effects of the proposed development on places of cultural or traditional importance.

As a result of this work, recommendations about the cultural significance of the subject property and Kaka'ako have been made. Recommendations have also been made regarding the impact of the proposed development on cultural practices and features associated with the project area. The background study revealed that Kaka'ako was a culturally significant area with many of the natural resources which supported traditional subsistence activities such as fishing, the gathering of *limu* (seaweed), the production of *pa'akai* (salt), and supporting numerous inland fishponds. Consultations with individuals knowledgeable of the Kaka'ako area produced information on the rich cultural history of Kaka'ako as a dynamic and bustling area whose residents shared experiences such as the hardships of life during World War II, to their enjoyment of the talented musicians and entertainers who also called Kaka'ako their home.

With regard to potential effects the proposed development may have on an area of cultural importance, the majority of informants did not believe the condominium development would affect a place or access to a place of cultural significance. Many of the consultants expressed their belief that the *'iwi kupuna* found during Archaeological Inventory Survey should be kept in place and honored with dignity.

CONTENTS

Executive Summary	i
List of Figures	v
List of Tables.....	v
INTRODUCTION	1
Project Goals	1
Research Design	1
Report Structure.....	1
ENVIRONMENTAL AND CULTURAL BACKGROUND	4
Project Area Environment	4
<i>Mo‘olelo</i> and Traditional Land Use in Kaka‘ako	4
<i>‘Ōlelo No ‘eau</i>	9
Wind and Rain.....	14
<i>Mo‘olelo</i> and Traditional Accounts.....	15
Kaka‘ako’s Landscape through the Eyes of Early Visitors	16
<i>Mele</i> of Kaka‘ako	26
Kewalo	26
Māmala and Kālia	30
Ka‘ākaukukui	31
Accounts of Kaka‘ako and <i>Ali‘i</i>	39
The <i>Māhele</i>	42
Twentieth Century Transformation	45
Kaka‘ako Timeline	50
Previous Archaeological Investigations at Ko‘olani Phase II and in Kaka‘ako	56
Previous Ethnographic Studies of Kaka‘ako	57
Summary of Environmental and Cultural Background	58
ETHNOGRAPHIC SURVEY	60
Methods	60
Consultant Background	65
Edward Halealoha Ayau.....	65
Van Horn Diamond.....	65
Hinaleimoana K.K. Wong Falemei	66
William Papaiku Haole, Jr.	66
May Kalehua Kamai	67
Manuel Wayne Makahiapo DeCosta Kuloloio.....	68
Douglas James Lapilio	68
George Kaoni Panui, Jr.	69
Topical Breakouts.....	70
Personal Connections to Kaka‘ako.....	70
The Past: Pre-Contact Kaka‘ako	71

Contents

The Past: Post-Contact Kaka‘ako	76
Today: Kaka‘ako and Ko‘olani Phase II Plans.....	96
Summary of Ethnographic Survey.....	101
CONCLUSIONS.....	103
Cultural Resources, Practices, and Beliefs Identified	103
Potential Effects of the Proposed Project/Community Input and Concerns	103
Confidential Information Withheld	103
Conflicting Information	104
Recommendations/Mitigations	104
GLOSSARY	105
REFERENCES	113
APPENDIX A: LETTER TO DESCENDANTS.....	119
APPENDIX B: OHA LETTER	123
APPENDIX C: SHPD LETTER.....	127
APPENDIX D: AERIAL PHOTOGRAPH OF SUBJECT PROPERTY	131
APPENDIX E: AGREEMENT TO PARTICIPATE	135
APPENDIX F: CONSENT FORM.....	139
APPENDIX G: TRANSCRIPT RELEASE	143
APPENDIX H: INTERVIEW WITH EDWARD HALEALOHA AYAU	147
APPENDIX I: INTERVIEW WITH VAN HORN DIAMOND	157
APPENDIX J: INTERVIEW WITH HINALEIMOANA K.K. WONG FALEMEI	171
APPENDIX K: INTERVIEW WITH WILLIAM PAPAIKU HAOLE, JR.....	185
APPENDIX L: INTERVIEW WITH MAY KALEHUA KAMAI.....	217
APPENDIX M: INTERVIEW WITH MANUEL WAYNE MAKAHIAPO DeCOSTA KULOLOIO	245
APPENDIX N: INTERVIEW WITH DOUGLAS JAMES LAPILIO.....	265
APPENDIX O: INTERVIEW WITH GEORGE KAONI PANUI, JR.....	293

FIGURES

Figure 1. Location of the project area on the island of O‘ahu, Hawai‘i.....	2
Figure 2. Aerial photograph showing the project area (USGS 2005 Orthoimagery).....	3
Figure 3. Early map of Honolulu (Rockwood 1810).....	6
Figure 4. Early map of Kewalo (Monsarrat 1897) with an overlay of the subject property.....	8
Figure 5. Hawaiian Government Survey map (Covington 1881).....	10
Figure 6. Early map of Kewalo (Makalena 1866) also showing the subject property.	11
Figure 7. Looking toward Honolulu from Waikīkī by John Stanley Mix, 1848	19
Figure 8. <i>Town of Honolulu, Island of Woahoo, Sandwich Islands</i> , Anonymous, 1834.....	20
Figure 9. <i>Honolulu Salt Pans, Near Kaka‘ako</i> , Auguste Borget, 1838.....	21
Figure 10. <i>Native Church, O‘ahu (From the Old Salt Pans)</i> , John B. Dale, 1845.....	22
Figure 11. Bingham’s depiction of southern O‘ahu from the ‘Ewa area, ca. 1847	23
Figure 12. <i>Honolulu from the Anchorage outside the Reef, Island of Woahoo</i> , 1834.....	24
Figure 13. <i>View of Honolulu from Punchbowl</i> , Eiler Andreas Christoffer Jorgensen, 1875.....	25
Figure 14. Portion of Lt. Charles R. Malden’s 1825 Map of the south coast of O‘ahu.....	27
Figure 15. Francois-Edmond Paris, Honolulu, Capital of O‘ahu, View of the Harbor, 1839	28
Figure 16. <i>View of the Island of Woahoo in the Pacific</i> , attributed to C.E. Bensell, 1821.....	29
Figure 17. 1927 Land Court Application Map (No. 784) showing the project area.....	43
Figure 18. A compiled map using Land Court Maps from 1927, 1939, and 1940.....	44
Figure 19. Ala Moana Beach Park in 1931, before park construction.	47
Figure 20. Ala Moana Beach Park later in the 1930s after park construction.....	47
Figure 21. Aerial photo of Kaka‘ako ca. 1930s.....	48
Figure 22. Aerial photo of Kaka‘ako ca. 1930s.....	48
Figure 23. Aerial photo of Kaka‘ako ca. 1930s.....	49
Figure 24. Aerial photo of Kaka‘ako ca. 1930s.....	49
Figure 25. Punchbowl from the future site of Ala Moana Center in 1908.....	53
Figure 26. Edward Halealoha Ayau.	66
Figure 27. Hinaleimoana Falemei.	67
Figure 28. May Kalehua Kamai.	68
Figure 29. Douglas James Lapilio.....	69
Figure 30. George Panui, Jr.....	70

TABLES

Table 1. Place Names of Kaka‘ako and Vicinity	5
Table 2. Individuals and Organizations Contacted.....	61

INTRODUCTION

At the request of Kewalo Development, LLC, Keala Pono Archaeological Consulting, LLC conducted a Cultural Impact Assessment for TMK: [1] 2-3-006:017, located in Kaka‘ako, in the *ahupua‘a* of Waikīkī, Honolulu (Kona) District on the island of O‘ahu, State of Hawai‘i (Figure 1). Owned by Kewalo Development, a subsidiary of Alexander and Baldwin, the proposed development on the 1.73-acre parcel (approximately 7,000 m²) consists of a new high rise condominium building. The subject property is located within the city block bound to the north by Waimanu Street, to the east by Pi‘ikoi Street, to the south by Ala Moana Boulevard and Kamake‘e Street to the west (Figure 2).

Project Goals

The purpose of this study was to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources or traditional cultural practices associated with the subject property and Kaka‘ako area. This Cultural Impact Assessment also identifies effects that the proposed development may have on cultural resources within the project area. To promote responsible decision-making, this document was also designed to provide Kewalo Development with cultural background information which may be incorporated into various elements of the building’s architecture and design. Information produced will be provided to recognized descendants of the project area as a means to document the history of their *‘ohana*.

Research Design

Research conducted for this project begins with the earliest traditional Hawaiian settlement of the region and extends to the historic era. This study examines various cultural practices and beliefs which include, but are not limited to, agricultural, commercial, recreational, subsistence, as well as religious and spiritual customs. Cultural resources may also include traditional properties or other historic sites, both man-made and natural, which are and/or were associated with cultural practices and beliefs.

Research was performed in two concurrent phases. The first phase consisted of extensive archival and literature research, including an examination of historical documents, newspaper articles, maps, *mele*, *oli*, photographs and other documents on the internet and on file at institutions such as the Bernice Pauahi Bishop Museum, the Hawai‘i State Archives, and the State Historic Preservation Division (SHPD).

The second-phase of research included oral history interviews with ten consultants. Cultural descendants of the Kaka‘ako area were among the individuals canvassed for potential consultants who were knowledgeable about the cultural setting, land-use and historical development of the subject property and Kaka‘ako. As a result of this consultation process, ten individuals were identified and interviewed, with eight of the interviews included in the report.

Report Structure

The first section of this report provides an overview of the environmental and cultural background of Kaka‘ako and a discussion of traditional Hawaiian land use practices and beliefs through the presentation of historic maps, drawings, paintings, photographs, *mele*, and Hawaiian newspaper translations. The following section consists of the methodology and results of the oral history investigation. The final section includes conclusions and recommendations. Foreign words and

flora and fauna species are defined in the glossary. Documents associated with the oral history interviews can be found in the appendices at the end of the report.

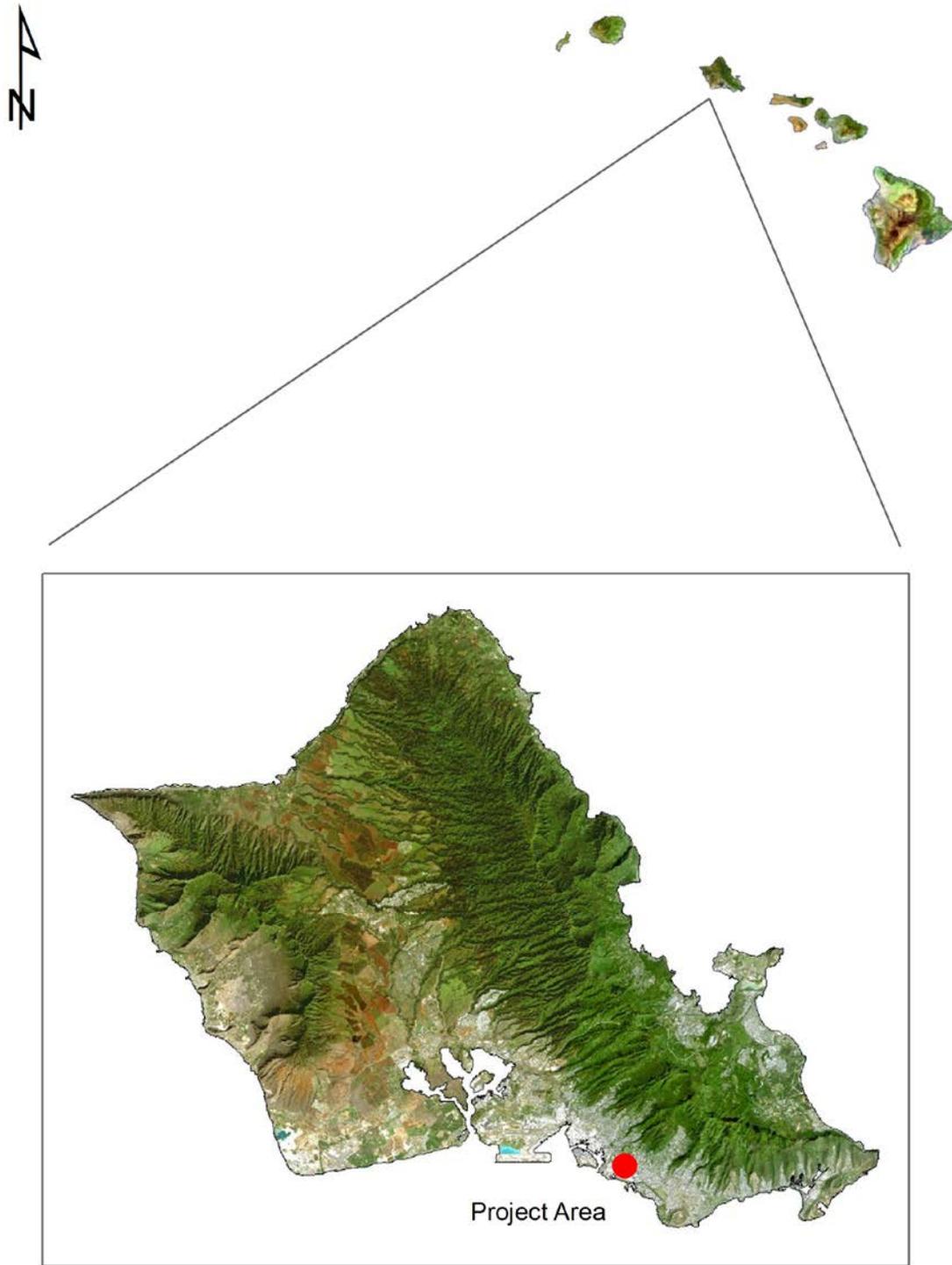


Figure 1. Location of the project area on the island of O'ahu, Hawai'i.



Figure 2. Aerial photograph showing the project area (USGS 2005 Orthoimagery).

ENVIRONMENTAL AND CULTURAL BACKGROUND

This section includes information about the project area location and environment, *mo'olelo* and traditional land use, place names, wind and rain names, early visitor's accounts of Kaka'ako, *mele* associated with the region, information on *Māhele* land tenure, a timeline portraying the development of Kaka'ako from past to present, and a summary of previous archaeological and ethnographic work conducted in the area.

Project Area Environment

Kaka'ako is located on the southern shore of O'ahu Island, *makai* of Pauoa Valley. While the boundaries of Kaka'ako have been defined in many ways, the Hawaii Community Development Authority defines Kaka'ako as a 600-acre district bounded by Pi'ikoi, King and Punchbowl Streets and Ala Moana Boulevard and also includes the waterfront area from Kewalo Basin to Forrest Avenue (HCDA 2011).

Originally a low swampy area, Kaka'ako was progressively filled with dredged coral to the existing elevation of approximately 1.5 m (5 ft.) above sea level (Hirata 1979:A-4). The extent of the reclaimed land begins with the area near the intersection of Punchbowl and Halekauwila Streets and extends northeast through the intersection of Queen and South Streets, Cooke Street, and Kapi'olani Boulevard to the northern-most point being near the intersection of Ward Avenue and King Street. Continuing in the southeasterly direction, the fill boundary bisects McKinley High School and proceeds towards the intersection of Pi'ikoi and Elm Streets. Beginning where Punchbowl and Halekauwila Streets meet, the former shoreline paralleled Punchbowl Street to the intersection with Ala Moana Boulevard, continuing east following Auahi Street, and deviating to the north at Coral Street. This coastline was approximately 60 m (200 ft.) north of and parallel to Auahi Street, where, at its eastern end, continued inland to the intersection of Pensacola and Waimanu Streets. Near this area, which is adjacent to the subject property, the former shoreline continued to slope in a southeasterly direction (Hirata 1979:A-5). Historical maps offer various configurations of the former shoreline which may have naturally shifted over time, therefore the exact location of the shoreline cannot necessarily be pinpointed.

Kaka'ako experiences an average of 76 cm (30 in.) of rain per year (Juvik and Juvik 1998:56) with its wet season typically lasting from November to March and the dry-season from May to September (HCDA 1983:III-2). With tradewinds predominantly from the northeast, temperatures range from no less than 15° C (60° F) to rarely above 32° C (90° F). The offshore topography consists of a shallow reef flat which slopes to a depth of 9 m (30–40 ft.) (HCDA 1983:III-4). The most prevalent vegetation found within the Kaka'ako area is of exotic origin (HCDA 1983:III-6).

Mo'olelo and Traditional Land Use in Kaka'ako

A review of archival and historic documents reveals a wealth of information regarding traditional land use and beliefs. As Kaka'ako and the surrounding areas of Honolulu have emerged as an urban epicenter of the Pacific, research of traditional place names can offer much insight into the land and seascapes which have undergone much transformation. A list of place names referenced in the following text are included in Table 1 and can be referred to on a map of Honolulu in 1810 (Figure 3).

The literal meaning of Kaka'ako is “slow, or dull” (Clark 2002:145) which may allude to the calm waters of O'ahu's south shore. The original name for the area was Ka'ākaukukui or Kekaukukui

Table 1. Place Names of Kaka‘ako and Vicinity

Place Name	Location	Name Translation*	Notes
Honokaupu	Land east of Kou near Richards and Queen St.	Named after the <i>ali‘i</i> , Chief Honokaupu	
Ka‘ākaukukui	Filled in reef at Honolulu Harbor	The right, or north light	Point, reef
Kaka‘ako	Land seaward of Ala Moana Blvd. between Kewalo Basin and Honolulu Harbor	Slow, or dull (Clark 2002)	
Kukuluāe‘o	Area fronting Kewalo Basin	Hawaiian stilt (bird)	Contained marshes, salt pans, and small fishponds
Kālia		Waited for	
Kewalo		The echo, or calling	Harbor and surf spot
Kou	Nu‘uanu Ave. to Alakea St. and the area <i>makai</i> of Hotel St.	Kou tree	
Kuloloia	Beach and sea extending from Fort St. to Kaka‘ako		
Māmala	Honolulu Harbor to Pearl Harbor	Named after shark chiefess, Māmala	Also name of surf break at entrance to Honolulu Harbor, Ke Kai o Māmala
Pākākā	Within Honolulu Harbor, on the western side of the foot of Fort Street	To skim, as stones over water	Canoe landing and <i>heiau</i>

*From Pukui et al. (1974) unless otherwise noted.

(Westervelt 1963:16) and refers to the now filled-in reef at Honolulu Harbor which is to the west of the subject property. This name can be translated to mean “the right, or north, light” (Pukui et al. 1974:59). Near present day Richards Street, Ka‘ākaukui was the area where Kekuaanoa, father of Kamehameha V, built his home (Westervelt 1963:17).

Other names associated with Honolulu are Māmala and Kou. Used until the early 1800s, the name Kou consisted of the area from Nu‘uanu Avenue to Alakea Street and that land *makai* of Hotel Street (Westervelt 1963:15). Kou is also said to be named for the *ilāmuku* (executive officer) of O‘ahu chief Kakuhihewa (Pukui et al. 1974:117–118). The area was a noted gathering place for *ali‘i* to enjoy *kōnane* (pebble checkers) and *‘ulu maika* (bowling), a place where “property and even lives were freely gambled away” (Westervelt 1963:17). Kou’s *‘ulu maika* track was a hard, smooth track about 3.5 m (12 ft.) wide which extended from the corner of Merchant and Fort Streets, currently the Bank of Hawai‘i Building, along the seaward side of Merchant Street to beyond Nu‘uanu Avenue. It is also believed that Kamehameha I used this *‘ulu maika* track (Westervelt 1963:17).

While there is some discussion over the origin of the name Honolulu as either the Hawaiian translation of the given English name “Fair Haven” which describes the harbor, or the name of a high chief (Westervelt 1963:15), around the early 1800s, the area known as Kou was re-dedicated and given its existing name. Extending from what is now near the junction of Liliha and School Streets, the literal translation of “Honolulu” can be broken down to *hono*, meaning “abundance” and *lulu* meaning “calm” or “peace,” offering the definition describing the district as having an “abundant calm, or “a pleasant slope of restful land” (Westervelt 1963:14).

Named in honor of a shark woman and chiefess residing at the entrance to Honolulu Harbor, the area known as Māmala extended from the ‘Ewa side of Honolulu Harbor to Pearl Harbor. The surf break at the reef was also named after the shark chiefess and was called Ke Kai o Māmala (Pukui et al. 1974:106, 144). When the surf was high, it was known as “Ka-nuku-o-Māmala” or “The nose of Māmala” (Westervelt 1963:52). Chiefess Māmala loved to play *kōnane*, drink *‘awa* and ride the surf in the area. Māmala’s first husband was the shark-man Ouha, who, later becoming a shark-god, made his home as a great shark outside the reefs of Waikīkī and Koko Head. Māmala’s second husband, chief Honokaupu, was given that land east of Kou, which afterward took on the name of its chief (Westervelt 1963:15). This area of Honokaupu, believed to be near present-day Richards and Queen Streets, was a noted place for *ali‘i* to engage in *‘ulu maika* (Westervelt 1963:17). A *mele* honoring Honokaupu is included in the following section on *mo‘olelo* of Kaka‘ako.

Within Kou was the area of Pākākā. Literally meaning “to skim, as in stones over water,” (Pukui et al. 1974: 175), Pākākā was the name of the canoe landing at Honolulu Harbor and was also known for the Pākākā Heiau, which stood on the western side of the foot of Fort Street. Built before the time of Kakuhihewa, Pākākā was later “owned” by Kīna‘u, the mother of Kamehameha IV, V, and Victoria Kamāmalu. For centuries preceding, this *heiau* served as an important meeting place for *kahuna* (Westervelt 1963:21). The beach at Kuloloia was located east of Pākākā and near the foot of Fort Street to Kaka‘ako.

The subject property is located in the *‘ili* of Kewalo, which means “the calling, as an echo” (Pukui et al. 1974:109). An 1897 map of Honolulu by J.D. Monsarrat depicts the subject property within the *‘ili* of Kewalo (Figure 4). The coastal area now contains a harbor and surfing areas, one known as Kewalo’s on the Diamond Head side of the channel, and the other called Point Panic on the ‘Ewa side (Pukui et al. 1974:109).

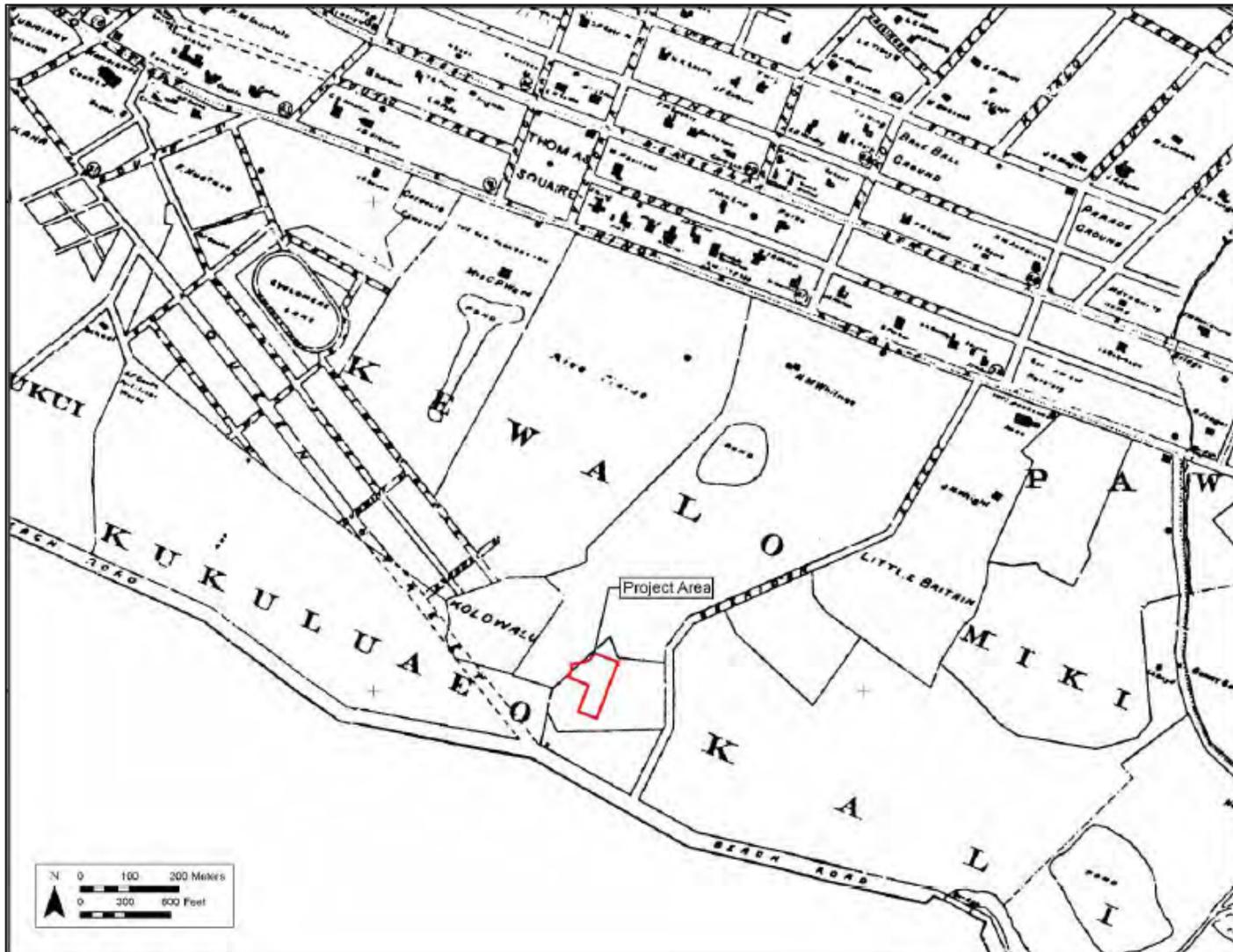


Figure 4. Early map of Kewalo (Monserrat 1897) with an overlay of the subject property.

According to Monsarrat's 1897 map, the area known as Kukuluāe'o is located west of the subject property. However, R. Covington's 1881 Hawaiian Government Survey map of O'ahu (Figure 5), as well as the 1866 map of Kewalo 'Ili by J.F. Makalena (Figure 6) place the subject property within the region of Kukuluāe'o. Consisting of the land fronting what is now Kewalo Basin, Kukuluāe'o is named after the *āe'o*, or Hawaiian black-necked stilt (*Himantopus mexicanus*) which once inhabited the area's marshes, fishponds and saltpans (Pukui et al. 1974:123).

Kālia lies east of the current subject property, and, on the historic maps, east of Kukuluāe'o and Kewalo. Meaning "waited for," it consists of the section of land that presently includes Kahanamoku Beach and Lagoon which fronts the Hilton Hawaiian Village (Pukui et al. 1974:77; Clark 2002). Kālia is located within the *ahupua'a* of Waikīkī which literally means "spouting water" (Pukui et al. 1974:223). Said to be named for the marsh area which was later drained to form the Ala Wai Canal, Waikīkī was also the name of a chiefess. A place loved by *ali'i* who enjoyed the bountiful resources, they also enjoyed surfing Waikīkī's rolling waves. In Waikīkī, the names of various surf breaks are *Ka-lehua-wehe*, *'Aiwohi*, *Maihiwa*, and *Kapuni* (Kamakau 1991:44).

'Ōlelo No'eau

'Ōlelo no'eau, or proverbial sayings, of the region also present us with the opportunity to better understand the landscape, subsistence, and local resources, as well as cultural practices and beliefs. While there were no *'ōlelo no'eau* directly referring to Kaka'ako, many were found for Honolulu, Kou, Kuloloia, Māmala, Kewalo and Kālia, and are included in the following text.

Honolulu

Ho'ā ke ahi, kō'ala ke ola. O na halewale no ka i Honolulu; o ka 'ai a ka i'a i Nu'uaniu.

Light the fire for there is life-giving substance. Only the houses stand in Honolulu; the vegetable food and meat are in Nu'uaniu.

An expression of affection for Nu'uaniu. In olden days, much of the taro lands were found in Nu'uaniu, which supplied Honolulu with poi, taro greens, 'o'opu, and freshwater shrimp. So it is said that only houses stand in Honolulu. Food comes from Nu'uaniu. (Pukui 1983:109)

Ka lā ikiiki o Honolulu.

The intensely warm days of Honolulu.

People from the country often claim that Honolulu is excessively warm. (Pukui 1983:154)

Ka ua Kukalahale o Honolulu.

Kukalahale rain of Honolulu.

The rain that announces itself to the homes by the pattering it makes on the roofs as it falls. Often mentioned in songs. (Pukui 1983:170)



Figure 5. Hawaiian Government Survey map (Covington 1881) with an overlay of the subject property.

Kou

Hāhā pō‘ele ka pāpa‘i o Kou.

The crabs of Kou are groped for in the dark.

Applied to one who goes groping in the dark. The chiefs held kōnane and other games at the shore of Kou (now central Honolulu), and people came from everywhere to watch. Very often they remained until it was too dark to see and had to grope for their companions. (Pukui 1983:50–51)

Hui aku na maka i Kou.

The faces will meet in Kou.

We will all meet there. Kou (now central Honolulu) was the place where the chiefs played games, and people came from everywhere to watch. (Pukui 1983:120)

Ke awa la‘i lulu o Kou.

The peaceful harbor of Kou.

Honolulu Harbor. (Pukui 1983:182)

Ola ke awa o Kou i ka ua Wa‘ahila.

Life comes to the harbor of Kou because of the Wa‘ahila rain.

It is the rain of Nu‘uanu that gives water to Kou (now central Honolulu). (Pukui 1983:272)

Kuloloia

Ka i‘a maunu lima o Kuloloia.

The hand-baited fish of Kuloloia.

Small eels (pūhi ‘ōilo) that were caught by placing bait on the open palm of one hand with the fingers held wide apart. When the eels came up to take the bait, the fingers were clenched into a tight fist, grabbing the eels tightly by the heads. (Pukui 1983:149)

Māmala

He kai hele kohana ko Māmala.

A sea for going naked is at Māmala.

The entrance to Honolulu Harbor was known as Māmala. In time of war the people took off their clothes and traveled along the reef to avoid meeting the enemy on land. (Pukui 1983:74)

Ka nuku o Māmala.

The mouth of Māmala.

The entrance to Honolulu Harbor, named for a shark goddess who once lived in the vicinity. (Pukui 1983:163)

Ke kai 'au umauma o Māmala.

The sea of Māmala, where one swims at the surface.

Māmala is the entrance to Honolulu Harbor. (Pukui 1983:185)

Na 'ale kuehu o Māmala.

The billows of Māmala with wind-blown sprays.

Māmala is the entrance to Honolulu Harbor. (Pukui: 1983:241)

Kewalo

Ka wai huahua'i o Kewalo.

The bubbling water of Kewalo.

Kewalo once had a large spring where many went for cool, refreshing water. (Pukui 1983:178)

Kālia

He kai hului ko Kālia.

A sea for fishing with a drawnet is the sea of Kālia.

The water at Kālia is very shallow. (Pukui 1983:74)

Kāhunahuna pa'akai o Kālia.

Fine-grained salt of Kālia.

A derogatory expression for the dried, viscid matter in the corner of the eyes of an unwashed face. Kālia was a place for gathering salt, although any place name might be used. (Pukui 1983:144)

Ho'i i Kālia i ka 'ai 'alamihi.

Gone to Kālia to eat 'alamihi crabs.

He is in a repentant mood. A play on 'ala-mihi (path of repentance). Kālia, O'ahu, is a place where 'alamihi crabs were once plentiful. (Pukui 1983:110)

He i'a pīkoi kānaka o Kālia; he kānaka ka pīkoi, he kānaka ka pōhaku.

The fish caught by the men of Kālia; men are the floaters, men are the sinkers.

In ancient days, when a school of mullet appear at Kālia, O'ahu, a bag net was set and the men swam out in a row and surrounded the fish. Then the men would slap the water together and kick their feet, driving the frightened fish into the opening of their bag net. Thus the fishermen of Kālia became known as human fishnets. (Pukui 1983:150)

He makani kā'ili aloha o Kīpahulu.

The love-snatching wind of Kīpahulu.

A woman of Kīpahulu, Maui listened to the entreaties of a man from O'ahu and left her husband and children to go with him to his home island. Her husband missed her very much and grieved. He mentioned his grief to a *kahuna* skilled in *hana aloha* sorcery, who told the man to find a container with a lid. The man was told to talk into it, telling of his love for his wife. Then the *kahuna* uttered an incantation into the container, closed it, and hurled it into the sea. The wife was fishing one morning at Kālia, O'ahu, when she saw a container floating in on a wave. She picked it up and opened it, where upon a great longing possessed her to go home. She walked until she found a canoe to take her to Maui. (Pukui 1983:158)

Ke kai wawalo leo le'a o Kālia.

The pleasing, echoing sea of Kālia.

Refers to the sea of Kālia, Honolulu, now known as Ala Moana. (Pukui 1983:186)

Wind and Rain

With their lives closely connected to the natural environment and physical surroundings, Hawaiian winds and rains were individually named and associated with a specific place, region or island. These wind and rain names can offer further insight to cultural traditions and beliefs of the area.

While no wind and rain names referred specifically to Kaka'ako, there are several notable wind and rains named within Honolulu. *Kūkala-hale* is a wind of Honolulu (Pukui and Elbert 1986). The on-shore sea breeze blowing through Māmala and Honolulu is known as 'Ao'aoa or 'Aoa (Nakuina 1990:54; Pukui and Elbert 1971a:KR-1). A north wind of Honolulu is named *Mooae*. *Muululu* is another wind of Honolulu (Bishop Museum, Edgar Henriques Collection:1342) whose name may be translated as "chilled," or *mū'ululū* (Pukui and Elbert 1971b:236). The *Ki'owao* rain comes from uplands "drenching the blossoming plants" (Kamakau 1991:6). The calm breeze associated with Waikīkī Ahupua'a is known as *Ka'ao* (Kamakau 1991:44). *Kākea* is noted as a stormy wind of Mānoa "that pushes over the houses of Mānoa" (Pukui and Elbert 1986:119). Other winds associated with Honolulu are *Ala'eli*, *Kolo pu'epu'e* or *Kō momona* (Pukui and Elbert 1986).

The previously mentioned wind *Kūkala-hale*, is also the name of a rain which is described as announcing "itself to the homes by the pattering it makes on the roofs as it falls" (Pukui 1983:170). *Tuahine* or *Kuahine*, meaning "sister" is the name of the rain of Mānoa. A beneficial rain of Mānoa and Nu'u-anu is *Wa'ahila* which is said to give water to Kou (now central Honolulu) (Pukui 1983: 272). *Kui'ilima* is also a rain of Honolulu (Pukui and Elbert 1986).

Mo'olelo and Traditional Accounts

Several *mo'olelo* mention Kaka'ako or Kewalo. These include "The Story of 'Ai'ai," who established the practice of building fishing *ko'a*, "The Battle of the Owls," in which owls protected a man who returned their eggs, and "The Waters of Ha'o," where two orphans were saved, as well as an account of *ke-kai-heehee*, or drowning of sacrificial victims.

The Story of 'Ai'ai

An insightful *mo'olelo* referring to Kaka'ako is found within "The Story of 'Ai'ai," the son of the fish god of Hawai'i, Ku'ula. While there may be several versions of the same *mo'olelo*, the following summary is based on M.K. Nakuina's version of the story which was translated by Moke Manu and can be found in Thomas G. Thrum's *Hawaiian Folk Tales* (Thrum 1998).

Presiding over and controlling the fish of the sea, Ku'ula had a human body and had miraculous power (*mana kupua*) over fish and was known to be able to make fish appear at the sounding of his call (Thrum 1998:215). His son, Aiai-a-Ku-ula (Aiai of Ku'ula), is noted as establishing fishing shrines on land, where fishermen were obliged to offer their first catch in reverence of the powerful demi-god, Ku'ula (Thrum 1998:227). Traveling throughout the Hawaiian islands erecting *ko'a aina aumakua* (fishing shrines), 'Ai'ai made his way to Kālia and Kaka'ako. There, he befriended a man named Apua and lived with him in this district governed by the chief named Kou, a very skilled *aku* fisherman and generous chief, whose territory extended from Māmala to Moanalua.

One day while living with Apua in Kaka'ako, 'Ai'ai meandered to the shores of Kuloloia, then to Pākākā and Kapapoko, and met a young woman named Puiwa who was gathering *limu* and fishing for crabs. Puiwa, acting in a very forward way, asked 'Ai'ai to marry her and the two were married and had a son whom 'Ai'ai named Puniaki. One day while 'Ai'ai and his wife were catching 'o'opu and 'ōpae in a brook, Puniaki, who was sitting upon the bank of the stream, began to cry. Advising his wife to attend to the child's cries, Puiwa saucily responded, enraging 'Ai'ai. Calling upon his powerful ancestors, 'Ai'ai manifested a dark cloud which created heavy rains that flooded the stream, sweeping the 'o'opu, 'ōpae, and Puniaki toward the sea. Downstream, the daughter of chief Kikihale found a very large 'o'opu which she watered and put in a calabash to care for as a pet. Seeing the fish being taken out of the water, 'Ai'ai recognized that his child had changed from his human form to that of an 'o'opu. Raised as an 'o'opu, Puniaki developed into a human child and went on to marry the chief's daughter, and continued to establish fishing *ko'a*, with the Kou stone for Honolulu and Kaumakapili. This *mo'olelo* describes the area of Kapapoko and Pākākā at the sea of Kuloloia, as well as the place called Ulukua, which is now the lighthouse location of Honolulu Harbor (Thrum 1998:247).

"The Battle of the Owls"

Another *mo'olelo* referring to the area of Kewalo is "The Battle of the Owls." This particular version is included in Thrum's *Hawaiian Folk Tales* and is attributed to Joseph M. Poepoe (Thrum 1998). There was a man named Kapoi who lived in Kahehuna, Honolulu, who went to Kewalo to gather thatching for his *hale*. On his way back, he stumbled upon some owl's eggs, which he took back to his house to cook. Just as he was about to roast them, an owl perched on his fence and asked him to return the seven eggs. After the owl asked a second time, Kapoi returned the eggs. The owl then instructed Kapoi to build a *heiau* to be named Manua. Building the *heiau* as instructed, Kapoi set *kapu* days for its dedication and offered the customary sacrifice on the altar. Hearing of the construction of this *heiau* and that a man had already set the *heiau's kapu* and dedicated it, O'ahu chief Kakuihewa (also known as Kakuhihewa) who lived at Waikīkī, declared

that any man who constructed and set *kapu* on a *heiau* before the king had erected his own, should be put to death. Kakuihewa's men seized Kapoi and took him to the *heiau* of Kupalaha, at Waikīkī. On the daybreak of the night of Kane, when Kapoi would be killed, owls came and covered the skies of Honolulu, and flew and pecked at the King's servants who had seized Kapoi. The owls, scratching the men with their claws, eventually defeated Kakuihewa and his forces. It was then that Kakuihewa recognized the power and strength of Kapoi's god. It is noted in this story that since that time, the *pueo* was acknowledged as one of the significant deities to Hawaiian people (Thrum 1998:200–202).

“The Waters of Ha‘o”

The spring of Kewalo is the setting for the story of “The Waters of Ha‘o” which is included in Mary Kawena Pukui's *Tales of the Menehune* (Pukui 1988). It is noted that the first part of the story is told by Emma K. Nākuina in “The Friend,” and the second part was translated by Pukui from another Hawaiian newspaper. At the Kewalo Spring the caretakers see two children wearily walking on the trail. With *kapa* torn and ragged, the two children, a boy and a girl, were given water from the spring and quickly fell asleep. Allowing the exhausted children to rest in their sleeping house, the children slept through the night. The next day, the caretakers saw a rainbow which hung over the sleeping house. As no one had come looking for the children, the men wondered whether the children should be treated as chiefs because the rainbow is a sign of *ali'i*.

After a few days, the men learned that the children of Ha‘o had run away from the chiefess who was raising them since their mother had died. While planning to hide the children, regardless of consequences of the chiefess, the young boy decided that they must leave the caretakers house. Weary, tired, and thirsty, the two children rested. The boy had a dream of his mother, telling him to pull out the bush at his feet. The boy followed his mother's directions, and a spring flowed forth from the ground. The next day the children were greeted by their father's men who informed them that they would not have to worry about the cruel chiefess, as the gods had sent the message, by creating a spring, that the children were the chosen ones. The spring later became the home of a very high chiefess who was also from the Ha‘o *‘ohana*. The area is now known as Kawaiaha‘o, or “the waters of Ha‘o” (Pukui 1988:85–89).

Ke-kai-heehee

Kewalo was noted as a place where *kauwā*, a very low class of servants, were sacrificed by holding their heads under water. The practice was known as *kānāwai kaihehe‘e* (Kamakau 1991:6), “Ke-kai-heehee” or “sliding along” and describes the custom of the “sliding of servants under the waves of the sea” (Westervelt 1968:16).

Sites of O‘ahu offers a description of Kaka‘ako as well as insight into this sacrificial practice:

A fishpond and surrounding land on the plains below King Street, and beyond. It contains a spring rather famous in the times previous to the conversion to Christianity, as the place where victims designed for the Heiau of Kanelaa on Punchbowl slopes, was first drowned. The priest holding the victim's head under water would say to her or him on any signs of struggling, “Moe malie i ke kai o ko haku.” “Lie still in the waters of your superiors.” From this it was called Kawailumalumai, “Drowning waters.” (Sterling and Summers 1978: 292)

Kaka‘ako's Landscape through the Eyes of Early Visitors

Just as *mo‘olelo* and *mele* provide insight into traditional cultural and natural landscapes, so do the writings and artistic renditions of Hawai‘i's earlier *malihini*. From explorers to missionaries, the

following accounts provide valuable information on natural and cultural resources within the areas of Honolulu and Waikīkī during the late-1700s and 1800s. It is worthwhile to note that creators of these painted and etched landscapes depicted in the artwork were free to exercise their creative license and may not have rendered literal interpretations of the landscape.

On an 1825 expedition, Naturalist on the *H.M.S. Blonde* under Captain George Anson (Lord Byron), Andrew Bloxam remarked on the numerous fishponds—many of which belong to *ali'i*:

...The whole distance to the village of Whyteete is taken up with innumerable artificial fishponds extending a mile inland from the shore, in these the fish take by nets in the sea are put, and though most of the ponds are fresh water, yet the fish seem to thrive and fatten. Most of these fish belong to the chiefs, and are caught as wanted. These ponds are several hundred in number and are the resort of the wild ducks and other water fowl. I found it very difficult to get out to the labyrinth of paths which lead among them... (Bloxam 1925:35–36).

Captain George Vancouver describes the “high state of cultivation” on the plains of Waikīkī in a 1792 account:

This opened our view to a spacious plain, which, in the immediate vicinity of the village, had the appearance of the open common fields in England; but, on advancing, the major part appeared to be divided into fields of irregular shape and figure, which were separated from each other by low stone walls, and were in a very high state of cultivation. These several portions of land were planted with the eddo or *taro* root, in different stages of inundation....The causeway led us near a mile from the beach, at the end of which was the water we were in quest of. It was a rivulet five or six feet wide, and about two to three feet deep, well banked up, and nearly motionless; some rills only, finding a passage through the dams that checked the sluggish stream, by which a constant supply was afforded to the *taro* plantations (Vancouver 1798:463).

During the same voyage, Archibald Menzies, naturalist on expedition with Captain George Vancouver notes the scattered habitations of the “natives” along the shore and further describes the abundance of natural resources of the area:

The verge of the shore was planted with a large grove of cocconut palms, affording a delightful shade to the scattered habitations of the natives. Some of those near the beach were raised a few feet from the ground upon a kind of stage, so as to admit the surf to wash underneath them. We pursued a pleasing path back into the plantation, which was nearly level and very extensive, and laid out with great neatness into little fields planted with taro, yams, sweet potatoes, and the cloth plant. These, in many cases were divided by little banks on which grew the sugar cane and a species of *Dracaena* without the aid of much cultivation, and the whole was watered in a most ingenious manner by dividing the general stream into little aqueducts leading in various directions so as to be able to supply the most distant fields at pleasure, and the soil seems to repay the labour and industry of these people by the luxuriancy of its productions. Here and there we met with ponds of considerable size, and besides being well stocked with fish, they swarmed with water fowl of various kinds such as duck, coots, water hens, bitterns, plovers and curlews (Menzies 1920:23–24).

In the early-1800s, English explorer Peter Corney also took notice of the taro *lo'i* and fishponds:

The ground is laid out in beautiful square patches, where the tarrow grows, rough which they plant sugar canes and Indian corn. They also have a number of fine fishponds, in which they keep mullet and a fish they call *ava* (Corney 1965:195).

Most likely describing Waikīkī and not Kālia or the Kewalo areas, Russian explorer and naval officer, Otto von Kotzebue (1787–1846) remarks on the *kalo lo'i*: “A great part of the well cultivated taro-fields, which formerly surrounded Hanaruru, now lie waste” (Kotzebue 1830:219).

Missionary Charles Samuel Stewart describes the heated plains of the Kaka‘ako and Kewalo area in an 1823 account:

His plantation is two miles from the Mission House on the plain, towards Waititi (Waikīkī). The road to it, although the plains is uncultivated and entirely unshaded, affords the most pleasant walk in the immediate vicinity of Honoruru (Honolulu). The mountains are too distant to be reached in an hour’s ramble; and the shore is lined only with fish-ponds and marshes. Every thing short of the mountains is sunburnt and dreary. There is not a tree near us, much less groves, in whose shade we might find shelter from the heat of the torrid sun: no babbling brooks, no verdant lawn, no secluded dell or glade, for the enjoyment of solitude and thought; indeed, nothing that ever formed part of a scene of rural delight. (Stewart 1979:157–158)

Matching the description provided by Stewart, John Stanley Mix’s painting also depicts a fairly flat landscape with ponds in the forefront and Punchbowl in the distance (Figure 7).

Walking through Kaka‘ako, Kewalo and Kālia toward Waikīkī, missionary Levi Chamberlain (1788–1867), describes a path taken that led through a coconut grove, which may have been Honuakaha, and neglected *lo'i*. After conversing with residents he hears of the diseases which have ultimately killed many of the land’s stewards. In his 1823 account Chamberlain writes:

We started from the mission house on Thursday January 29th at 10 o’clock A.M. and took the direction towards the East end of the island. Our course for about a mile and a half over a smooth level road, the race ground of Honolulu, about half a mile from the sea and three quarters of a mile from the point where the sloping sides of the mountain are lost in the plain, on a part of which the village of Honolulu is built...we took a path on our right leafing through a grove of tall cocoanut trees towards Waikīkī –Our path led us along the borders of extensive plats of marshy ground, having raised banks on one or more sides, and which were once filled with water, and replenished abundantly with excellent fish; but now overgrown with tall rushes waving in the wind. The land all around for several miles has the appearance of having been once under cultivation. I entered into conversation with the natives respecting its present neglected state. They ascribed it to the decrease of population. There have been two seasons of destructive sickness, both within the period of thirty years, by which according to the account of the natives, more than one half of the population of the island was swept away...(Chamberlain 1957:25–41)

Depicting the town of Honolulu in 1834, an unknown artist provides a view of Honolulu from Punchbowl Hill. In the center, Kawaiaha‘o Church is standing proudly, “intermingling and contrasting with the larger residences of the *ali‘i*” (Forbes 1992:106). The area to the left of the drawing shows a pond-filled plain (Figure 8).

On a United States exploring expedition, Lieutenant Charles Wilkes (1798–1877) describes the many salt ponds which lay in the Kaka‘ako area located east of Honolulu:

Between Waikīkī and Honolulu there is a vast collection of salt ponds, and I was greatly surprised to find the manufacture of it so extensive. It is piled up in large heaps, in which there was, when I saw them, from one to two hundred tons. The salt is now exported to California, China, Oregon, Kamtschatchka and the Russian settlements at Sitka. The natives use it for salting fish and pork, an art which it is said they have long practiced. (Wilkes 1845:86)

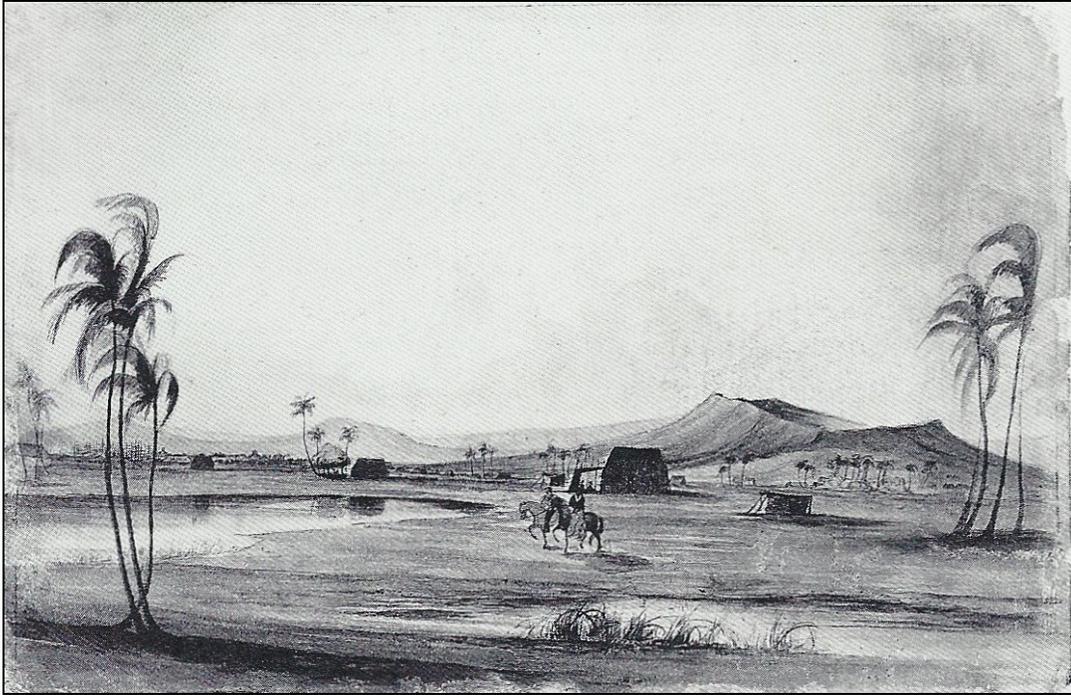


Figure 7. Looking toward Honolulu from Waikīkī by John Stanley Mix, 1848 watercolor, private collection (reprinted in Forbes 1992:93).

The described salt pans can be seen in the following artworks of August Borget (Figure 9) and John B. Dale (Figure 10). The first image depicts the long Honolulu salt pans which stretched along the *makai* side of Queen Street. The salt crystals were made from the evaporation process and scraped off of the hard clay bottoms of the shallow pits. In the distance one can see Diamond Head and next to the salt pans are large thatched dwellings which suggest the prosperity of their occupants (Forbes 1992:11). The following piece, *Native Church, O'ahu (From the Old Salt Pans)* was made from a similar perspective as the previous piece, only seven years later after the completion of Kawaiaha'o Church (Forbes 1992:127). The salt pans are ever-present, as is Diamond Head in the distance (see Figure 10).

Arriving in Honolulu in 1820, Rev. Hiram Bingham (1789–1869) writes about thatched habitations of Honolulu and of the fishponds and salt-making pools which line the shores of the Honolulu plain:

We can anchor in the roadstead abreast of Honolulu village, on the south side of the island, about 17 miles from the eastern extremity...Passing through the irregular village of some thousands of inhabitants, whose grass thatched habitations were mostly small and mean, while some were more spacious, we walked a mile northwardly to the opening of the valley of Pauoa, then turning southeasterly, ascending to the top of Punchbowl Hill, an extinguished crater, whose base bounds the northeast part of the village or town...Below us, on the south and west, spread the plain of Honolulu, having its fishponds and salt making pools along the seashore, the village and fort between us and the harbor, and the valley stretching a few miles north into the interior, which presented its scattered habitations and numerous beds of *kalo* (*arum esculentum*) in its various stages of growth, with its large green leaves, beautifully embossed on the silvery water, in which it flourishes. (Bingham 1981:92–93)



Figure 8. *Town of Honolulu, Island of Woahoo, Sandwich Islands, From Under the Punchbowl Hill, Anonymous, English, August 3, 1834, pen and ink wash over pencil, B.P. Bishop Museum (reprinted in Forbes 1992:106).*



Figure 9. Honolulu Salt Pans, Near Kaka'ako, Auguste Borget, 1838, pencil, Peabody Museum of Salem (reprinted in Forbes 1992:111).



Figure 10. *Native Church, O'ahu (From the Old Salt Pans)*, John B. Dale, 1845, sepia wash over pencil, J. Welles Henderson Collection (reprinted in Forbes 1992:126).

Bingham's 1847 depiction of southern O'ahu likely illustrates the area on the west side of Punchbowl, as Punchbowl and Diamond Head can be discerned in the right background (Figure 11). Grass houses and a fence are shown. The region is marshy and open, with coconut trees as the main plant life.

With a highly exaggerated depiction of the mountains of Honolulu and Punchbowl, an anonymous artist arriving in Honolulu on the English ship *H.M.S. Challenger* captures the buildings and goings on of the time (Figure 12). Center right of the image is Kawaiaha'o Church covered with dark gray thatch (Forbes 1992:107). Heading east, one can see the density of buildings wane.

The view offered in Eiler Andreas Christoffer Jorgensen's painting shows the crumbling remains of Punchbowl Fort and pans out to depict the shoreline from the Kaka'ako area to Waikiki below the *pali* of Diamond Head (Figure 13). Here one can clearly see an area filled with ponds and a trail leading towards Waikiki.

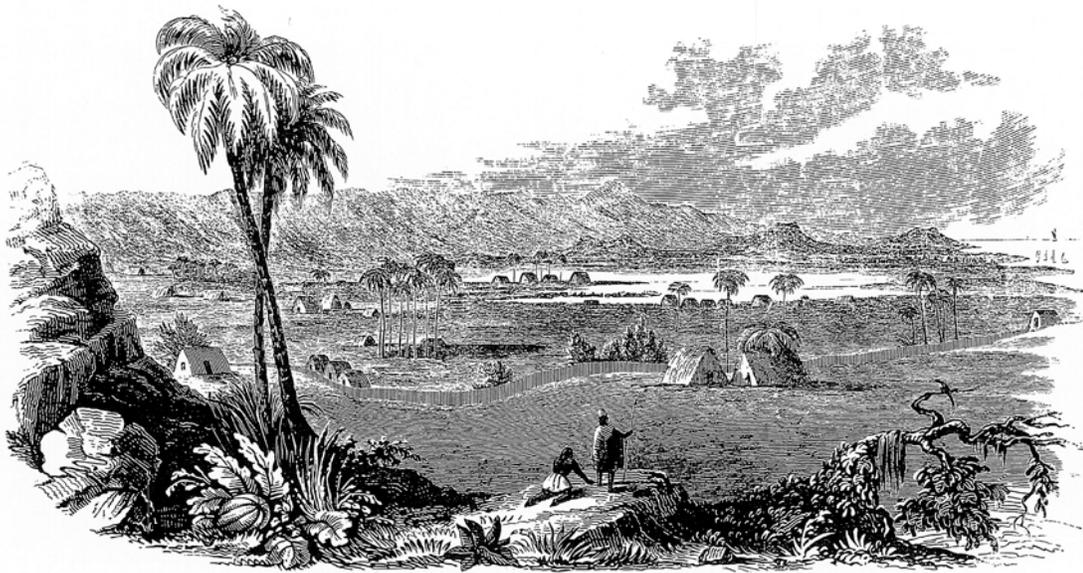


Figure 11. Bingham's depiction of southern O'ahu from the 'Ewa area, ca. 1847 (Bingham 1969:93).

On an 1828 voyage, Captain Jacobus Boelen takes note of Honolulu Harbor and describes some landmarks which can be seen from the water:

The port is formed by a steep, hard coral-and-sand bank extending parallel to the coast, here almost east and west, and on which a steady heavy surf beats with even more force when there is a SW or southerly wind. Between the bank and the coast, nature has formed a basin that in its greatest length stretches north-south; this is the harbor of Honoruru, which means safe harbor. It is a very appropriate name, for the reef, which at full tide is for the greater part above water and at half tide completely so, encloses the port and protects the ships as well as if they were in a closed dock. The shore around this harbor forms two bights, between which is a small cape that I shall call Morai Point because a *morai* [Pākākā Heiau] can be seen on it. From Morai Point a shoal extends about a cable's length from the shore, dividing the harbor into two oval-shaped basins, of which I shall call the northern one the inner roadstead, and the southern one the outer roadstead. The south side of the latter is prolonged in direction of almost SW by S and NE by N into a channel over the bar to the sea, forming the entrance to Honoruru harbor. The east corner of the mouth of this channel can be approximately sounded by bringing Diamond-hill in the direction of South 57 [degrees] East, dev.c. on a distance of about a mile and a half. (Boelen 1988:43)

Captain Boelen's accounts also include discussion on the area east of Honolulu, toward Waikīkī. Similar to several other accounts, the soils of this area are not conducive to intense cultivation:

It would be difficult to say much about Honoruru. On its southern side is the harbor or the basin of that name (which as a result of variations in pronunciation [sic] is also written as Honolulu, and on some maps Honoono). The landlocked side in the northwest consists mostly of taro fields. More to the north there are some sugar plantations and a sugar mill, worked by a team of mules. From the north toward the east, where the beach forms the bight of Whytete, the soil around the village is less fertile, or at least not greatly cultivated. (Boelen 1988:62)



Figure 12. *Honolulu from the Anchorage outside the Reef, Island of Woahoo*, Anonymous, 1834, pen and ink wash over pencil, B.P. Bishop Museum (reprinted in Forbes 1992:107).



Figure 13. *View of Honolulu from Punchbowl*, Eiler Andreas Christoffer Jorgensen, 1875, oil on canvas laid down on board, Honolulu Academy of Arts (reprinted in Forbes 1992: 167).

Lt. Charles R. Malden’s 1825 map shows fishponds in two distinct clusters (Figure 14). The shoreline fishermen’s dwellings are not shown on this map, but the ocean fronting Kaka’ako is labeled as “Coral Reef in which the Sea is always breaking.”

Francois-Edmond Paris’ 1834 painting, *Honolulu, Capital of O’ahu, View of the Harbor*, shows Honolulu Fort, what is now Queen and Fort streets to the left, along with a mixture of western-style buildings alongside the traditional thatched houses (Figure 15).

In an 1821 painting attributed to C.E. Bensell (Figure 16), one can see another exaggerated version of Honolulu Harbor and Fort (at the center of the painting) and to the east the peninsula of Kaka’ako (Forbes 1992:97–98). On the right side of the image are the newly completed mission house, which is unrealistically surrounded by coconut trees, and the nearby large thatched Kawaiaha’o Church.

Mele of Kaka’ako

The lands of Kaka’ako, Kewalo and Kālia are referred to in several *mele* found in Hawaiian language newspapers, at the Bernice Pauahi Bishop Museum Archives, and within various song book collections. The collection of *mele* are diverse in subject matter and format, varying from *mele kanikau* (grieving chants) to a song of a popular drinking spot. In many of these songs, composers expressed an endearing love for these areas.

Kewalo

Noted Hawaiian historian, Samuel Mānaiakalani Kamakau describes a *wānana mele* (*wānana* meaning “prophecy”) which makes reference to the chief Hua-nui-ka-lā-la’ila’i. His favorite activity was farming, which he practiced at Kewalo and Kō’ula. Kamakau notes that while his remains are at Niu’ula in Honokōhau, Maui, Hua-nui-ka-lā-la’ila’i had a *heiau* called Pu’ukea at Kukuluāe’o, the coastal area near the subject property. This excerpt is found in “He mele no Kualii, Kulanipipili, Kulanioaka, Kunuiakea &c.” in *Ka Nupepa Kuokoa* (Kamakau 1868) and in Kamakau’s *Nā Mo’olelo a ka Po’e Kahiko* (1991:24–25).

<i>‘O Hua-a-Kamapau ke ‘li’i</i>	Hua-a-Kamapau the chief
<i>O Honolulu o Waikīkī</i>	Of Honolulu, of Waikīkī
<i>I hanau no la i kahua la i Kewalo,</i>	Was born at Kewalo,
<i>‘O Kālia la kahua.</i>	Kālia was the place [the site].
<i>O Makiki la ka ēwe,</i>	At Makiki the placenta,
<i>I Kānelā’au i Kahehuna ka piko,</i>	At Kānelā’au at Kahehuna the navel cord,
<i>I Kalo i Pauoa ka ‘a’a;</i>	At Kalo at Pauoa the caul;
<i>I uka i Kaho ‘iwai i Kanaloaho’okau...</i>	Upland at Kaho’iwai, at Kanaloaho’okau...

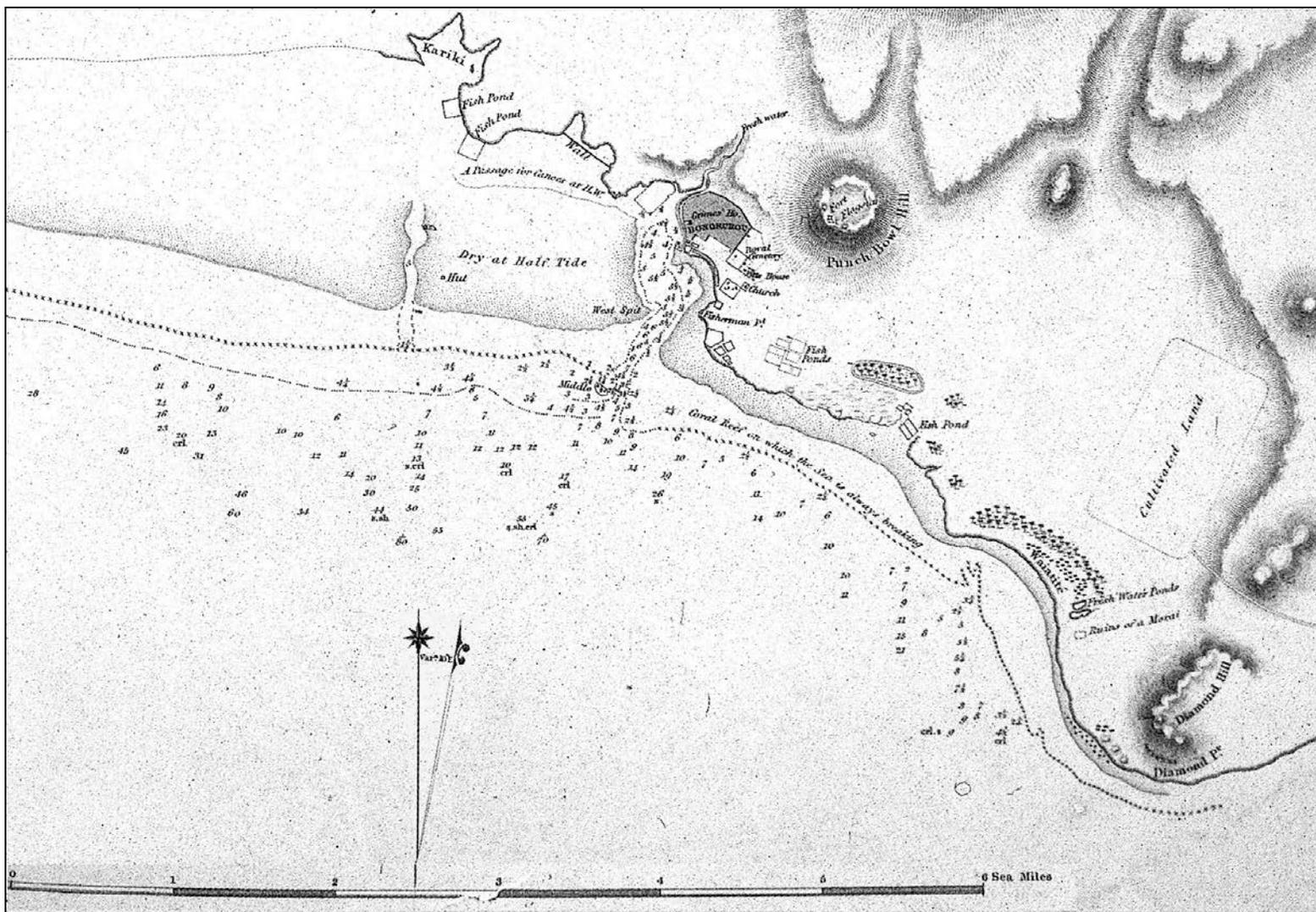


Figure 14. Portion of Lt. Charles R. Malden's 1825 Map of the south coast of O'ahu showing the Kaka'ako area (Fitzpatrick 1986:63).



Figure 15. Francois-Edmond Paris, Honolulu, Capital of O'ahu, View of the Harbor, 1839, pen and watercolor over pencil, Donald Angus, Honolulu (reprinted in Forbes 1992:108).



Figure 16. *View of the Island of Woahoo in the Pacific*, attributed to C.E. Bensell, 1821, watercolor, Peabody Museum of Salem (reprinted in Forbes 1992:97).

Kamakau also includes the following excerpt from another *mele* (Kamakau 1868; 1991:24-25):

<i>Ka makaua ua kahi o Ewa,</i>	The increasing “first rain” of ‘Ewa
<i>Ua puni ka i‘a o Mokumoa,</i>	Overcomes the fish of Mokumoa,
<i>Ua kau i‘a i ka nene;</i>	Washes up fish to the <i>nene</i> plants;
<i>Ua ha‘a kalo, ha‘a nu;</i>	Lays low the taro as it patters down;
<i>Ha‘a ka i‘a o Kewalo,</i>	Lays low the fish of Kewalo,
<i>Ha‘a na ‘uala o Pahua,</i>	Lays low the sweet potatoes of Pahua,
<i>Ha‘a ka mahiki i Pu‘ukea,</i>	Lays low the <i>mahiki</i> grass at Pu‘ukea,
<i>Ha‘a ka ununu i Pele‘ula.</i>	Lays low the growing things at Pele‘ula,
<i>Ha‘a Makaaho i ke ala,</i>	Lays low Makaako [Makāho] in its path.
<i>E Kū-e-ma kekaha ka ua, e Kū.</i>	O Kū, the rain goes along the edge [of the island], o Kū,
<i>I ‘ai ‘na ka i‘a o Maunalua...</i>	“Eating” the fish of Maunalua...

Māmala and Kālia

Another *mele* describes Waikīkī, a place that the chiefs loved for its abundance of natural resources and legendary surfing waves. This chant also refers to the waters of Kālia and Māmala (Kamakau 1991:44–45).

<i>I nui kai mai Kahiki</i>	The great sea from Kahiki
<i>I miha ka i ka ‘āina;</i>	Quietly surrounds the island;
<i>I po‘i ke ka i kohola,</i>	The sea breaks on the reef flats,
<i>I nehe ke ka i ka ‘ili‘ili;</i>	The sea whispers to the pebbles;
<i>I kīkī ke oho i ke kai,</i>	The hair is dressed with seawater,
<i>I ‘ehu ke oho i ke kai li‘u,</i>	The hair is reddened by the salty sea,
<i>I lelo ke oho i ke kai loa.</i>	The hair is yellowed by the foamy sea.
<i>He kai lihalaha kō ka pua‘a,</i>	A savory <i>kai</i> is that of pigs,
<i>He kai likolika kō ka moa.</i>	An oily <i>kai</i> is that of fowl.
<i>He kai he‘e nalu kō Kahaloa,</i>	Kahaloa has a sea for surfriding,
<i>He kai ho‘opuni kō Kālia,</i>	Kālia has a surrounding sea,
<i>He kai ‘au kohana Māmala,</i>	A sea for swimming naked is Māmala,
<i>He kai ‘au ‘o Kapu‘eone...</i>	A sea for sandbar swimming is Kapu‘eone...

Another *mele* associated with Honolulu has been called the *mele* of the chief Hono-kau-pu which honors the skilled surfer, who, earning the love of chiefess Māmala, steals her heart from her husband, Ouha. Māmala, who was known as a *kupua*, or demi-god, was able to assume various forms and identities. Also a talented surfer, the chiefess was known to love playing *kōnane* and drinking ‘*awa* at Kou. "This *mele* closes with “The eyes meet at Kou,” which was also represented in the ‘*ōlelo no ‘eau* of Māmala (Westervelt 1963:54).

The surf rises at Ko‘olau,
Blowing the waves into the mist,
Into little drops,
Spray falling along the hidden harbor.
There is my dear husband, Ouha,
There in the shaking sea, the running sea of Kou.
Prepare the *awa* to drink, the crab to eat.
The small *konane* board is at Hono-kau-pu.
My friend on the highest point of the surf.

This is a good surf for us.
 My love has gone away.
 Smooth is the floor of Kou;
 Fine is the breeze from the mountains.
 I wait for your return,
 The games are prepared,
 Pa-poko, pa-loa, pa-lele,
 Leap away to Tahiti
 By the path to Nuumealani (home of the gods,)
 Will that lover (Ouha) return?
 I belong to Hono-kau-pu,
 From the tossing surf waves.
 The eyes of the day and the night are forgotten.
 Kou has the large konane board.
 This is the day, and to-night
 The eyes meet at Kou.

Ka'ākaukukui

The area of Ka'ākaukukui, west of the subject property is also mentioned in the legend of Hi'iaka, one of the beloved sisters of the Hawaiian volcano goddess, Pele. Traveling around O'ahu on land, Hi'iaka and her companions decided to voyage from Pu'uloa (Pearl Harbor) to Waikīkī by canoe. At Pu'uloa, Hi'iaka met a party who were planning on traveling on to the house of the chiefess Pele'ula in Waikīkī. Hi'iaka recited a chant, telling the people that, although they were going by land and she was going by sea, they would meet again in Kou.

One portion of the chant refers to Ka'ākaukukui as the “pool,” possibly referencing the salt ponds of the area (Ho'oulumāhiechie 2006a:277; Ho'oulumāhiechie 2006b:297):

And what of me, O Honoka'upu, my love Upon the crest of the surf at Uhi and 'Oā Eyes in the living realm (night) of oblivion Where am I, O my love Kou is the coral flat Ka'ākaukukui is the pool Some 'alamihi indeed Wait all day until night Friends shall meet in Kou.	<i> A pehea lā au, e Honoka'upu, ku'u aloha I ka welelau nalu kai o Uhi, o 'Oā 'O nā makai ke ao (pō) o pōina Ma hea lā wau, e ke aloha lā 'O Kou ka papa 'O Ka'ākaukukui ka loko 'O ka 'alamihi a'e nō 'O ka lā a pō iho Hui aku i Kou nā maka. </i>
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Commemorating Kamehameha I's attack and conquer of O'ahu in 1795, the chant of “The Battle of Nu'uano” makes reference to Kaka'ako and several culturally significant places within the vicinity. It is likely that the place names are mentioned in order from east to west, beginning with the Pu'uukea Heiau in Kukuluāe'o. *Ka-imu-hai-kanaka* may be referring to a pond also known as Kaimukanaka (perhaps translated as “the oven of men”) which was located in Ka'ākaukukui. Traveling through Kaka'ako, Māmala (the location of the present Honolulu Harbor), the sea of Kuloloia and then the *heiau* of Pākākā, the chant mentions Kaimuhaikanaka a second time. This second Kaimuhaikanaka likely refers to a place noted by Kekahuna (1958:6, 20) as being near Pākākā, inferring that there may be two ponds which have the same name (Kala'ikuaulu 1880:131).

- 75 *Lauwili i Pūkē (Pu‘ukea), i Ka-imu-hai-kanaka,*
 76 *I Kai-kua, i Kakaako, i Mamala,*
 77 *I ke kai o Kuloloia, Pakaka,*
 78 *I ka-imu-hai-kanaka, i ka-wai-apuka-Kanē*

Dated to the early 1800s, the following *mele inoa*, or name chant, was composed for Emma Keli‘i-ke-ku-kahili-ka-lele-o-ka-la-liko-ola-o-ka-lani Fern, whose name translates to “The chiefess who holds the leaning *kahili* of the life giving sun in heaven.” Danced as a *hula* using either the *‘ulī‘ulī* implement which is a rattle made of a seed-filled gourd and decorated with colored feathers, or an *ipu*, a drum made out of one, two, or three gourds. While there is no composer associated with this *mele*, the song’s translation was written by Mary Kawena Puku‘i (Bernice Pauahi Bishop Museum Archives n.d.).

- | | |
|--|--|
| 1. <i>E ho‘i e ka nani Kewalo la
I ka ulu la‘au ma kai</i> | 1. There is beauty at Kewalo,
Among the trees near the shore. |
| 2. <i>‘Akāhi no au a ‘ike
I ka pua loke o Kalona</i> | 2. There I saw for the first time,
The lovely rose of Sharon. |
| 3. <i>Ua lono mai au i kea he
I ka manu inu wai o Lehua</i> | 3. I heard of it from the breeze
And the honey sipping bird of Lehua. |
| 4. <i>He Lehua ko aloha i ke kino
I hoa pili no ke ‘ala</i> | 4. I wear you love as I do a Lehua,
I need its companionship on the way. |
| 5. <i>He ‘ala e ka pua Mokihana
Ke pilia mai me ka maile</i> | 5. There is fragrance in the Mokihana
When it is woven with maile. |
| 6. <i>E ola ka ‘iwa o ke kaona
O Emma no lā he inoa
He inoa no Emma!</i> | 6. May the fern of the town (forever) live,
Here is your name song, O Emma. |

The following is a mourning chant for Vidoa Kaaikaula, which was written by Elisabeta Kaainoa in 1865. Published in *Ka Nupepa Kuokoa*, this *mele kanikau* refers to the “hot day” of Kaka‘ako.

Kanikau no Vidoa Kaaikaula, or Mourning Chant for Vidoa Kaaikaula (Kaainoa 1865)

- | | |
|---|--|
| 1. <i>Kanikau la he aloha,
Nou e Kaaikaula,
Ua hala e aku oe,
I ke ala hoi-ole mai,
Noho iho nei makou,
Me ka u me ka minamina.</i> | 1. A beloved mourning chant,
For you, Kaaikaula,
You have passed away,
On the path of no return
We are living,
With grief and sorrow. |
| 2. <i>Kanikau la he aloha,
Nou no la e Kunane,
Ke uwe hela aku nei,
O mau kaikuahine,
I ka la welawela—la,
O Kaka‘ako nei...</i> | 2. A beloved mourning chant,
For you my brother,
Crying until with red eyelids,
Your sisters,
On the hot day,
Of Kaka‘ako... |

A mourning chant that mentions Kaka‘ako was published in *Ka Nupepa Kuokoa* in 1925 and translated in McElroy et al. (2008).

Kanikau Aloha No Alapaki Kaneapua Keawekane, or Beloved Mourning Chant for Alapaki Kaneapua Keawekane (Leikau et al. 1925)

**KANIKAU ALOHA NO ALAPAKI
KI KANEAPUA KEAWEKANE.**

Kanikau he aloha no Alapaki K.
Keawekane,
Kuu makuakane mai ka pua o ka
‘ilima,
Aloha ia pua a kuu papa e lei ai,
Kuu papa mai ka pua o ka pikake,
O ia pua nala i ka ihu ke honi‘aku;
Kuu papa mai ka pua o ke kiele,
Aia oe ihea o papa i hele aku nei?
Kuu papa mai ka pua o ke tubarose,
Ua hele kuu papa kuu hoa-pili,
Auwe kuu papa aloha puu ole!

IOANE LEIKAU.

A beloved mourning chant for Alapaki K. Keawekane,

My father, the flower of the ‘ilima,
The loved flower that my father wears as a lei,
My native born the flower of the pikake,
It is the fragrant flower to the nose when smelling;
My native born the flower of kiele,
Where did you go, native born,
My native born the flower of the tuberose,
You went my native born, my close friend,
Oh Dear! My native born love forever!

IOANE LEIKAU

Kanikau ahiha no Alapaki K. Ke-
awekane,
Kuu keiki mai ka la'i o Kukuluāe'o,
Mai ka malu hale o Hao Hawaii,
Aloha ia home a kama e noho ai,
I noho hoomanawanui ia e kama,
Ka nohona o nei aina malihini,
Aia ke ola i ka ihu o ka moku,
Kuu keiki mai ka huikau o ke taona,
Mai ke ueue kani home o na moku,
Ua moku kuu lei gula ua nalo,
Ua lilo i ka manao lokoīno a ka

enemi,
Minamina wale au i kuu lei,
Kuu keiki kuu hoa-pili,
Kuu keiki mai ka la'i o Kaka'ako,
Mai ka uluwahiwehi o Honolulu,
Auwe kuu lei kuu aloha pau ole!
G. B. KANEAPUA.

Mourning love chant for Alapaki K. Keawekane,
My child from the calm of Kukuluāe'o,
From the protective home of Hao,
Our loved home where we live,
Lived steadfastly by us,
The mode of life of a foreign land,
There is life in the prow (or bow) of the ship,
My child from the confusion of town,
From the whistles of the steamships,
My ship the gold wreath that disappeared,
My heartless thoughts of the enemy have been lost,
I grieve because of you my beloved child,
My child, my close companion,
My child from the calm of Kaka'ako,
From the lush and beautiful verdure of Honolulu,
Oh Dear! My child, my love forever!

G.B. KANEAPUA

Kanikau aloha no Alapaki K. Ke
 awekane,
 Kuu kaikaina mai ka la'i o Mauna
 laha,
 Ua hele oe e kaina kuu hon-pili,
 I piliia e kua ka la'i o Makiki nei,
 Me ka malu ohai o Haleiwa,
 Aloha ia home a kua e noho ai,
 I noho hoomanawanui ia e kua,
 Ka nohona o nei aina malihini,
 Mahua oe e kaina i nalo ihu nei?
 Haalele oe ia'u kou hanauma,
 Kuu kaikaina mai na hana o ka
 pono wai,
 Aloha ia hana a kua e hele ai,
 Aloha ka uka anu o Kanaha,
 Hele aku ia oe e kaina kuu hon-pili,
 Iia piliia e kua ka la'i o ke taona,
 Me ka la welawela o Kakaako,
 Aloha ia wahi a kua i noho ai,
 Noho aku hoolono o ka leo e ke
 qee,
 I ke kani hone ae i Ulakoheo,
 Auwe kuu kaikaina kuu aloha pau
 ole!
KEONI KEAWEKANE.

Mourning chant for Alapaki K. Keawekane,
 My younger brother, the calm of Maunalaha,
 You went my younger brother, my close friend,
 Close by us the calm of Makiki,
 In the protection of the Monkey Pod tree of Hale'iwa,
 The loved home of ours where we live,
 Lived steadfast by us,
 The mode of life of a foreign land,
 Where have you my younger brother who disappeared,
 You left me, the first-born child,
 My younger brother, the doings of the water rights,
 The work that we moved,
 The loved cold upland of Kanaha,
 You my younger brother, my close companion left,
 The calm of town was close by us,
 In the heat of Kakaako,
 The beloved place where we lived,
 Listening to the voice of the whistle of the steam ships,
 The sweet sound of Ulakoheo,
 Oh dear! My younger brother, love forever!

KEONE KEAWEKANE

Following are two *mele* from *Buke Mele Lahui*. The first refers to the cholera epidemic in Kapu'ukolo, which is the old section of Honolulu bounded by Nu'uaniu Stream and Honolulu Harbor. With the yellow flag signifying an outbreak of cholera, the composer has been quarantined at the Board of Health, and mentions the salmon which makes ones throat hurt. The translator, Dr. Emily Hawkins notes that "Balaunu" may refer to one of the facility's supervisors, which the author is critical of. Seemingly dissatisfied with the modes of the government, the author speaks of the beauty of Kaka'ako along with the suffering of his or her companions [S. Pinao (Hawaiian Historical Society 2003:57)]. English translations by Dr. Emily Hawkins.

Ho'omalua No Ke Kolera

*Ho'okahi mea hou ma Kapuukolo,
O ka ma'i kolera ua puka ae,*

*Hiki mai e ka pane a ka Papa Ola,
Ho'omalua oukou me ka maluhia,*

*O ka hae lenalena ka'u i ike,
I ka welo haaheo i kuu home,*

*Elua no la i ka hoomalu,
Lele liili ana kahi opeope,*

*Pane mai Balaunu me ka inaina,
E wiki oukou a e apa nei!*

*O ka hana no ia a ke Aupuni,
Kaiahuluhulu i ke alanui,*

*Ike i ka nani a o Kakaako,
I ka pa hoomalu o ka Papa Ola,*

*Ai ana i ka ai o ke Aupuni,
Me ka io kamano hoeha puu,*

*Nani wale ia wahi o ka noho ana,
Me kuu mau hoa o ka inea;
Hainaia mai ana ka puana,
He ma'i kolera ma Kapuukolo.*

Quarantined for Cholera

There is a new thing in Kapu'ukolo
It is cholera which has broken out,

The response of the Board of Health has appeared,
You all are confined with safety (quarantined),

The yellow flag is what I have seen,
Fluttering haughtily at my home,

Two days in quarantine,
Some pockets are spreading a little,

Brown responds with anger,
Hurry and wait!

It's the work of the government,
To be on a rocky path,

See the beauty of Kaka'ako,
In the quarantine area of the Board of Health,

Eating the food of the government,
With the throat hurting salmon meat,

Beautiful is this place we're staying,
With my companions in suffering;
The refrain is told,
There is cholera in Kapu'ukolo.

This second *mele* from *Buke Mele Lahui* speaks of a patient who was released from the Board of Health's sanatorium after 18 days of quarantine because of his or her faith in God. This *mele* stresses the role of the patient's religious spirituality in helping them become cured of illness [J.R. (Hawaiian Historical Society 2003: 77,78)]. English translations by Dr. Emily Hawkins.

Hoomalu a ka Papa Ola

*A ka lai au o Kakaako,
I ke hale inea o ke Aupuni,*

*Umikumamawalu la i ka hoomalu,
Umikumamaiwa la hemo mai au,*

Quarantine of the Board of Health

To the solace of Kaka'ako I went,
To the government's sanatorium (house of suffering),

Eighteen days in quarantine,
Released on the nineteenth day,

<i>Hookuuia au e ke Kuhina, Aeia mai e na lani,</i>	Discharged by the minister, Approved by the chiefs,
<i>Ua huikala loa ia mai au, E ka Peresidena o ka Papa Ola,</i>	I was completely absolved, By the president of the Board of Health,
<i>Ua ola no au i ke Akua, Ua puka i kea o malamalama,</i>	I have been healed by God, To be out in the brightness of day,
<i>Kuu paku ia kuu alakai, He palekaua ia no ka lanakila,</i>	My shield (Iehova) was my guide, He defended me for victory,
<i>Lilo i mea ole na enemi, Naau lokoino he aloha ole,</i>	Enemies became of no consequence, Evil intentions unwelcomed,
<i>Mahalo piha i ka lokomaikai, O ka Mana Lani Kiekie loa,</i>	[I] Wholly thank the goodness, Of the Highest Holy Spirit,
<i>Ke aloha ia o ka Mana Kahikolu, Kokua kuu anela kiai,</i>	It is the love of the Trinity, [and] aid of my guardian angel,
<i>Ua noi au i ka Haku Mana Loa, E malama ma ii ko'u ola,</i>	I had asked the most almighty Lord, To care for my life,
<i>Ua aeia mai ka'u pule ana, Ua lohe ka lani me ka honua; Hainaia mai ana ka puana, No'u no ke aloha aina.</i>	My prayers were answered, Both the heavens and earth heard; The refrain is told, Mine is the love of the land.

Another *mele* which makes reference to the areas of Māmala and Kewalo is the song *He Mea I Aloha Ia*. Noted as a *hula ku'i*, or an interpretive dance with no chorus or bridge, the song is attributed to Helen Desha Beamer (1882–1952) who wrote the song in 1934. A variation of the song, with the name *Kahi Mea I Aloha Ia* is also found within Johnny Noble's *Hawaiian Hulas* book (Noble 1935:15). That version, written by Ulumahiehie and arranged by Johnny Noble, was copyrighted in 1931.

He Mea I Aloha Ia

1. <i>He mea i aloha ia ahe hana Kahi wai a'o Mamala</i>	1. This is something we love, The waters of Mamala.
2. <i>Mamala hewa ana oe ahe hana He ukana na ke aloha</i>	2. You are hiding away A little love secret
3. <i>E aloha a'e ana au ahe hana I kahi wai a'o Kewalo</i>	3. I am also fond Of the waters of Kewalo
4. <i>E uwalo aku ana au ahe hana He ole ka maliu mai</i>	4. I called out to you, But you heeded me not
5. <i>I ku no kau hana ahe hana He kini lehulehu kou</i>	5. You can afford to ignore me, You have a host of friends
6. <i>Eia no e ka ole ahe hana He pua ku hookah</i>	6. I haven't a soul, I am just a lone blossom.

- | | |
|---|---|
| 7. <i>Haina mai ka puana ahe hana</i>
<i>Kahi wao a'o Mamala</i> | 7. The end of my song I sing
Of the waters of Mamala |
| 8. <i>Haina hou ka puana ahe hana</i>
<i>He mea ia aloha ia.</i> | 8. Again I sing my song,
Of the one I love so. |

The words and music of the song, *Waikiki Hula*, were composed by Isaac Keola with the English translation by Kimo Alama. Held within the Archives of Bishop Museum, this song was also copyrighted in 1928 by Johnny Noble and was included in *Johnny Noble's Royal Collection of Hawaiian Songs* (Noble 1928:62–63) (Keola, Kimo Alama-Keaulani Collection, Bernice Pauahi Bishop Museum Archives).

Waikiki Hula

I Waikiki anuanu au
Ho'i au i Kewalo pumehana wau.

At Waikiki I was so cold,
I'll go back to Kewalo to be warm.

Aia Kalihi ka'u aloha
I ka hale kula nui o Kamehameha.

There at Kalihi is my beloved
At the great school of Kamehameha.

Mea 'ole ia loa kahi mana'o
Ma hope ho'i au 'o ku'u aloha.

This distant journey is trifle to think of,
In the end I'll be returned with my lover.

Na loa ka 'imina a ka huapala
Alo a'e i ke kula o Ka'iwi'ula.

Such trying times just to look for this pretty girl
Upon the plain of Ka'iwi'ula.

'Olelo Kauoha na ku'u aloha
I ka hola 'eiwa hiki aku au.

My beloved commanded
To be there at nine o'clock.

Kakali au a hala ka Manawa
Pau ka mana'olana o ka hiki mai.

I waited a long time and time has passed,
Feeling hopeless until the rendezvous.

Ke huli ho'i nei 'o Leilesia
Keiki o ka pua la'i.

Leilesia turns around a comes back,
Child of the quiet blossom.

Ha'ina 'ia mai ana ka puana
Ho'i au i Kewalo pumehana wau.

Tell the story:
I'll go back to Kewalo to be warm.

The *mele Papa Sia* was written by Charles Ka'apa and was also included in Johnny Noble's *Hawaiian Hulas* book (Noble 1931:30). Noble's arrangement of the song was originally copyrighted in 1931. The song's reference to Kewalo's "clear bubbling water" in the third verse speaks of the alcoholic beverages served at the old Kewalo Inn which was located at the present location of Fisherman's Wharf. Kewalo Inn opened in the 1920s by owners Ushi Takara and Harry Seigi Uehara (Nishimoto 2002). "Sia" is "dear," which was modified from the Hawaiian word "kia" (Ka'apa in Kimo Alama-Keaulana Collection; Noble 1931:30).

Papa Sia

Kau aku i ke ka'a 'oni ka huila la
Papa sia 'eā, uku a'e 'oe.

Board the car, the wheels are moving,
Papa dear, you're going to pay.

*'Auhea wale 'oe a'e papa sia la
Eia 'o mama la he heo nei.*

This is to you, oh papa dear,
Here is mama chasing after you.

*Aloha ia no a'o Kewalo la
I ka wai aniani e pipi'i ana.*

Loved is Kewalo
For the clear bubbling water.

*Ha'ina 'ia mai ana ka puana la
Papa sia 'eā, uku a'e 'oe.*

Tell the story,
Papa dear, you're going to pay.

Accounts of Kaka'ako and Ali'i

Kaka'ako and many of the surrounding areas of Honolulu and Kālia are described in accounts by Hawaiian historians, further highlighting these places of cultural significance. With royal centers in neighboring Kou (Honolulu) and Kālia, Kaka'ako supported the large entourages of the *ali'i* by providing fishing and other natural resources.

Born in Waipi'o Valley, O'ahu, John Papa I'i (1800–1870), was brought to Honolulu in 1810. He was placed under the care of his uncle, Papa, who was then the attendant of Kamehameha. I'i was then placed in the household of Liholiho by his uncle. Following the arrival of missionaries in Hawai'i in 1820, I'i was sent by Liholiho (Kamehameha II) to study under the Reverend Hiram Bingham. I'i spent most of his life dedicated to serving both the *ali'i* and the Christian church. With a lifetime spanning the rule of three kings, I'i's writings offer valuable information on the events and lives of the *ali'i* as well as *maka'āinana* during this dynamic period in history (I'i 1959:ix).

There are several references to Kaka'ako in I'i's *Fragments of Hawaiian History*, the first describing it as the place where crowds of listeners gathered to enjoy the “increasingly skillful” *'ūkekē* playing of the daughters of Kamehameha's fishermen (I'i 1959:55). The *'ūkekē* is a musical instrument made from a thin piece of coconut stem and midrib held and strummed over the mouth. It is noted that I'i enjoyed listening to the *'ūkekē* every evening.

Kaka'ako was also mentioned during an account of the return of three three-masted ships which had transported sandalwood to China. Each ship had ten men which had embarked on the journey to unload the shipment and after anchoring outside of Māmala, boats from Ulakua shuttled them ashore at Pākākā. Dressed in red garments and shiny hats, the men resembled *haole* soldiers going off to war, instead of Hawaiians. Lining the beaches “from Kaka'ako to Pākākā, and other places,” were men, women and children, eager to see the spectacle of the arriving ships (I'i 1959:88). Witnessing this sight, I'i writes that people exclaimed “*Kupanaha no!*” or “How strange!” Bothered by the “adornments” and various objects worn and acquired by the returning men, Kamehameha confiscated the materials (I'i 1959:88).

A trail led from Kaka'ako to Koaopa, the location of the homes of the attendants to the heir of the kingdom. Kaka'ako is described as being the place where the fishermen's houses stood. This trail can be seen on Paul Rockwood's map of Honolulu in 1810 (I'i 1959:91) (see Figure 3).

Another trail traversing Kaka'ako connected Kālia and Kukuluāe'o, which then continued to the site of graves of victims of the 1853 smallpox epidemic. This trail led to center of the coconut grove at Honuakaha (I'i 1959:89).

The coastal area of Kukuluāe'o is the location where Kamehameha landed in the canoe to meet Kaumuali'i and the visiting chiefs from Kaua'i. Leaving from the wharf at Pākākā, Kamehameha

and his crew entered into Māmala channel, passed the surf of Awalua and proceeded to Kukuluāe‘o, noted as being “close to the surf” (I‘i 1959:82).

The two articles that follow mention Kaka‘ako in the 1860s. Translations are from McElroy et al. (2008).

Ka Huaka‘i Ali‘i, or The King’s Journey (Ka Nupepa Kuokoa 1864)

Ka Huaka‘i Ali‘i.

Ma ke ahiahi Poakolu iho nei, ma ka hora elua, holo aku Ka Moi Kamehameha V., i Hanalei Kauai, ma kona moku Alii *Nahienaena*, a ua holo pu aku me ia Ka Mea Kiekie Prince William C. Lunalilo, Ka Mea Hanohano C. Kapa‘aka‘a, Ka Mea Hanohano R. C. Wale, Ka Mea Hanohano Peter Young Kekuaokalani, Ka Mea Hanohano Henere A. Kahanu, ame kekahi poe hanohano e ae no hoi.

Ua lehulehu wale na Makaainana i hele ae e makaikai i ka holo ana o ko lakou Moi, a ua hele ka uapo o Aīnahou a hooke i na kanaka, a ua hoike mai ko lakou mau hehelena i ke aloha kuhohonu no ko lakou Moi. O kekahi poe no ka nui loa o ke aloha, nolaila, ua hiki ole ia lakou ke aua i ka leo, a nolaila, ua kuupau lakou i ke kahea inoa. Ua kapukapu Alii no ke ano o ka Moi, a ua maikai no hoi Kona Ola. I ka hoomaka ana o ka moku e holo, kīia na pu aloha Alii ma Puowaina, ame na pu o ka moku kua Luki-ni “Calavala.” Ua hoomau no ka lehulehu i ka haīamu ma Aīnahou, a hiki wale ka moku Alii mawaho iho o Kakaako, ia wa no ka hoomaka ana o ka lehulehu e hoopuehu aku. Ilaila na ano kanaka a pau, mai ka ui a ke kolopupu, o ka aoao oolea, ame ka aoao palupalu. Ua kuuwelu ka hae o na moku a pau, a ua nani no hoi ke anaina ke nana‘ku. Aia me ka Moi ka makou pule mau e hohalawāia mai ka huaka‘i Alii me ka oluolu a me ka hauoli. E ke Akua, e kīia i ko makou Moi.

The King’s Journey (Ka Nupepa Kuokoa 1864)

On this past Wednesday evening, at two o’clock, King Kamehameha V sailed to Hanalei, Kaua‘i on his royal ship, Nāhi‘ena‘ena, and sailed together, his royal highness, Prince William C. Lunalilo, his Excellency, C. Kapa‘aka‘a, his Excellency Henry A. Kahanu, and indeed distinguished people.

Numerous were the commoners who came to look upon their King’s sail, all the way to the wharf of ‘Aīnahou and was crowded with individuals, and their faces showed deep love for their King. Majority of the other people with great love did not arrive to them when withheld the voice, and therefore, they exerted with all of their might, the calling of

the name. The King was dignified with kingly nature and his well-being was good. Upon the start of the ship's sail, the royal gun salute was fired in love at Pūowaina, along with the guns of the Russian war ship, Calavala. The crowd indeed continued to gather in numbers at 'Āinahou until the ship arrived outside of Kaka'ako, at the time the crowd began to disperse. There was every type of person present from youthful to old of the strong sides and the weak sides. The flag fluttered in the wind of all the ships, and the assemblage was beautiful to look at. The royal travels were arranged there with satisfaction and happiness with the King and our prayers. God, shall safeguard our King.

He wahi huaka'i makaikai ma ka aoao Komohana Akau Oahu, or a small sightseeing trip to the northwestern side of O'ahu (*Ka Nupepa Kuokoa* 1868).

No HONOLULU.

Ua komo aku la kakou iloko o ke kulanakauhale nui o keia pae aina, a kulanakauhale alii hoi, kahi e ku nei ka hale alii o ka Moi, a kahi hoi e noho mau nei na poo Aupuni, a me na oihana nui a hanohano e ae o ke Aupuni, he mau alanui loaloa maikai e ae e moe kapakahi ana mai ka hema hikina ike ae, a ka akau komohana ae, o ke alanui waena, oia ke alanui alii a hele loa i Ewa, a mai ka puka pa o Halealii aku e mana ana a hele hou ua alanui a hiki i Ulakoheo, oia ke alanui kalepa, a makai ae ke alanui Moi-wahine e hiki ana i Ulakoheo kekahi aoao, a e puka loa ana i ke kaha alialia o Kukuluāeo ma, a mauka ae o ke alanui alii. he wahi alanui e hoomaka uuku ana mai ka halepaipalapala mua iho nei o na misionari, e hele ana mauka o na pa Alii, a hiki i Monikahaae, a i ka Nekina, a poomuku mai i ka huina o Alanui Maunakea, a ua kapaia keia Alanui, o Alanui Hotele, a mauka ae kekahi alanui, e hoomaka ana mai kula mai o Kahua a hele loa i Kekaha, a komo hoi i ke kulanakauhale a hiki aku i ka muliwai o Kaumakapili i ka uapo a Kamika, (L.S.) Ua kapaia kela alanui, Alanui Beritania. A mauka ae kekahi alanui e kokoke ana i ka halekula alii; a he mau alanui kekahi ma ka laula, e pili ana i ke kula o Kahua, oia ke Alanui Alapai, a mawaena aku ke Alanui Puowaina, e holo ana i uka a hiki i ka halemai Moiwahine, a hoohualala loa aku i Pauoa, a hooiho loa iho makai o Apua, Kakaako ma, a mawaena ae hoi ke Alanui Rikeke, mai ka hale noho o W. Rikeke e pili ana i ke Alanui Beritania, a Limaikaika ma i noho iho nei, aole i puka loa aku iuka, a hooiho loa aku la makai o Huehue a hiki i ke kahakai; a mawaena aku ke Alanuieka, e hui ana kona lihi makai me Alanui Moiwahine, a hoopale koke ia mai la e na pa hale no M. Kekuaaoa paha, a hooholo loa kona pua mauka a hui me Alanui Ema, a hui me Alanui Beritania. O ke alanui Ema hoi, ua hoomaka aku mai Alanui Beritania a hui me Alanui hele i Pauoa.

Pertaining to Honolulu:

Everyone entered into the large house site of this archipelago, and the chiefly house sites, a place where the chiefly home of the King stood, and the place where the government people lived, with the great and dignified occupations of the government. There were some good streets laid out, left towards the east, and on the right heading west, of the central street. It was the chiefly road that went towards 'Ewa, and from the gated enclosure of the chiefly home it forked and went again becoming big until arriving at Ulukoheo. It was Merchant Street and Queen Street was seaward reaching to Ulakoheo on a side until finally emerging to the marked salt beds of Kukuluāeo and others. And upland King Street was a small road that started from the print shop fronting the missionary heading upland of the enclosures of the King, until reaching to Monikahaae and to the Nekina and ending at the intersection of Maunakea Street. This street was named, Hotel Street. Upland of another street started from the plains of Kahua and went far to Kekaha until entering the house site and arriving to the rivermouth of Kaumakapili at the wharf of Kamika. (L.S.) That street was named, Beretania Street. Upland, another

street was close to the royal school and some other broad streets that were close to the plains of Kahua, which was Alapa'i Street between Pūowaina Street going upland to Queen's Hospital curving towards Pauoa, which also descending seaward of Apua, Kaka'ako and others between Rikeke Street. From the residence of W. Rikeke which was near Beretania Street where Limaikaika and others lived. It did not emerge to far inland. Huehue descending seaward until reaching the shoreline between the boulevard that was bordering where the edge of the sea met with Queen Street. And where it quickly separates at the house lots belonging to perhaps M. Kekuanaoa. Where his flowers grew freely towards the upland until reaching Ema Street began from Beretania Street until reaching the street going to Pauoa.

The *Māhele*

Initiating the process of the *Māhele*, or the division of Hawaiian lands, The Organic Acts of 1845 and 1846 introduced private property into Hawaiian society. In 1848, four types of titles were granted; those to the crown, the Hawaiian government, the *ali'i* (chiefs), and fort land titles. The common people (*maka'āinana*) received their *kuleana* awards (individual land parcels) in 1850. Land Commission Awards (LCA) generated during the *Māhele* offer valuable information regarding specific land use. For more detailed information on Land Commission Awards in the vicinity of the project area, the reader is referred to the Archaeological Inventory Survey for the current subject property (Runyon et al. 2010:53–66). The following is a summary of the Land Commission Awards and applications which were made within and near the subject property.

LCA testimonies indicate lands of the subject property were awarded by Kamehameha I. Gifted "since Nuuanu," Grant 097 suggests the land of these fort lands were likely granted to loyal warriors and their families by the king after the battle of Nu'uauu. With names associated with many of these awards and applications resembling one another on LCA testimonies and Land Court Application maps, one can deduce that many of these lands were passed down through generations of Hawaiian families.

In 1857, Kapapa received Royal Patent 3782 for Land Commission Award 97 F.L. within the *'ili* of Kālia. Testimony for Royal Patent 3782 identifies the parcel as comprising of taro ponds, *ki'opua* (ponds for young fish), and taro *lo'i* (Native Register vol. 3, pg. 762; March 26, 1852). A house lot is also mentioned in another document (Native Testimony vol. 10, pg. 339–340; February 21, 1854).

Fort Lands within the vicinity of the subject property reveal similar land use. A 1921 Land Court Application (No. 709) applied for by the Hawaiian Dredging Company, Ltd., indicates salt pans and abundant ponds dominated the landscape to the east of the project area. Adjacent to the east side of Sheridan Street, LCA 100 F.L. to Kekeula is recorded as consisting of taro ponds, fish ponds, a patch, a house site, and a pasture (Native Testimony, Vol. 10: 304).

The 1921 Land Court map (No. 709) indicates that the project area was owned by "Robert Kapalina Kaaihue Kamai, Estate of John Newa Kanaulu, Estate of Mrs. Hina Leleo." The 1927 Land Court map (No. 784) (Figure 17), related to Royal Patent 3782 and located within the current project area, was applied for by Elizabeth Kapeka Zinsman and John Newa Kaaihue. The map indicates the parcel contained several house sites and a large pond in the northeast corner.

A 1928 Land Court map (No. 880) indicates three divisions of land within Royal Patent 3782. A compiled map using Land Court Maps from 1927 (No. 784), 1939 (No. 1250), and 1940 (No. 1306) included in the 2010 Archaeological Inventory Survey (Runyon et al. 2010:66) shows the land use within Royal Patent 3782 during the early to mid-twentieth century (Figure 18).

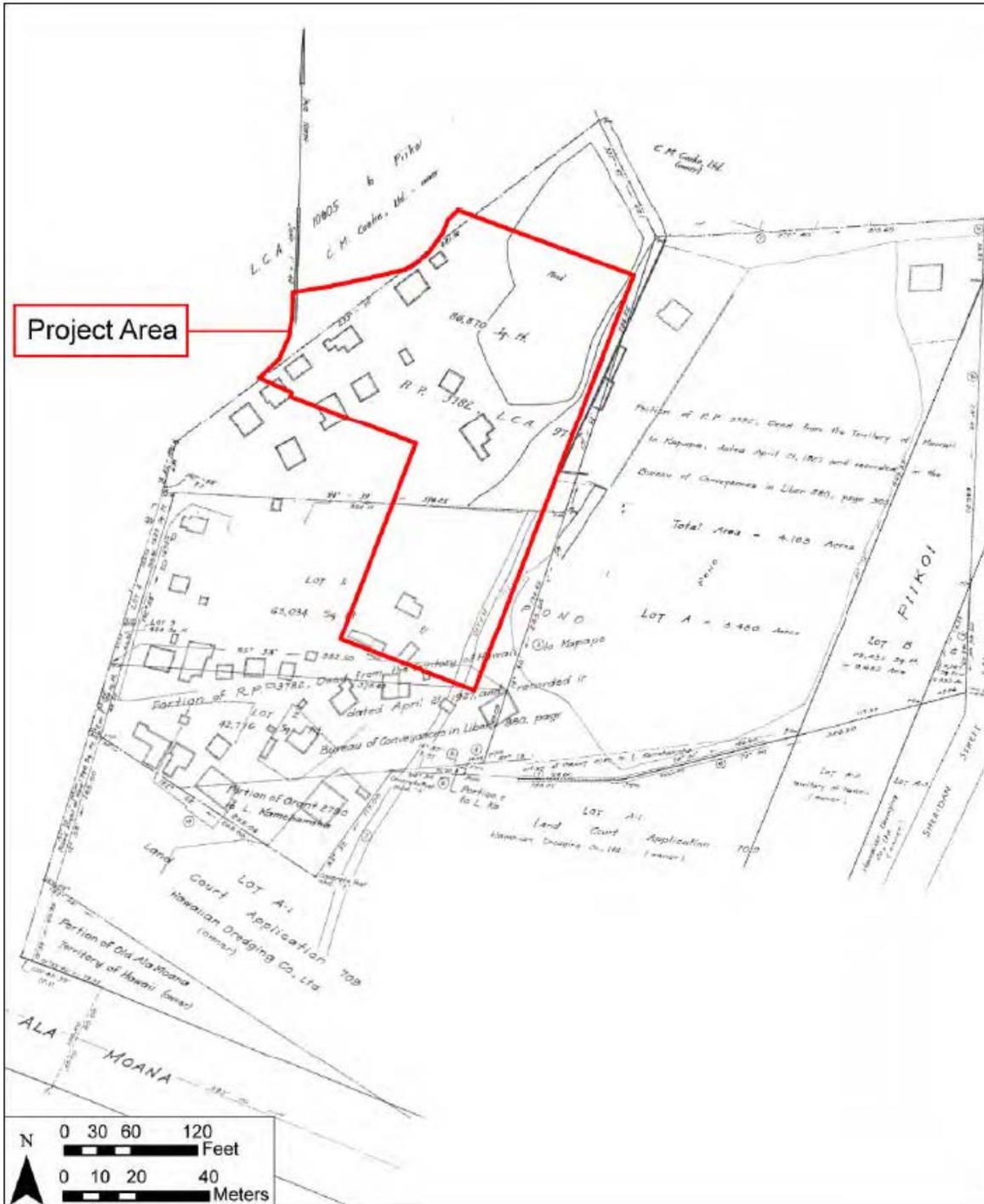


Figure 18. A compiled map using Land Court Maps from 1927 (No. 784), 1939 (No. 1250), and 1940 (No. 1306) showing land use within Royal Patent 3782 during the early to mid-twentieth century (adopted from Runyon et al. 2010:66).

Twentieth Century Transformation

Kaka'ako continued its transformation into a modern urban center throughout the twentieth century. The following 1901 newspaper article calls out the urgent need for landscape change in Kaka'ako (The Honolulu Republican 1901). The lack of sewers and stagnant standing water in ponds prompted this statement from Board of Health president Raymond: "I shall not rest until the filling of this district is accomplished" (The Honolulu Republican 1901). A series of canals were also proposed to facilitate drainage.

**PUBLIC HEALTH IS
GREATLY MENACED**

**CONDITIONS OF KAKA'AKO AND
KEWALO DEMAND INSTANT
ATTENTION.**

**The Low Lands Visited by the Board
of Health—That Body Will Act—
Better Drainage Recommended—
Sweeping Resolution.**

The low and unsanitary lands of Kewalo and Kaka'ako districts are to receive prompt attention at the hands of the Board of Health. As a result of the trip to the low-lying sections of the city the first of the week by members of the Board, accompanied by Executive Officer Pratt, the deplorable condition of the district supplied a theme for consideration which occupied much of the regular session yesterday afternoon.

After the reading of the formal report, a general discussion regarding the needs of the district followed. The Board was a unit in feeling that something should be done in Kaka'ako and Kewalo if the public health of that section is not to be jeopardized by the unhealthful conditions there.

President Raymond fairly summed up the concurrent opinion of the Board when he stated it was high time the district should receive attention and be placed in more habitable condition. The president further insisted that as matters stood at present the place was not fit for the dwelling of any person. He was aware that the death rate from the district did not show an alarming increase, yet if the present condition of affairs continued it would not be long before an epidemic would break out there.

There were no sewers in the district and it would be impossible to introduce an adequate sewer system with the present low grade. It was the opinion of the president that the section was now in a far worse condition than Chinatown, as the Oriental section of the city is located on a slope, while both Kewalo and Kaka'ako are situated in very low land. The olfactory organs of the party of inspection were greeted with foul odors arising from ponds of stagnant water. Whole blocks were found to be entirely inundated while odorous debris was washed into the premises of property owners.

Dr. Raymond strongly emphasized the fact that it was a sacred duty of the Board of Health to attend to the matter at once. Earth should be taken from the higher levels and the streets filled in to an established grade, after which the property owners should be compelled to conform to the prescribed level. A system of canals should also be constructed, which would greatly facilitate drainage. The present ditches were found to be in a faulty condition, a menace to public health and a preventive of sanitation.

Continuing, President Raymond said: "I shall not rest until the filling of this district is accomplished. There is no time like the present and delays in a matter of this kind might result in incalculable harm. I contend that securing proper sanitation for the district is no more than right and fair. As matters now stand, the health and lives of the people living in Kaka'ako and Kewalo are being daily jeopardized. While the Bishop Estate who control much of the land, may be slow to take the matter up or defer action indefinitely, the Board of Health has a duty to perform and in this instance a most imperative one."

After a somewhat general discussion of the matter Mr. Smith, concurring in the remarks of the president, offered the following resolution:

"Whereas, In the opinion of the Board of Health all of the tract or portion of land situated as follows:

"Parcel 1—All that piece or parcel of low-lying land situate in the district of Honolulu, Island of Oahu, lying on the mauka Ewa corner of Halekauwila street extension and South street and covered by a pool of stagnant water;

"Parcel 2—All that land lying mauka of Queen street and just Waikiki of the Sanitary Steam Laundry Co.'s lands;

"Parcel 3—All that land lying makai of Kawaiahao street and just Waikiki of the Sanitary Laundry Co.'s lands;

"Parcel 4—All that land lying on the Waikiki side of the street known as Kerosene Warakuse street makai of the old Government school on said street—

"Are deleterious at present to public health in consequence of being low and at times covered or partly covered by water and are in an insanitary and dangerous condition;

"Therefore, Be it resolved, that the Superintendent of Public Works be requested to establish the proper street grade in said district and notify the property owners thereof to fill such properties to the proper grade according to law."

A 1911 newspaper article describes the major changes planned for the Ala Moana Beach Park area. In addition to building a sea wall and establishing the park, the article speaks of major plans to improve the entire district, which will:

...do away with the low shacks of the Kaka'ako neighborhood, fill in the objectionable ponds of Kewalo and Kalia, and build military encampments around the naval reservation, which forms the Ewa terminus of this proposed tree-bordered boulevard (Hawaiian Gazette 1911:1, 8).

PLAN A GREAT PARK ALONG WATERFRONT TO WAIKIKI

General Macomb Makes Suggestion for Scheme, Taken Up by Territorial Officials---Will Fill in Coast Line.

A two-mile esplanade, with a stretch of reclaimed mud flats converted into artificial garden and park land, will soon grace Honolulu's coast between Fort Armstrong and Cassidy's, if the plans just launched by the board of health and other government departments and the federal officials are carried out. This ambitious undertaking, if the present enthusiasm over it results in its materialization, will result in the Ala Moana blossoming into a boulevard that a European capital would have reason to be proud of and one which will delight every resident and visitor to the shores of Hawaii.

The suggestion which opened this vista of civic improvement came from General Macomb, who, in company with territorial officials, yesterday toured the "plains" with the idea of discussing sanitation and allied topics. The suggestion was found to have so few

circumstances opposing it and to be in all ways so practical that the idea took root at once and is now engaged in the heartening task of growing sturdily.

Under the plans, as they are even now being drawn up and discussed by the departmental heads, a sea wall will be constructed the full length of this portion of the coast, which is at present desolate from the harbor to the beach resort at Waikiki. The seawall will be built on a line 150 from the present line of the Ala Moana, or beach road, and the land intervening, now tide-land, will be filled in to its top level.

From the target built used by the marine corps to Ward street, the land from the Ala Moana to the tide is owned by the Bishop estate, and no difficulty is expected in securing it, in view of this estate's consistent attitude in matters where it may aid public beautification. From Ward street on, the title to this now useless land is vested in the government, which can do as it sees fit with it.

For over two miles this artificially constructed park would run in a straight line, offering manifold opportunities for the most exquisite landscape effects, that would turn the unprepossessing mud flats into a veritable garden. The improvement of the road would result in its becoming a promenade for all Honolulu.

The movement for this waterfront park is backed by the general plans covering the improvement of this entire district, which will do away with the low shacks of the Kaka'ako neighborhood, fill in the objectionable ponds of Kewalo and Kalia, and build military encampments around the naval reservation, which forms the Ewa terminus of this proposed tree-bordered boulevard.

PLAN A GREAT PARK

(Continued from Page One.)

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(Continued on Page Eight.)

Before and after photos of Ala Moana Beach Park construction show the amazing transformation of that area in the 1930s (Figures 19 and 20). A series of aerial photos show a broader view of the area and highlight the dramatic changes to the coastline (Figures 21-24).



Figure 19. Ala Moana Beach Park in 1931, before park construction.

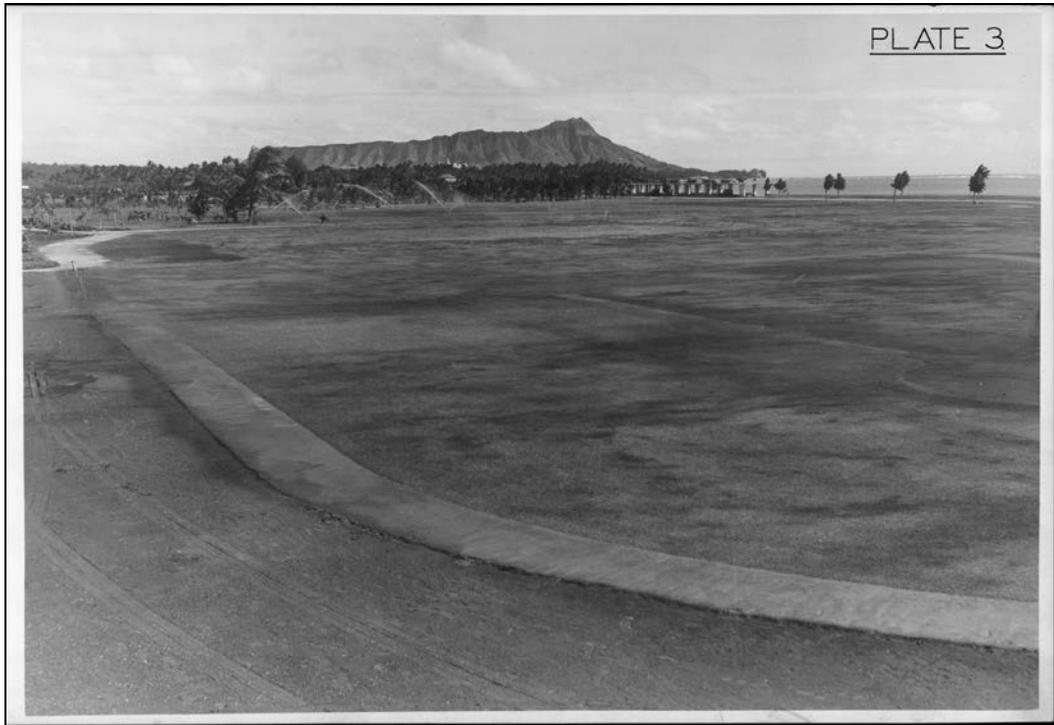


Figure 20. Ala Moana Beach Park later in the 1930s after park construction.



Figure 21. Aerial photo of Kaka'ako ca. 1930s.

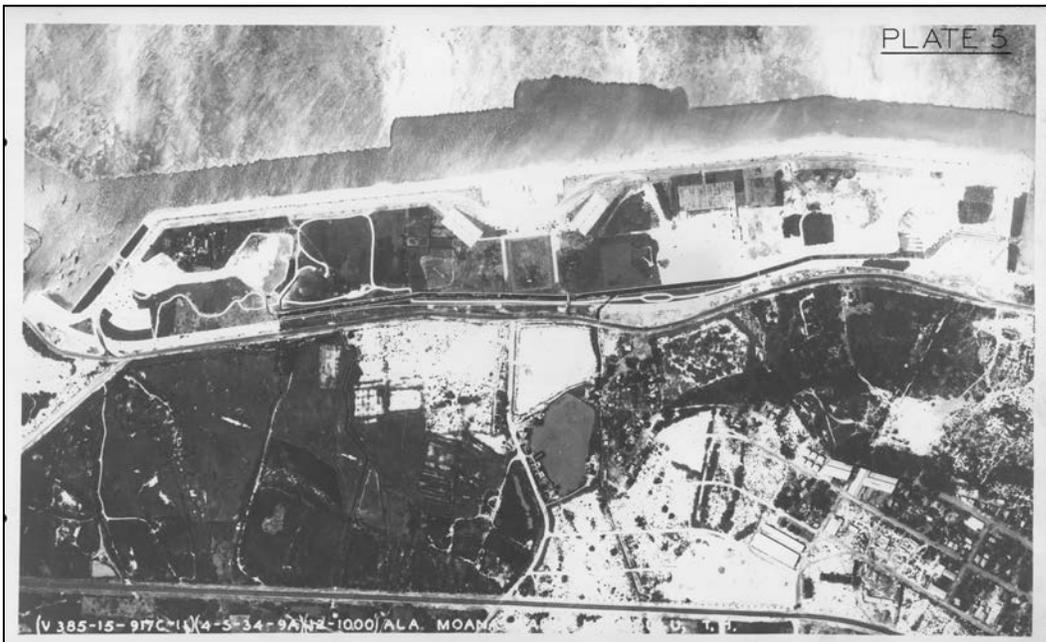


Figure 22. Aerial photo of Kaka'ako ca. 1930s.



Figure 23. Aerial photo of Kaka'ako ca. 1930s.



Figure 24. Aerial photo of Kaka'ako ca. 1930s.

Kaka‘ako Timeline

Consolidating vast information regarding events in the history of Kaka‘ako, the following timeline provides a chronology of Kaka‘ako’s past and lends further insight to the process through which the region has evolved. This timeline highlights various points of history such as significant structures that were built, outbreaks of illnesses, and actions taken by individuals and the government.

- Pre-Contact Traditional practices of fishing, gathering various natural resources, the production of *pa‘akai* (salt), and agricultural activities associated with fishponds and *lo‘i kalo* (taro patches) were performed and continued to be practiced following Contact with foreigners.
- Late-1700s Early visitors arrive in Honolulu, including explorers, scientists, etc.
- 1831 Oahu Charity School is established. Originally founded as a school for illegitimate offspring of Hawaiian women and foreign men, it later changed its name to Mililani School for Girls (Nicol 1979:129).
- 1848 The *Māhele* established land ownership into Hawaiian society and granted four types of land awards: those to the Crown, the Hawaiian government, the *ali‘i* (chiefs), and Fort Land titles.
- 1850 *Kuleana*, or individual land awards were granted to *maka‘āinana* (common people).
- 1852 David Weston founded Honolulu Iron Works and Flour Mill Company and produced hardware for sugar mills. In 1869, Theo H. Davies became owner and in 1876, Alexander Young was brought on as a partner and manager. In 1896, Young retired and Christian J. Hedemann was appointed the new manager.
- 1853 In March and April of 1853, small pox was recorded by Dr. Potter at Kahaka‘aulana (Sand Island). Later in May, the disease broke out in Honolulu and was first seen at the house of Ka‘aione in Kaka‘ako. Kamakau notes that the first victim was a woman with a tattooed face (*maka-pa‘ele*). And while the disease raged on O‘ahu, it did not extend to the other islands (Kamakau 1992:237).
- 1857 Kapapa received Royal Patent 3782 for Land Commission Award 97 F.L. within the ‘*ili* of Kālia.

NU HOU KULOKO.

Oahu.

KA PAAKAI O KAKAAKO.—I kekahi ahiahi i hala, ia makou e holoholo ana ma na ae-kai o kela wahi maluna ae, aia hoi ike iho la makou i na puu paakai he lehulehu wale i hoopuupuua, a e kaulai ana i ka la; a e lana mai ana no hoi kekahi paakai iloko o na kio paakai, a e kopeia ae ana hoi kekahi i kua e kaulai. O keia wahi hana paakai, no ka Mea Kiekie M. Kekuaaoa, a no kona haule ana iloko o ka make, ua ili iho kona hoolina i ko kakou Poo ma ke Kalaunu, O ka poe i aea e hana paakai, ua haawia ia lakou ka hapuu o ka paakai; a ina makemake ma ke dala, alaila, kua mai no me ka ona nona ia waiwai, ma ke kumukuai, he hookahi dala no ka pahu.

(Ke Kuokoa 1869)

Local News

O'ahu.

The Salt of Kaka'ako.

One evening past, while we were strolling along the water's edge at Kaka'ako, we saw the many piles of salt all mounded up and drying in the sun; and indeed there was even some salt floating in the salt ponds, and some was being raked up into containers to dry. After the death of His Excellency M. Kekuaaoa these salt works have been inherited by our Leader [?] Kalaunu. If the people are agreed to work the salt ponds, the majority of the salt is theirs; and if money is desired, then, the owner of the aforementioned valuables [the salt] will make the purchase at the price of a dollar a barrel.

(Translation by Steven Eminger of Keala Pono)

- 1874 Mililani School for Girls (previously Oahu Charity School) became Pohukaina School, and in 1913 became a public elementary school for Kaka'ako's children (Nicol 1979:129). Mother Margaret Waldron was a fourth grade teacher there from 1913 to 1934.
- 1880s Fishponds, marshes and mudflats of Kaka'ako began to be filled and the shoreline extended to accommodate the beginning of residential and commercial business construction in Kaka'ako (HCDA 2003:3). In the beginning, small-scale filling was paid for by the landowner and later, the government would pay for the cost of the filling and tax the landowners.
- 1881 Around September 14, 1881, Ruth Ke'elikōlani donated five acres of land adjacent to Fisherman's Point (in the *makai* portion of Kaka'ako) toward the construction of a hospital for individuals suffering from leprosy, or Hansen's disease, to be supervised before being sent to the Hansen's disease settlement in Kalaupapa on Moloka'i. In hopes that a cure would be found within 25 years, the land was "on loan" for that amount of time (Hawaiian Gazette 1881:3). Later named the Branch Hospital at Kaka'ako, the Leper Hospital was in working order by 1882 and was at full capacity. According to a *Saturday Press* article, the rooms were large, comfortable and clean, and patients were given ample fish and *poi* to eat. It is also noted that there was a school for boys and girls (*Saturday Press* 1882:3).
- 1885 The Kapiolani Home for Girls was established to house healthy girls whose parents both contracted leprosy and were sent to Molokai (Gibson 1885:1). Soon after its opening, the facility was moved to Kalihi (Pinkham 1907:4).
- 1887 In an 1887 article, Minister Thurston reports figures submitted by the President of the Board of Health (The Hawaiian Gazette 1887:10):

1. There are now at the Branch Hospital, Kaka'ako, male lepers 63; female, 38; total, 101; not including 11 non-leper girls at Kapiolani Home. 2. November 8, 1887, there were at Kalawao and Kalaupapa, male lepers, 428; female lepers, 231: total, 659....5. There has been little or no attempt made to classify the lepers or keep the different grades apart from each other. Lately many of the worst cases have been sent to Molokai. The Minister added that the Government had intended to erect a receiving station on the water front near the Immigration depot, but property owners had remonstrated against it so strongly, that the idea was abandoned, and it is now decided to fence off a portion of the Kaka'ako grounds for that purpose.

- 1898 Founded in 1852, and remaining until 1898, the Honolulu Iron Works buildings were scattered across Kaka'ako. After that year, facilities were consolidated onto 10 ½ acres of leased land from Bishop Estate (HCDA 1988:2).
- 1899 Bubonic plague breaks out in Honolulu, mainly in the downtown and Chinatown areas. On New Year's Eve of 1900, the Board of Health begins to set fires to condemned buildings to control spread of the disease. The occupants of these buildings were quarantined at the Kaka'ako Rifle Range (Iwamoto 1969:129, 137). The last of 41 fires was set on August 13, 1900 and included the "pest-house" and morgue (Iwamoto 1969:129). The following article in The Independent newspaper details individuals "declared" victims to the plague. (The Independent 1900:3)

More Victims.

Kala, Hawaiian girl, 13 years old. Died on Saturday, in cottage at Ke-walo on the Peek premises. Autopsy held yesterday morning showed death caused by plague.

Kaonohi, male Hawaiian. Second odorless excavator driver who was sent to Kakaako pest hospital last week as a suspect died yesterday.

Kauehoa, male Hawaiian, aged 18 years, died at Kakaako hospital at 9 o'clock last night. Bubonic plague. This was the member of the National Guard who was stricken on Wednesday last. Cremated.

The case of Makaenu, the native who died at Moanalua and reported in our last issue, was declared a plague victim. His house was burnt down yesterday and his family removed to detention camp at Kalihii.

A Japanese girl was found sick on the premises of the Arlington Hotel and showed suspicious signs. Removed to the pest house at Kakaako and the place quarantined.

The residence of Geo. E. Boardman on Lunalilo street was quarantined yesterday owing to the illness of Mrs. Boardman who had developed suspicious symptoms. Mrs. Boardman had been ill for nearly a week. No official recognition besides the quarantine has yet been taken by the Board of Health, and it is hoped the diagnosis may prove incorrect. Mrs. Boardman is still at her home in care of trained nurses and her condition is reported as somewhat improved. The stores of E. W. Jordan on Fort street in which Mrs. Boardman was working was closed to-day as were those of the neighboring storekeepers.

- 1899 Located north of the present Kaka‘ako Waterfront Park, Fort Armstrong was constructed on fill deposited over Ka‘ākaukukui Reef. Until 1909, the fort was known as Ka‘ākaukukui Reef Military Reservation and was part of a larger system of forts which provided defense for Honolulu Harbor and the leeward coastline (McElroy et al. 2008:34).
- c.1900 A portion of what would become Ala Moana Beach Park begins to be utilized as a dump (Weyeneth 1987:48).
- 1902 A group of missionaries formulated the concept of a Kaka‘ako Mission which would spread the word of the gospel. Conducting their first meeting in 1903, nearly two years later they had grown too large for their small meeting rooms and consequently built a home for the specific use of the Mission which was dedicated in 1906 (The Friend 1906:5). Located on a lot along the present Mission Lane, the two-story building could hold over 300 people.
- 1905 The Honolulu Immigration Station was formally dedicated near what was Honolulu Iron Works (McElroy et al. 2008:31).
- The Animal Quarantine Station was established, staffed with a veterinarian who would inspect all imported animals for diseases such as cholera in hogs and tuberculosis in cattle.
- c. 1908 Preceding a formal school system, Japanese Language Schools were established near Keawe and Halekauwila Streets and near Coral Street and the *o cmk* side of Queen Street. The Alapai-Kaka‘ako Japanese Language School was located near Pohukaina and Halekauwila Streets (Ethnic Studies Oral History Project 1978:550).

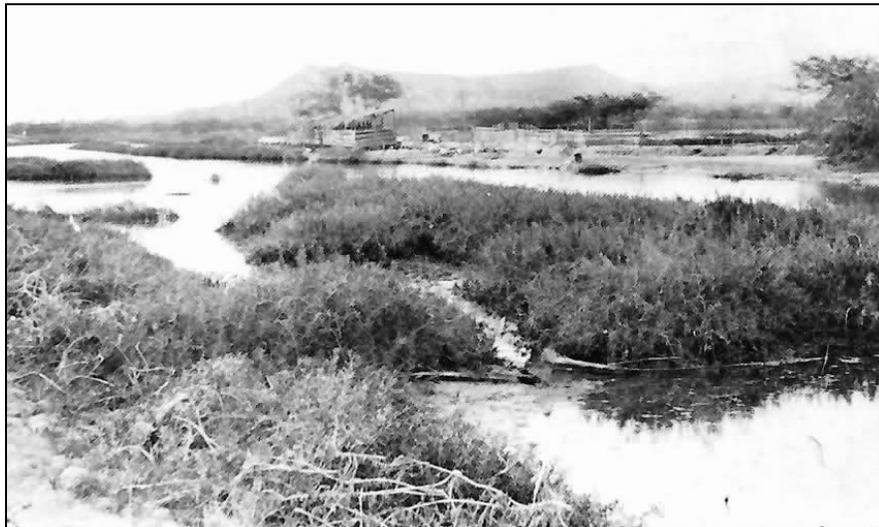


Figure 25. Punchbowl from the future site of Ala Moana Center in 1908 (adopted from Baker 1982:77).

- 1909 Facilities were created to quarantine all foreign dogs for 120 days at the owner's expense. The station was located "on the Beach Road [now Ala Moana Boulevard] between Ward and Sheridan Street" (Hawaii Board of Commissioners For Forestry and Agriculture 1913:213 in Runyon et al. 2010:72).
- 1911 A permanent home was given to a kindergarten school in operation since the turn of the century by Kate Atherton. Named for Muriel Richards, Atherton's deceased niece, the school was located between South Street and Mission Lane (Nicol 1979:129).
- 1920s–30s Magoon and Kumalae Blocks were established. Consisting of a two-story building with eight cottages in the back, Magoon Block extended along Queen Street from the corner of Coral Street to South Street and by 1930 housed about 20 families (Ethnic Studies Oral History Project 1978:133). Kumalae Block was across the street and had only four apartments. This area became known for its political rallies during election time (Ethnic Studies Oral History Project 1978:449).
- 1920 Claiming the lives of many Kaka'ako children, the flu epidemic of 1920 caused much fear within the community. With tents set up on the yard of Queen's Hospital to care for the afflicted, many residents of Kaka'ako did not go to the hospital because of the belief it would result in their death. In avoiding going to the hospital, many Hawaiians chose traditional medicines (Ethnic Studies Oral History Project 1978:345).
- 1921 A taxi stand and service station were located on Pohukaina and Cooke Streets and was available for use to those who did not have access to a car (Ethnic Studies Oral History Project 1978:473)
- 1924 An old tool warehouse was converted into Kaka'ako's town hall located on Ilaniwai Street. With a platform stage on one end, many Hawaiians, young and old would gather during the evenings and enjoy entertainment (Taylor 1924:1).
- 1925 Kewalo Basin was originally dredged, creating a channel running along the present-day Ala Moana Beach to Ala Wai Harbor. In 1946, this channel was closed and became a swimming area and the new, and present entrance provided more direct access to the harbor (HCDA 1988:III-7).
- 1926 As landowner, the Territory of Hawaii evicted more than 700 Hawaiians and part-Hawaiians from the area once known as "Squattersville," which consisted of dwellings that lined the shoreline where Olomehani Street is now located (Shideler 2002:14).
- Aloha Tower was opened.
- 1927 At the location of "Squattersville," the Territory built Opportunity School for children with learning disabilities. An incinerator was also constructed within this area and land was filled in.
- United States President Calvin Coolidge signed an executive order transferring seventy-eight acres of the Ala Moana reef to the Territory of Hawaii in order to: (1) dredge a ship channel through the Ala Moana reef, linking the Ala Wai Canal

- with the ocean-access of the Kewalo Basin Channel and (2) to create new real estate by filling of the adjacent submerged lands with the excavated coral (Weyeneth 1987:6).
- 1929 Once an illegal sport which drew hundreds to Kaka‘ako for matches, the popular sport of boxing was legalized, with facilities and attendees growing in size. A “Kaka‘ako style” of fighting was developed with the boxer keeping their hands high, crouching slightly and dropping his elbows to cover his belly (Nicol 1979:128).
- The McFarlane Tuna Company (now Hawaiian Tuna Packers) built a shipyard in Kewalo basin for their fishermen’s “sampan fleet” (Runyon et al. 2010:86).
- 1930s The use of flushing toilets are enforced by the Board of Health (Ethnic Studies Oral History Project 1978:358).
- 1930 Don Ho was born in a small house on Ilaniwai Street (Nicol 1979:68).
- Work dredging the channel and filling the future site of Ala Moana Beach Park was completed in October 1930 by Walter F. Dillingham’s Hawaiian Dredging Company, Ltd.
- Around 1930 The Humane Society vacated its building on Pohukaina Street and a blacksmith shop was established (Nicol 1979:63).
- 1936 Mother Waldron Playground was built in honor of Mother Waldron who played an important role in keeping boys out of gangs (HCDA Authority 1988:G-26).
- 1937 On the corner of Cooke and Queen Streets, the 820-seat Kewalo Theater was built, showing a variety of movies, the majority of which were second-run films from the larger theaters. Admission was ten cents. Other existing theaters were Aloha Theater on Queen and Coral Streets, which played silent movies, and the open-air Bell Theater (Nicol 1979:130).
- 1940s The population of Kaka‘ako reached to more than 5,000 residents, consisting of Hawaiians, Portuguese, Chinese and Japanese (Runyon et al. 2010:86).
- 1941–6 Military occupation of Ala Moana Beach Park begins (Weyeneth 1987:48).
- 1943 A flare-up of 43 cases of dengue fever in Honolulu prompted the Honolulu Chamber of Commerce to purchase and spray insecticide for an intensive two-week period. Fortunately, efforts were successful and the outbreak was controlled with the total number of cases in Honolulu reaching 530 people (Honolulu Advertiser 1943:5).
- 1946 The channel connecting the present-day Ala Moana Beach to Ala Wai Harbor at Kewalo Basin was closed and became a swimming area and the new, and present entrance provided more direct access to the harbor (HCDA 1988:III-7).

- 1948 A massive sea wall was built on the reef near Olomehani Street, following Kewalo Channel to the present site of the University of Hawai'i Pacific Biomedical Research Center. Measuring 3 m (10 ft.) in height and with a base width of 9 m (30 ft.) and extending to Fort Armstrong, the shallow reef enclosed by this sea wall served as a landfill from the nearby incinerator and for other municipal refuse. This "fill" resulted in creating the eastern half of the land on the *makai* side of Ala Moana Boulevard, between Kewalo Basin and Honolulu Harbor (Clark 2002:145).
- Late-1940s–early 1950s Residents of Kaka'ako were being slowly displaced by warehousing, wholesaling and similar types of businesses as competition for expensive downtown land increased (Anderson 1978:13).
- 1959 The redwood house known as "Old Plantation" was torn down. Built for his family by Curtis P. Ward, the house was located on the present day Neal Blaisdell Center and included a lagoon, *kiawe* trees and a fence (Nicol 1979:64).
- 1966 Pohukaina School closes its doors, however, the facility continued to be used until 1979 for children with special needs. The building was demolished in 1980 (Nicol 1979:129).
- 1973 Once employing more than 1,500 workers, Honolulu Iron Works closes its doors (Nicol 1979:131).
- 1974 The Regional Urban Design Team, brought together by the local chapter of the American Institute of Architects, suggests changing Kaka'ako from an industrial and commercial center to an area of "mixed-use" to include residential buildings as well (Nicol 1979:131; Newport 1976:2).
- 1976 The Hawai'i Community Development Authority was established, consisting of a corporate body of eleven voting members charged with "guiding the course of Kaka'ako's redevelopment" (Anderson 1978:13).
- 1978 The population of Kaka'ako includes approximately 2,000 residents, 93% of whom are renters. This group comprised the majority of those opposing Kaka'ako's redevelopment (Anderson 1978:13). There were also 992 small to medium sized businesses in Kaka'ako who employed approximately 8% of O'ahu's workforce. In order to maintain effective communication with the community members, a Citizen's Advisory Committee to the City Council was created and included members of the Authority, residents, business owners, landowners, planners, and architects (Anderson 1978:14).

Previous Archaeological Investigations at Ko'olani Phase II and in Kaka'ako

As an urban metropolis, archaeological investigations of Kaka'ako and the subject property reveal the great cultural significance of the area and drastic changes in land use. For an in-depth and thorough look at previous archaeological studies, the reader is referred to Cultural Surveys' Archaeological Inventory Survey for the subject property (Runyon et al. 2010). The following discussion summarizes the findings of cultural resources identified on the current subject property and its vicinity.

The majority of the cultural resources identified within and near the current area of study are associated with the following three historic contexts: pre-Contact and post-Contact burials dating from the 1800s; pre- and post-Contact agricultural/aquacultural features; and pre- and post-Contact habitation deposits including trash pits and cultural deposits.

Identified on the subject property alone were five subsurface historic properties which include: 1) a layer of burnt trash, which was dated from the 1880s to 1920s located in the southern portion of the subject area; 2) Kewalo wetland sediment which was also located on the southern area of the parcel; 3) a culturally-enriched sand cultural layer containing multiple pit features and pre- and post-Contact artifacts located throughout the west half of the project area; 4) the sediments of the documented historic pond on the northern portion of the property; and 5) a concentration of 27 human burials located in the western portion of the parcel.

During an archaeological inventory survey of Ko‘olani Phase I, the property adjacent to the current subject area, three historic trash deposits were found with artifacts dating from the early to mid-1900s. One deposit had been used as fill material, but was not burnt or incinerated and contained slightly more modern trash than that encountered in another identified historic trash deposit. A third trash deposit contained glass bottles, ceramics and rusted metal fragments. Also at this site was an historic trash fill layer, representing at least two episodes of dumping. One site, consisting of an historic trash fill layer (as opposed to “deposits”), contained melted and crushed historic artifacts such as ceramic plates, bowls, cups, stoneware bottles, and glass beverage bottles which have been determined to have been dumped in two phases, the first occurring before 1930 and the second, sometime between the 1930s through the 1940s (O’Hare et al. 2004). An addendum to the inventory survey investigations of Ko‘olani Phase I was completed by Cultural Surveys Hawai‘i, which also included portions of the Phase II project area. Encountered were two previously identified sites including an historic fill layer and wetland sediment, as well as historic glass bottles dating from 1910 to the 1920s.

During archaeological monitoring on the adjacent Ko‘olani Phase I project, 18 burials were identified (Hammatt 2008), with two isolated burials determined to be pre-Contact and a cluster of 16 post-Contact burials. West of that, at a project titled Queen Street Parks, a previously documented remnant of Kolowalu Pond was recorded. The most concentrated set of burials encountered was at the Ward Villages project, located to the west, which identified more than 56 burials as well as fishpond sediments associated with Kolowalu Pond (Bell et al. 2006).

An archaeological inventory survey was completed at a .74-acre parcel to the north of the subject property on Kona Street (1235 Kona Street/1226 Waimanu Street). One historic property was identified, consisting of a previously encountered layer of Kewalo wetland sediments (Runyon et al. 2011).

North of the subject property, no cultural material was encountered during archaeological monitoring of the Emergency Phase Rehabilitation of Streets: Unit 9, Phase I Kapi‘olani Boulevard from Kalākaua Avenue to Kamake‘e Street (O’Leary and Hammatt 2004). An absence of cultural deposits and burials were also recorded during monitoring of utility work at Hokua Tower on Auahi Street (Bush and Hammatt 2006).

Previous Ethnographic Studies of Kaka‘ako

Several ethnographic studies have been conducted in the Kaka‘ako area, the first being the two-volume, *Remembering Kaka‘ako, 1910–1950*, which was published in 1978 by the University of Hawai‘i as an Ethnic Studies Oral History Project. A total of 28 interviews were conducted with a diverse group of former residents who are the “unsung heroes of Kaka‘ako” and include the

laundrymen, machinists, firemen, housewives, cannery workers, and lesser known entertainers who provide valuable information on cultural practices, beliefs and life in Kaka‘ako during the first half of the twentieth century (Ethnic Studies Oral History Project 1978:ix). It is of interest to note, however, that the current area of study is outside the parameters of their investigation, which did not include the vicinity east of Ward Avenue.

In 2008 Garcia and Associates completed an Ethno-Historical Inventory Study of Kaka‘ako for Kamehameha Schools (McElroy et al. 2008). Conducting a thorough examination of historical documents such as maps, photographs, archival materials, and Hawaiian and English language newspapers, the study also conducted interviews with four knowledgeable community members. Interviewees included Mickie Turner and Lucia Whitmarsh and Joseph and Marty Kuala. This study concluded that, although there are no known surface cultural properties located on the lands of Kamehameha Schools, it is likely that human burials are present within the project area, consisting of 51.3 acres in Kaka‘ako.

In 2008 a cultural impact assessment was conducted by Cultural Surveys Hawai‘i for the Hawai‘i Community Development Authority. This study identified cultural resources and potential impacts within the Mauka Area Plan, consisting of the blocks bounded by Ala Moana Boulevard to the south, Pi‘ikoi Street to the east, King Street to the north, and Punchbowl Street on the west. A total of ten oral history interviews were conducted with individuals including Louis Agard, Henry Alves, Melvin Mendonca, Leimomi Khan, Palani Vaughn, Jr., Charles Kapua, Clifford Garcia, Dr. Claire Hughes, Paulette Moore, and Paulette Kaleikini (Spearing et al. 2008). The in-depth report identified traditional and historical cultural and natural resources and also brought to light many of the concerns the community members shared regarding development plans.

Summary of Environmental and Cultural Background

Through examination of Kaka‘ako’s cultural and environmental background one can more fully understand its natural, traditional and historical significance. Once a low, swampy area which has consequently undergone development through the addition of fill, Kaka‘ako was situated between two royal centers located in Honolulu (formerly Kou) and Waikīkī. Place names and ‘*ōlelo no‘eau* associated with Kaka‘ako highlight the natural resources, with the area of Kukuluāe‘o being named after the *ae‘o*, or Hawaiian stilt which found refuge in the area’s salt ponds. ‘*Olelo no‘eau* associated with Honolulu, Kou, Kewalo, Kālia and the seas of Kuloloia and Māmala reveal a place that many, including *ali‘i*, frequented for various purposes such as the playing of *kōnane*, playing music, fishing and gathering resources such as *alamihī* crabs and salt.

Mo‘olelo referring to Kaka‘ako, Kewalo and Honolulu also offer insight into the natural landscape and traditional practices of the area. In these *mo‘olelo*, Kaka‘ako is the stage upon which legendary figures such as ‘Ai‘ai, son of the fishing god Ku‘ula, meets his wife and creates fishing *ko‘a* (shrines).

Historic accounts and artistic renditions of Honolulu, Kewalo, Kālia and Kaka‘ako provide valuable information on traditional land use practices and topographic elements dating to the pre- and early post-Contact eras. The landscape of Kaka‘ako is generally depicted as flat, warm and cultivated, with trails meandering through *lo‘i kalo* and inland fishponds. Many artistic renditions show habitation sites, as well as the marshy salt ponds which typify this area of O‘ahu’s southern shore.

Mele of Kaka‘ako and its vicinity reveal information coinciding with ‘*ōlelo no‘eau* and historic accounts regarding land use and also presents the opportunity to better understand the lives of its inhabitants in the nineteenth and twentieth centuries. As with any area, *mele* address a diverse

array of subjects and express infinitely many sentiments. Those associated with Kaka‘ako are no different and include chants referring to the birth of chiefs such as Hua-a-Kamapau, which was born in Kewalo, *mele* about being quarantined for cholera and *mele* referring to the alcoholic drinks served at the old Kewalo Inn. This diversity of *mele* exemplifies the many changes which make the area of Kaka‘ako such a historically significant place.

Land Commission Awards are a highly valuable resource for identifying traditional land use practices. Examination of testimony describing the lands of the subject property and the surrounding area reveals the high frequency of taro ponds, *ki‘opua* (ponds for young fish), pasture land, and few house sites. Previous archaeological investigations also present supporting data, recording many subsurface cultural sites associated with various pond sediments. Archaeological records also produce valuable information regarding pre-Contact use of Kaka‘ako, as well as the high frequency of human burials within the area, many of which are likely to be associated with the number of diseases that ravaged Hawai‘i’s population.

Previous ethnographic studies of Kaka‘ako contain valuable information about life in Kaka‘ako during the 1900s. Oral history interviews conducted with previous residents shed much light onto this once heavily populated area and its significant and dynamic history.

Also documenting the great changes and events that have shaped Kaka‘ako is a timeline which chronologically presents some of these historic moments, such as the various land reclamation projects and establishment of numerous historically significant buildings, many of which no longer exist.

ETHNOGRAPHIC SURVEY

As we all know, there are some things that cannot be found in the archives, in textbooks, or at the library. It is here, through the stories, knowledge and experiences of our *kama'āina* and *kūpuna*, that enable us to better understand the past, in order to plan for our future. With the goal to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources or traditional cultural practices of Kaka'ako, ethnographic interviews were conducted with community members who are knowledgeable about the area.

Consultants are connected to Kaka'ako on several different levels—whether they were born and raised in Kaka'ako, and/or trace their lineages to the area, their combined histories and collective memories span over 100 years—from the Kuloloio and Keaweamahi families to the Haole 'ohana which resided in Kaka'ako until the mid-'40s, their stories provide significant insight into a land which has undergone much change over the years.

Methods

This ethnographic study was conducted through a multi-phase process between December 2010 and May 2011. Guiding documents for this work include The Hawai'i Environmental Council's *Guidelines for Assessing Cultural Impacts, A Bill for Environmental Impact Statements*, and Act 50 [State of Hawai'i 2000]. The initial phase consisted of consulting community members to identify individuals interested and qualified to participate in the study. Letters were sent to 88 cultural descendants of Kaka'ako, as well as nine Native Hawaiian Organizations and Agencies, informing them of the current study, and inviting their participation and/or referrals to possible interviewees (Appendix A). In response to our inquiry, letters were received from the Office and Hawaiian Affairs (Appendix B) and the Hawai'i State Historic Preservation Division (Appendix C). The next step included conducting the oral history interviews, transcribing the digitally recorded interviews, analyzing the oral history data, and presenting this data in a written report. Personnel involved with this assessment include Windy McElroy, PhD, Principal Investigator of Keala Pono Archaeological Consulting; and Mina Elison, MA, Lead Ethnographer and Transcriptionist.

Consultants were selected because they met one or more of the following criteria: 1) was referred by Keala Pono Archaeological Consulting or Kewalo Development; 2) had/has ties to the project area or vicinity; 3) is a known Hawaiian cultural resource person; 4) is a known Hawaiian traditional practitioner; or 5) was referred by other cultural resource professionals. An extensive list of potential interviewees was contacted (Table 2). Ten of these were available to be interviewed, eight of which are included within this report.

Interviews were taped using a digital MP3 recorder. During the interviews, consultants were provided with an aerial photograph of the subject property (Appendix D) the Agreement to Participate (Appendix E) and Consent Form (Appendix F) and briefed on the purpose of the cultural impact assessment. Research categories were addressed in the form of open questions which allowed the consultant to answer in the manner that he/she was most comfortable. Follow-up questions were asked based on the consultant's responses or to clarify what was said.

Transcription was completed by listening to the recordings and typing the relevant information which was provided. A copy of the edited transcript was sent to each consultant for review, along with the Transcript Release Form and a self-addressed stamped envelope for returning edited materials. The Transcript Release Form provided space for clarifications, corrections, additions, or

Table 2. Individuals and Organizations Contacted

Name	Method of Contact	Referred By*	Result of Contact	Referred to
Chelsea Abord	letter	KD		
Cara Arcalas	letter	KD		
Eddie Halealoha Ayau	letter	KD	interview	Ka'anohi Kaleikini, Jimmy Medeiros
Ke'ala Bates	letter	KD		
Rachel and Samuel Del Toro	letter	KD		
Van Horn Diamond	letter	SHPD, KD	interview	May Kamai, Fred Kamaka, Sr., Sam Kamaka, Jr.
Hinaleimoana Falemei	telephone	SHPD		
Phoebe Gomes	letter	KD		
Robin Gomes	letter	KD		
Nadine K. (Takaki) Grace	letter	KD		
Gwendolyn Y. Graff	letter	KD		
Nicole Gulia-Thoene	letter	KD	mail returned	
William P. Haole Jr., II	letter/telephone	KD, William Haole, III	interview	
William Boysie P. Haole, III	letter/telephone/email	KD	referrals to others	William P. Haole Jr., II
Ha'i 'Ohana	letter	KD		
Isaac Ka'aihue	telephone/email	Keala Pono		
Kathleen Kaaumoana	letter	KD		
Kaleikini 'Ohana	letter	KD		
Paulette Ka'anohi Kaleikini	letter/telephone/email	Edward Halealoha Ayau, KD	interview (later declined to participate)	
Eddie and Myrna Kamae	email	Greg Kekipi		
May Kamai	telephone	Van Horn Diamond	interview	
Fred Kamaka, Sr. and Sam Kamaka, Jr.	telephone	Van Horn Diamond		
Carter Leland Keahiku	letter	KD		
Betty and Kihei Keana'aina	letter	KD		
Michelle I. Keana'aina	letter	KD		
Noelani Luther Keana'aina	letter	KD		
Vicky Keana'aina	letter	KD		
Wilsam Keana'aina	letter	KD		
Joseph M. Keaweahu	letter	KD		
Mary Kualoku Kekaula	letter	KD		

Table 2. (cont.)

Name	Method of Contact	Referred By	Result of Contact	Referred to
Kalahikiola Keli'inoi	letter	KD		
Moani K. (Kaleikini) Keli'inoi	letter	KD		
Justin K. Keli'ipa'akaua	letter	KD		
Kepo'o Keli'ipa'akaua	letter	KD		
Adrian Keohokalole	letter	KD, SHPD		
Emalia Keohokalole	letter	KD		
Ka'imi Keohokalole	letter	KD		
Greg Kekipi	telephone	Keala Pono	referrals to others	
Debbie P. K. (Norman) Kini	letter	KD		
Kini-Lopes 'Ohana	letter	KD		
Eric L. Kinilau	letter	KD		
Evan L. Kinilau	letter	KD		
Evis Kinilau	letter	KD		
Kanaloa Koko	letter	KD		
Alvin Ku	letter	KD		
Bertha Kauiaa Ku	letter	KD		
Dwight Lawrence Ku	letter	KD		
Jacob John Ku, Jr.	letter	KD		
Jacquelyn & Kauai Ku	letter	KD		
Nalani Wilson-Ku	letter	KD		
Tercia Ku	letter	KD		
Kealoha Kuhea	letter	KD		
Manuel Makahiapo Kuloloio	letter	KD, SHPD	interview	
Douglas Lapilio	telephone	KD	interview	
Abigail U. Leleo	letter	KD		
Nathan K. Leleo	letter	KD	mail returned	
Sharyl Leleo	letter	KD		
Knowland Leleo	letter	KD	mail returned	
Lopes 'Ohana	letter	KD		
Alex M. Luka	letter	KD		
Sam P. Lum	letter	KD		
Kay Macariola	letter	KD		
Violet L. (Medeiros) Mamac	letter	KD		
Tainato Matsuyama	letter	KD		

Table 2. (cont.)

Name	Method of Contact	Referred By	Result of Contact	Referred to
Ruby (Keana'aina) McDonald	letter	KD		
Medeiros 'Ohana	letter	KD		
David Medeiros	letter	KD		
Roland Medeiros	letter	KD		
Norman Miyasato	letter	KD		
Josephine Moikeha, Jr	letter	KD		
Clarence Andres Moses-Hukiku	letter	KD		
Zoeann L. Muller	letter	KD		
Norman 'Ohana	letter	KD		
Eileen Norman	letter	KD		
Ke'ala Norman	letter	KD		
Noelani Charmine Okada	letter	KD		
Nalani Olds	telephone	SHPD		
Charles Panui, Jr.	telephone	KD, Sandy Kaina	referral to brother	George Panui, Jr.
George Panui	telephone	Charles Panui	interview	
Likeke Papa	telephone	SHPD		
Bruce H. Pascua	letter	KD		
Dean Ponimoi	letter	KD		
James K. Ponimoi, Jr.	letter	KD		
Frank Ponomoi, Jr.	letter	KD	mail returned	
Regina H. (Keana'aina) Rash	letter	KD		
Julia Puaala Romero	letter	KD		
Leola B. Summers	letter	KD		
Kimberly K. (Norman) Suzuki	letter	KD	mail returned	
Kimberly K. & Ashley Suzuki	letter	KD		
Miles (Keanaaina) Takaki	letter	KD		
Moses Takaki	letter	KD		
Tracy Takaki	letter	KD		
Lorna (Medeiros) Takizawa	letter	KD		
Jojo Tanimoto	letter/telephone/email	KD	interview (later declined to participate)	
Michelle Tuiloma	letter	KD		

Table 2. (cont.)

Name	Method of Contact	Referred By	Result of Contact	Referred to
Jeanah Ventura	letter	KD		
Paulette Mome Wolfgramm	letter	KD		
Dayleen Yokooji	letter	KD		
Karl Max Puou Zinsman	letter	KD		
Native Hawaiian Organizations and Agencies				
Hui Malama I Na Kupuna O Hawai'i Nei, William Aila, Jr.	letter	KD		
State Historic Preservation Division, Phyllis "Coochie" Cayan, History and Culture Branch Chief	letter	KD	referral to others	Van Horn Diamond, Nalani Olds, Likeke Papa, Adrian Keohokalole, Manuel Makahiapo Kuloloio
O'ahu Island Burial Council, Hinaleimoana Falemei, Vice-Chair	letter	KD, SHPD	interview	
Hale o Na Ali'i o Hawai'i, Harriet Smith	letter	KD		
Mamakakaua, Daughters & Sons of Hawaiian Warriors, Watters Martin	letter	KD		
Office of Hawaiian Affairs, Kai Markell, Clyde Namu'o	letter	KD	letter	
Center for Oral History, University of Hawaii at Manoa, Warren Nishimoto, Director	letter	KD		
Ahahui Ka'ahumanu Society, Donna Lei Smythe	letter	KD		
Royal Order of Kamehameha 1, Kūhiō Chapter, William D. Souza	letter	KD		

*KD (Kewalo Development); SHPD (State Historic Preservation Division+)

deletions to the transcript, as well as an opportunity to address any objections to the release of the document (Appendix G). When the forms were returned, transcripts were corrected to reflect any changes made by the consultant.

The ethnographic analysis process consisted of examining each transcript and organizing information into research themes, or categories. Research topics included consultant background, archaeological sites, traditional practices and beliefs, flora and fauna, place names, *mo'olelo*, change over time, personal stories, and concerns. Edited transcripts are presented in Appendices H–O.

Through an extensive search within the community and *'ohana* of Kaka'ako, a total of nine oral history interviews were conducted with *kanaka* who were willing and able to share their *mana'o* and *'ike* about Kaka'ako. Consultations were made with: Edward Halealoha Ayau, Van Horn Diamond, Hinalaimoana K.K. Wong Falemei, William Papaiku Haole, Jr., May Kalehua Kamai, Manuel Wayne Makahiapo DeCosta Kuloloio, Douglas James Lapilio, and George Kaoni Panui, Jr.

Consultant Background

The following section includes background information obtained from each consultant during the interviews. This includes information on the consultant's *'ohana*, where the consultant was born and raised, and what the consultant's connection is with the project area.

Edward Halealoha Ayau

Edward Halealoha Ayau (Figure 26) was raised on his *'ohana's* homestead in Ho'olehua on the island of Moloka'i. With family roots extending from the island's northern valley of Pelekunu, Ayau's *'ohana* also lived in Kaka'ako. His great-grandmother, Olivia Kaleialohakalāhui Townsend, was born in Kaka'ako to Ayau's great-great-grandfather, George Hamilton Heck Townsend, a ship captain who lived in Kaka'ako, traveling between Honolulu and Pelekunu. Ayau recalled his grandmother, Harriet Ne, teaching him about the places his *'ohana* were buried—one of these places being Kaka'ako.

Ayau's parents are Reynolds and Merle Ayau. Following his studies at Kamehameha Schools, Ayau attended the University of Redlands, and the University of Colorado School of Law. As a former director of the Burials Program at the State of Hawai'i Department of Land and Natural Resources, Historic Preservation Division, Ayau acquired extensive knowledge pertaining to the area's rich cultural history, burials and burial practices within the Kaka'ako area.

Van Horn Diamond

Mr. Augustine Van Horn Diamond was born in Honolulu on May 30, 1939. Diamond grew up on Waikiki's Kanekapolei Street, named after his mother, Marion Kāne-Māpōlei Guerrero Diamond. His earliest memory of Kaka'ako included participating in summer athletic programs organized by his grandmother, Amelia Guerrero (Akeo), who was a recreation specialist for Mother Waldron Park in Kaka'ako. A very talented musician and entertainer, Amelia Guerrero and her family entertained in the Kodak Hula Show and in various troupes which she created such as the Honolulu Girls Glee Club.

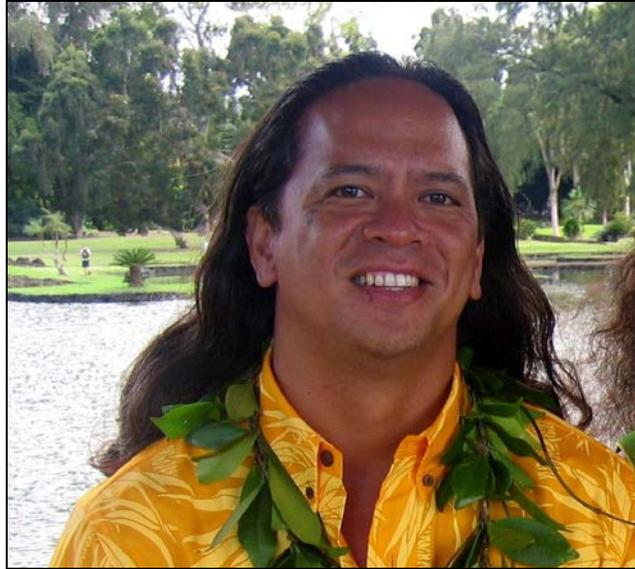


Figure 26. Edward Halealoha Ayau.

Diamond attended kindergarten at St. Augustine’s Church in Waikīkī, Thomas Jefferson Elementary, and St. Louis School, which was located in Kahala at the time. He also attended college at Notre Dame and took courses at the University of Pennsylvania. Diamond served on the O’ahu Island Burial Council for six years, from 2000 to 2006.

Hinaleimoana K.K. Wong Falemei

Hinaleimoana K.K. Wong Falemei (Figure 27), was born on May 15, 1972 and primarily grew-up on the island of O’ahu in the *moku* of Kona, in the *ahupua’a* of Nu’uanu, near the juncture where the *‘ili* of Liliha and Pu’unui meet. Falemei traces her ancestry to Honokōhau Valley, Kahikinui and Honua’ula on Maui. Raised primarily by her maternal and paternal grandmothers, Falemei acquired knowledge about the Kaka’ako area by listening to the *mo’olelo* and experiences of her grandmother, Mona Kananiokalani Kealoha who frequented Kaka’ako during the 1920s to 1940s. Learning *‘ōlelo Hawai’i* by her extended Ni’ihau *‘ohana*, Falemei is a knowledgeable *kahu* and cultural practitioner.

Falemei attended Ma’ema’e Elementary School and in the seventh grade, entered into Kamehameha Schools, graduating in 1990. She is currently the Cultural Director of Hālau Lōkahi Public Charter School and also serves as the Vice-Chairman on the O’ahu Island Burial Council.

William Papaiku Haole, Jr.

William “Bill” Papaiku Haole, Jr. was born at his family’s home in Kaka’ako on April 18, 1932. He shared his recollections of growing up there with his family, living for the first six years of his life in a house on Waimanu Street, near its intersection with Ward Avenue. While Haole’s mother, Julia Kapihioho, was originally from Kalapana on the island of Hawai’i, and Bill’s father, Charles Haole, from Kaua’i, Bill recalled that both his grandmother and grandfather resided in Kaka’ako.



Figure 27. Hinaleimoana Halemei.

Moving to Kalihi around 1938, Haole attended Pohukaina School [formerly on Keawe and Halekauwila Streets], Kalihi Waena School, Kalākaua Middle School, and graduated from Farrington High School. Haole began his work as a stevedore in 1954 and retired in 2001 and currently lives in Waimānalo.

May Kalehua Kamai

May Kalehua Kamai (Kekauoha) (Figure 28), most commonly known as “Aunty May,” was born on Magoon Block (Queen and Halekauwila Streets) on October 27, 1931. A native speaker of *‘ōlelo Hawai‘i*, Kamai learned much about Hawaiian culture, language and *mana‘o* from her Tūtū Pilahi.

The fifth of ten children, Kamai was also raised by her Tūtū Pilahi Paki, in Waimānalo. Kamai shared stories of growing up in Kaka‘ako; from selling *lei* at Aloha Tower from the age of five into her early 20s, to listening to music from legendary musicians such as Aunty Genoa Keawe and Lena Machado. Utilizing skills acquired by her parents, Kamai is a celebrated singer and musician who has traveled and performed internationally, sharing her love and aloha for Hawaiian music with people around the world. Kamai resides in Wai‘anae and continues to perform and record her beautiful music.



Figure 28. May Kalehua Kamai.

Manuel Wayne Makahiapo DeCosta Kuloloio

Manuel “Manny” Wayne Makahiapo DeCosta Kuloloio was born in Wailuku, Maui on October 22, 1969. Raised in Kihei, Kuloloio’s *‘ohana* is closely tied to the lands of Makena, Pa‘uwela, Haiku and Kaho‘olwe. Tracing their ancestry to Kekauonohi (granddaughter of Kamehameha I), Moewale and Daniel Papa I‘i, Kuloloio also connects his lineage to the sea of Kuloloia, a culturally significant bay which was home to many *ali‘i* and was once located at the present day Honolulu Harbor.

Kuloloio attended the “old” Kihei School and graduated the valedictorian of his Baldwin High School in 1987. Earning his Associate of Arts degree at Maui Community College, Kuloloio also attended the University of Mānoa for two years. Much of Kuloloio’s *‘ike* was passed down from his *‘ohana*, *kūpuna* and from knowledgeable close friends such as John and Marion Kelly. And it is also these friends and family who have taught and inspired Kuloloio to further pursue his research interests in subjects pertaining to his *‘ohana*, enabling him to make connections between oral histories passed down to him and information held within the archives.

Douglas James Lapilio

Douglas James Lapilio (Figure 29) was born on Kawaiaha‘o Street, in Kaka‘ako on November 25, 1929. The eldest of three sons, Lapilio was raised primarily by his Hawaiian grandfather, William Bonaface Lapilio who taught him how to fish and catch *tako*, and kept him out of trouble. With his

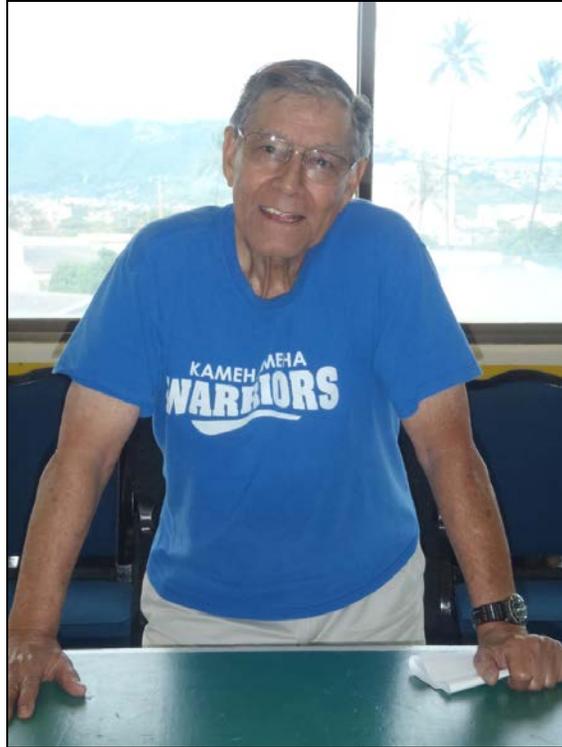


Figure 29. Douglas James Lapilio.

grandfather's house located in Kālia, near the present location of Ala Moana Shopping Center, Lapilio shared many stories of growing up and surviving in Kaka'ako, and what it was like during World War II . Of Portuguese and Hawaiian ancestry, Lapilio also shared many insights into the cultural dynamics of the time.

Lapilio attended Pohukaina School, both Washington and Central Intermediate Schools, and graduated from McKinley High School. He later served in the army for a decade, and returned in 1957 to a completely changed Kaka'ako. Lapilio then worked as a stevedore in Honolulu Harbor. He currently lives in Honolulu.

George Kaoni Panui, Jr.

George Panui, Jr. (Figure 30) was born on June 25, 1935. Of Hawaiian, Chinese, and Irish descent, Panui was raised in Kaka'ako. Panui and his 'ohana first lived at their home on South and Kawaiaha'o Street and later moved to Mission Lane and Queen Street where the Word of Life Church is presently located.

His father, George Panui, Sr., was from Nāwiliwili, Kaua'i, and his mother, Helen Ahlan (maiden name Akeo), hailed from Honolulu. With a large extended family, George Panui, Jr. was close with his grandfather, Joseph Akeo, who taught him how to fish and collect *limu*, and bought him a fishing boat.



Figure 30. George Panui, Jr.

Panui attended Pohukaina School, Central Intermediate, and McKinley High School and graduated in 1953. Following in the footsteps of his father, Panui also earned his way up to become a tugboat captain for Young Brothers. His military service includes Active Duty with the 25th Division, stationed at Schofield and Pohakuloa, and his ninth and final year with the Army Reserves.

Topical Breakouts

A wealth of information was obtained through the oral interviews. This is organized in the following sections by topic. Topical breakouts include personal connections to Kaka‘ako, pre-Contact Kaka‘ako, post-Contact Kaka‘ako, and Kaka‘ako today. Each section is further divided by more detailed topics to include subjects such as traditional subsistence activities and cultural diversity in Kaka‘ako.

Personal Connections to Kaka‘ako

Our family also lived in Kaka‘ako. My great-grandmother Olivia Kaleialohakalāhui Townsend was born there, um, my grandmother when I was growing up, taught me a lot about the places where our family was buried. And one of those places was in Kaka‘ako area above—near to where the family used to live, as well as at Kawaiaha‘o Cemetery. [Halealoha Ayau]

And I know a little bit about Kaka‘ako because my grandmother was a recreation specialist for the city and she had the park— [Van Horn Diamond]

Yeah, all that area of Waimanu Street and down below Ala Moana Boulevard, that was still considered Kaka‘ako. Pi‘ikoi Street—my grandmother was very familiar with all of these places. [Hinaleimoana Falemei]

I used to live at Kawaiaha‘o and Waimalu—I used to live Waimalu, Waimalu, Waimanu—close to Ward and Waimanu, right there—until today, there’s that bail bond building, still there and I used to live right behind of that. [William Papaiku Haole, Jr.]

Actually, I think they were from Kaka‘ako, yeah. Then we moved to Kalihi, just then the war break out when we moved to Kalihi...yeah. I think—actually, my mom was born...Kalapana—she was born where the black sand and my dad was born in Honolulu [see following quote]—I guess Kaka‘ako and they lived in Kaka‘ako after. [William Papaiku Haole, Jr.]

Actually, originally, I think he [my dad] comes from Kaua‘i—then he moved to Kaka‘ako. You see, we also get family Maui—the Haole family out there. Edward—well, Edward just passed away. And the brother, David, he passed away—John—all the brothers passed away, only their kids living. [William Papaiku Haole, Jr.]

The last name is supposed to be Kuloloia, K-u-l-o-l-o-i-a, but my grandfather, Wally Kuloloia, when he signed his name at the HC&S Mill on Maui, at A&B, the subsidiary, he signed his name in cursive and didn’t bring the loop down for the “a.” So imagine that—so, we’re the only Kuloloio’s in Hawai‘i and they tease us the ‘*ōkoles* and the “a’s” for the *ali‘is* but, it’s supposed to be Kuloloia... [Manny Kuloloio]

So like, how people ask me—what came first, the name or the place...I let you decide...It’s like Kukaniloko, eh—people tell, “What’s the significance?” But if you look in the genealogy, there’s a person named that, too. Does that person derive one’s name from one place name or a person gives a place their name—we don’t know. But that’s what we, we, how we feel. For us, Kuloloia is an ancestral name—an old name that came in with the fish—people of the sea. People talk about the *Ku*—the ceremony, the *lolo*, the ceremony—that’s how we interpret it... [Manny Kuloloio]

I was born in Kaka‘ako, right on Kawaiaha‘o Street... I was born on Kawaiaha‘o and Ward Street, one of those corner lots—on the corner. Right now, sitting on the corner lot is Aloha Tofu and also a Japanese/Korean restaurant...I still remember the address, 821 Kawaiaha‘o Street. [Douglas Lapilio]

I was raised in Kaka‘ako, born and raised in Kaka‘ako—South Street, South and Kawaiaha‘o Street and later on moved to Mission Lane and Queen Street where Word of Life is located at present. [George Panui, Jr.]

The Past: Pre-Contact Kaka‘ako

Kaka‘ako was a widely used area in pre-Contact Hawai‘i. Consultants touched upon the subjects of traditional sites, *mo‘olelo*, *oli*, and *mele*, as well as traditional subsistence, such as fishponds, gathering practices, agriculture, *pa‘akai*, and fishing.

Traditional Sites

No [I don’t know of any traditional sites in the area], because my thing was, I was the fat, roly-poly kid, you got to remember. I was born 1939 and we going there during World War II...So, we would be in and out. [Van Horn Diamond]

No, I can’t think of anything [traditional or historic sites]. [Douglas Lapilio]

The only one [traditional site] I know is Kawaiaha‘o... [George Panui, Jr.]

Mo‘olelo, Oli, Mele Associated with Kaka‘ako

No, I don’t recollect any of that. [Van Horn Diamond]

No [I don’t know any songs about Kaka‘ako], they all sang naughty songs. [May Kamai]

They used to sing the same old Hawaiian songs. [George Panui, Jr.]

And the Hawaiians too, at Kālia, they used to get together when they had birthdays and marriages, like that, but as far as...chants or anything like that, I don't recall. [Douglas Lapilio]

Never had too much Hawaiian stories about the place. [George Panui, Jr.]

...where they're trying to build, I don't think had too much legend....The only one was by Kawaiaha'o Church, by the graveyard. I don't know if you remember, but King Street, along Kawaiaha'o to Mission Lane, that area—I don't know my dad used to tell me on full moon, used to be one white horse with a horseless man. ----- That's why nobody used to walk over there around that time. 'Cause right next to that is all graveyard on that street, and was more *haole* kind [graves]. [George Panui, Jr.]

Well, they used to talk about that big, empty lot over there, you know, in front of the housing and, oh, god, boy they used to be spooky. They said, "Watch out for the fireballs." I said, "What? What fireballs?" "Shhhhhhuuuu." Hah, lo and behold and one day we came from mass and my mother wanted to see me, so my grandfather said, "We see you later." And he took the two boys with him—my two brothers. And, oh, boy, and I'm the only one, and it was so dark—and then I see this fireball! My hair stood up. You talk about—what the guys name—was Johnson, one of the best runners in the world once upon a time—I think I would've beat him 'cause I was running, it was so spooky, you know, oh god, was spooky. [Douglas Lapilio]

...he [my father] used to tell me not to walk around at night. But they had something for me, it was, when I grew up in Kaka'ako, when my mom used to tell me I used to just wake up and cry, and it used to be like that every night. But, my mother, she went to see a Hawaiian—they used to call them a *kahuna pule*. So he used to tell my mom that somebody was jealous of me and like take me away from her—and keep me for them. So, my mom told him what can she do to prevent that. So he told my mom to keep him with clothes on all the time. [George Panui, Jr.]

I can't say that I have any *'ike* directly related to the Project area. Looking at the map, I know where the location is, I just, I cannot say I have any knowledge that is directly pertinent to that Project area. But I do have a lot of knowledge and experience in the surrounding area of Kaka'ako— [Halealoha Ayau]

To my knowledge, I don't have anything from my grandmother in terms of *'olelo no'eau* or *mele*. There's only—no that was even after her time. No, not immediately, but it was mostly stories of her growing up and her life here. [Hinaleimoana Faleime'i]

No...[I've never heard of any myths or legends associated with Kaka'ako] [William Papaiku Haole, Jr.]

So, Thrum's Annual—he writes about Kuloloia, the *kai* of Kuloloia, he mentions it as *mo'olelo*, as proverbs, *malihini au i ke kai o Kuloloia*—I'm not *ma'a* of—accustomed to the harbor of Kuloloia. That's one ancestral name, Kuloloia. Papa I'i talks about the beach of Kuloloia, from Nu'uaniu Stream to Kaka'ako, and I think I wrote to you, Lorrin Andrews submits a request to Keoni Ana to buy the reef of Kuloloia from the government—the reef part, yeah, to build the harbor, the harbor, the waterfront—that was the big thing at the time. People hear of the Esplande, the water lots and if you go to Henry P.K. Kekahuna that's cited by Kamehameha Schools and in the Bishop Museum in their new Hawaiian Hall—Henry Enoke Palenapa Kekahuna, he's family—cited by Kamehameha Schools and all of their studies—he wrote, you know, *Hawaiian Place Names of O'ahu*—prior to Puku'i and he talks about Kuloloia as a stream that ran from the Federal Building area from the pond of Kuloloia, out to the sea of Kuloloia. [Manny Kuloloio]

Kekahuna talks about the 'Ewa border of Kaka'ako being the Kuloloia Stream...[Manny Kuloloio]

So Bernice Pauahi quotes, yeah, *E ea wale no ke kai o Kuloloia*, sovereign area of Kuloloia. In fact, I don't know what I sent you, but it's an invocation of Kalākaua in his interregnum with Lunalilo, yeah, in that contentious vote...talks about how, you know, from the Waters of Keomo struck the first blow on Big Island to the *hui lokahi ana o na Mokupuni i ke kai o Ku-loloia*—everybody coming together building the government at the *kai* of Kuloloia—it's pretty heavy stuff. So like, how people ask me—what came first, the name or the place...I let you decide. [Manny Kuloloio]

Plenty chants...at the Bishop Museum, in *He Mele Ali'i*, I think it's a name chant for Pauahi. I think her secret name was Kaiona, I think. But it's a beautiful—it's a love-making chant—it's a beautiful one, in the archives—it's in the chant of Kalaiquahulu talking about the Battle of Nu'uaniu that's in the archives in *He Mele Ali'i*, or Kekahuna Collection, it's in a binder. Talks about Kamehameha leaving Moloka'i, yeah, coming and ending, yeah, and all his steps. Talks about the chant of Ku'ula it's mentioned, Kuloloia is talked about. Yeah, Ku'ula, the fish god leaving Hana, yeah, traveling all along that coast of Maui. The east coast going to Honua'ula, goes across the ocean to Hakio'awa, Kaho'olawe. It goes to Lana'i, Kaunolu, Punakou, Molokai, it comes across to Makapu'u, Kālia, Kapapoko—yeah, he naming all these places, he talks about Kaka'ako to Māmala, the Sea of Kuloloia, you know, these are all chants before time... [Manny Kuloloio]

If you read that newspapers, talks about the *awa* of Kuloloia—*awa* is like a bay, yeah, the *awa*. Office of Hawaiian Affairs talks about the *awa* of Pu'uloa Pearl Harbor, but it talks about the *awa* of Kuloloia, how the ship Mohongo—it's a famous ship—M-o-h-o-n-g-o goes into the harbor. Kawaiaha'o has broadsides talking about the famous markets of Kuloloia, yeah, you know selling, yeah, selling wares like salmon, salt salmon...Forget that name they used—like a big business—it was a *hui*—I think it was Pakele, Hui Pakele—or the business man's *hui* and they had it out at Honolulu Harbor—Hui Pakele—something, Merchants—Hui Kalepa Ho'okuonoono Hawai'i, *o ka hana a keia hui, o ia ke kuai ana i na i'a maka, i'a malo'o, bipi, samano, a me na waiwai like e aie a pua a ka pu'u e ono ai, a ma ka makeke ma Kuloloia a lawelaweia ai na hana a pau*. [Manny Kuloloio]

Traditional Subsistence Activities

A diverse set of traditional subsistence practices were touched upon. These included caring for fishponds, gathering *limu* and other ocean resources, cultivating the land, harvesting *pa'akai*, and fishing.

Gathering Practices

In terms of the Project area again, no [besides burials, not aware of any other traditional gathering practices, or cultural practices at the Project area and within the vicinity of Kaka'ako], the only thing I was told about, you know the area, in terms of our family that was there... [Halealoha Ayau]

...but as it relates to the Kaka'ako area, my grandmother's family was particularly fond of picking *limu*—all kinds of *limu*, I'm not quite sure what kinds of *limu* would have been able to be obtained from the Kaka'ako area, if at all, but, I do know that, for the amount of development that would have been, would have been in place between 1920 and 1940, it certainly would have enabled many Hawaiians who were living in that area—the reason why they lived there was because they could thrive and feed their families, so I'm sure that that was part of the reason why, when, that concentration of Hawaiians were in Kaka'ako—because fishing and *limu* gathering were still prevalent, they would always go gather *limu* with their mother, Maria Kealoha... [Hinaleimoana Falemei]

Collecting *limu* was *wahine* job. [Hinaleimoana Falemei]

So, you know, my particular family were gatherer of *limu*, yeah. [Hinaleimoana Falemei]

And that's why, because, the family was based out of the School Street area, and then, one of my grandmother's brothers, Joseph Kealoha moved to Kapālama Avenue because he was one of the older brothers, and his house was there. But, the brothers attended Kamehameha School and their mother would always bring them *limu*—'cause she always took, you know, the girls and they'd go pick *limu*. And she brought it up to the boys at Kamehameha, and she brought *poi*, she brought *limu*—and that's why everyone called them the "seaweed Kealoha." [Hinaleimoana Falemei]

...*limu 'ele 'ele*, used to be the famous thing. They come down from the brackish water into the seawater...yeah. You know where...Pier 2 is today—you know that—next to the immigration? That was a park before, that was a park, and then they started to unload lumber, lumber ships used to come there and way down the end used to get the Coast Guard area—that's where the *limu 'ele 'ele*—that's where my grandmother guys used to sit down over there and clean everything. You know what is the *limu 'ele 'ele*—the green one, the hairy one, yeah, yeah. [William Papaiku Haole, Jr.]

They were really lucky if they get *'opihi* and *hā 'uke 'uke*. [Hinaleimoana Falemei]

So, for my Tūtū Pilahi, it's *lepo*, the *limu* is dirty. And she look at that and she shakes her head 'cause she no like them get sick. So, you had to go where there was no function of motor oil. Even the Ala Wai, you couldn't cook it, we used to [before it became a harbor]. [May Kamai]

I think mostly was *lipoa* and *waiwaiole*.... We would mix it up with the fish.... Mostly *manini*, *mamo*, then...the red fish *menpachi*, *weke*, all the most popular kine fish. [George Panui, Jr.]

Subsistence Agriculture

At the time, there was no Ala Moana [Shopping Center], so that was only rice, but this was also land that was cultivated, it was, you know adjacent to one another, high concentration of Hawaiians, rice fields, and you know, *lo'i*, essentially *lo'i*, whatever you grow in the *lo'i*—rice, *kalo*—and fishing. [Hinaleimoana Falemei]

Anyways, and they went all the time [to Kaka'ako area], it was almost a daily thing. And because you had a different style of living back then, nowadays, we have the opportunity to go to the store and we stock up, but in those days, you could still do subsistence living where, on a daily basis people would go and do this and do that...of course, you know, they did receive their *poi* and however long they could stretch their *poi* and in those days, they stretch their *poi* by mixing it with flour or, if they didn't have *poi*, they'd use *'ulu*... [Hinaleimoana Falemei]

They grow 'em [*kalo*] themselves, they grow 'em themselves—like in Kaka'ako, we used to have small little patches, the kine dry land kine now. Yeah, they make they own and they come down they bring maybe two, three, or four, you know, the big like that, they start pounding and make their own *poi*. [William Papaiku Haole, Jr.]

No, was mostly that [*kalo* that they grew] and, oh, the other thing was like ti leaves because you got to make *laulau*.... And the other one was sweet potato, my grandfather used to grow. Because before, every time you go *lu'au* they get sweet potatoes on the table, 'eh. [William Papaiku Haole, Jr.]

People in Kaka'ako] had, pigs, chickens— [William Papaiku Haole, Jr.]

And then they used to do a lot of pounding the *poi* themselves. They used to buy the taro—my grandfather used to raise a little bit of taro, and he showed me how to pound

the taro. He had the board, he had the stone, the taro pounder. He used to buy the bag—about twenty-five cents for about twenty pounds of taro. And, oh, I used to hate that though [*imitates pounding poi*]. I used to hate that. But that was the old days, that's why I learned that, "Some day you're going to use it." Thank god I didn't have to—buy the *poi* ready made. [Douglas Lapilio]

Pa'akai

She talked about *pa'akai*, but I didn't know where she got the *pa'akai* from. I'm assuming somewhere in the area would've been salt farms, but I don't know where they were. But, my grandmother was always the right-hand labor person for the family. [Hinaleimoana Falemei]

Fishing

I didn't hear my grandmother mention too much about fish 'cause they would get fish from somebody else. [Hinaleimoana Falemei]

...when I was a teenager, you would still see people fishing—not so much gathering *limu* and I don't know if I would want to gather *limu* even if I did want it from any of these areas, from this entire track that my grandmother would go to, I don't know if I would want to gather after I see what I see. I would see people fishing—you still see people fishing till today in the Kewalo and Kaka'ako area, but they haven't stopped—simple pole fishing. [Hinaleimoana Falemei]

...the only thing that I remember was where you had Fisherman's Wharf, all the guys were fishing, didn't have the tour boats until late, late, late. Most of the people there were fishermen and would take their boats out. [Van Horn Diamond]

Ala Moana Park, where the beach is today, that's where my grandfather guys used to have all canoes over there, and that was all coral—it didn't have sand like how they have it today. And then they grab their canoe and go fishing, whatever. [William Papaiku Haole, Jr.]

The canoes was something like [refers to a modern one-man canoe in garage] this but shorter, you know.... one person [canoes]. Then they get the other one for two [people]. [William Papaiku Haole, Jr.]

Weekend, weekends he usually go [fishing]. It was like, they just catch so much and that's it—they no try catch the whole ocean and take 'em home—just enough for eat, and that's it. [William Papaiku Haole, Jr.]

Oh, yeah, they make they own [throw nets], they make they own. Don't ask me how, but I never did make [*laughs*]. I never had time for sit down and make [*laughs*]. [William Papaiku Haole, Jr.]

...[They were catching] *manini*, *palanis*, *uhu*, you know, the regular common fishes... [William Papaiku Haole, Jr.]

I can only speak of the past—that which we've been told in our family about that whole area. Some people say the Waikīkī district extends into Honolulu. Some people say that the Sea of Kuloloia goes to Waikīkī, I don't know. I'm not going impose that on somebody...but to me it was vibrant from the sea, yeah, you come from the sea, that's where you get your gathering. [Manny Kuloloio]

And, we used to love to go fishing. My grandfather taught us how to spot the *tako*, squid. Yeah, he was good at that, he had the eye, you got to get the eye for that....Well, you know, let's say for instance, this is the reef like. And you find a spot where there's sand, like...the squid like to hang around the sand because the crabs usually hang—and you

know, the smaller type of crabs, they come around and go into these little...coral rocks and what not. And the squid will go, “*Ooopah!*” That’s where you would call those sand spots, you know, in the area that had a lot of reef and what not. And as soon as you see something like rocks that would be—if they’re turned over and it looks bright-like and different from, you know, having the, what-you-call, *limu* or not on it, you know a squid’s around someplace. So you go to that area and you keep looking around and then you—all of a sudden, you see something winking at you. “Oh, there it is, *whoomp!*” [Douglas Lapilio]

[Before the war] we still could go on the reef, and it never had the sand like the beaches, like it used to be all coral and what not. You got to watch where you walking, boy, or you got a lot of cuts. You know *tabis* and the kind, shoes and what not, we never had that—we were all barefoot. But, anyways, they used to have these torches and what not and use the—we go torching—we go fishing and what not. We shoot the harpoon. We used to catch quite a bit and take it to the old folks, like that, especially the dump, ‘*upāpalu*, it’s a kind of red fish with big eyes. That used to be the easiest to catch—that was my specialty. The other guys would go for *kūmūs* and the other kind fish that would come out...[Douglas Lapilio]

...mostly near Honolulu Harbor. He [grandfather] fished from all the way up to Ala Moana Boulevard.... My grandfather used to use net, and we used to use pole, too. [George Panui, Jr.]

He [my grandfather] taught me how to fish, then he bought me one fishing boat. [George Panui, Jr.]

The Past: Post-Contact Kaka‘ako

Kaka‘ako in the post-Contact period was a bustling and vibrant growing metropolis. Consultants touched upon subjects such as *ali‘i* and fishponds in the area, epidemics and funerary practices. They also shared recollections of what life was like in the Kaka‘ako of their youth.

Ali‘i, Kahu, and their Fishponds

So, Kamehameha I had his *hale* there, yeah, on the shore of Kuloloia—the fort, *heiau* of Pākākā, the Wharf of James Robinson. Kamehameha writing to the Pope, King of France of how they *wāwahi ia ka papu makai o Kuloloia*—smashing—*wāwahi* is a strong word, to smash, smash the fort and to *hana inu na waiwai o na ali‘i*—almost like squander the wealth, yeah. [Manny Kuloloio]

Epidemics

And so, you have, I mean Kaka‘ako, historically, this was post-Overthrow during a time when a lot of people were landless, they were hungry, they all started moving closer towards Honolulu, so you had a lot of Hawaiian families concentrated in this area which is kind of like—Kaka‘ako was kind of like the outskirts of town, of Honolulu. [Halealoha Ayau]

They had a lot of people living there, a lot of Hawaiians living closely to each other, and so, you know, the real primary concern was what happened when people started dying—especially when they started dying as a result of all of these diseases in 1850s with smallpox epidemic. Right down the street you have Honuakaha Housing Project where the brewery is, the Honolulu Brewery is located, just *makai*, mainly *makai* of the Kawaiāha‘o Cemetery, and then you have a concentration of 250 individuals believed to have been victims of the smallpox epidemic, you have the Walmart, you know on Ke‘eumoku, um, different projects that had these concentrations of people, so you had a lot of people dying very quickly in a short period of time and a lot of these makeshift

cemeteries were created to address that, to help, clean-up, some place to put them. [Halealoha Ayau]

And so, you know, you're finding human fragments, disarticulated fragments in the fill. Just because it's fill, doesn't mean there's no *'iwi* there, what it means is there's no intact burials there, but there is a likelihood of finding disarticulated remains and so you had just this concentration of people and you had this very intense time in Hawaiian history when a lot of people were dying from disease and it created a very, you know, serious health problems and so there was a time in the Kingdom—one of the things that they had to do was, uh, dig down deep enough and... had people buried in line and buried deeply enough because dogs were—you have written accounts of dogs going through areas just digging people up trying to get at it 'cause they were hungry—trying to get at, you know, the decaying bodies. And so you had, you know, a health concern, which of course is of concern for more health problems if cholera or if something, some other serious diseases broke out as a result of this. The point being though, that this area, Kaka'ako, you just had numerous, makeshift cemeteries, no real burial sites and the majority of the people who died as a result of disease, of these diseases were Hawaiians. [Halealoha Ayau]

In Kaka'ako, they moved them [leprosy/Hansen's Disease patients] all the way to Kalihi Street, all the way down, and they mixed TB, so the combination. So, all them—all my cousins that lost their parents to this type of sickness—... [May Kamai]

Burials and Funerary Practices in Kaka'ako

And so, you know, I would've been shocked if this Project area had one or two individual burials, I'm not shocked what-so-ever that there's a concentration of over twenty or thirty people.... Because the history of this area would indicate that they had to have gone somewhere. [Halealoha Ayau]

And given the fact that the shoreline was much closer to—than what it was, you know, where it is now, much closer to where the Project area is, you know that so you have the name right *makai* of Kawaiaha'o, the name Honuakaha, that's telling you that there's a boundary between the land and the ocean and that the shoreline is nearby and so, you know, and even though, they did fill, you know, *makai* of that, you still finding, often times when they fill that in, they took sand or *lepo* from these areas, but in doing that, they were digging up people. [Halealoha Ayau]

At the time, at least at the time, the time was contemporaneous to the burial sites that were involved with that project [Honuakaha] and so, the one thing that we were learning is that, I mean, that I learned from that was a lot of families were afraid to bury, you know, to follow the Hawaiian practice of burying their *'ohana* members in their yard, they were afraid because they weren't sure that they would be able to, um, either control that area, or be able to protect it in the long run. And so one thing they were doing was sneaking into Kawaiaha'o Cemetery at night and burying people, just burying family members, just indiscriminately, without telling the Church because they saw Kawaiaha'o as a *pu'uhonua*, a place where they could go for safety.... And so the ones that didn't, or couldn't, you know, they ended up at whatever location, whether it was suitable at the time. [Halealoha Ayau]

So, knowing that there were all of these Hawaiians there, it would've definitely been appropriate for them to locate, you know, their deceased family members—if not on their own property—I didn't remember hearing individual land parcels from my grandmother... [Hinaleimoana Falemei]

No [grandmother never mentioned burials], but this is what we can deduce from customary Hawaiian practice, we know that where there are areas of, you know, high concentrations of Hawaiians living, usually one of two things: not necessarily—well, yeah, *maka'āinana*, you know, the common folk, your burial was either at your house, or

nearby. But then of course, there's always the option that you could be buried by the church, but, pre-Christian times, you may not necessarily gravitate to the church property. [Hinaleimoana Falemei]

1920 to 1940, if that Hawaiian burial was there, or you know, established there, it was there at the turn of the century—it doesn't just appear there, at the turn of the century. During whaling, Honolulu, you know, where did these people go live, they had to live someplace. So this had obviously been a Hawaiian town for a while. [Hinaleimoana Falemei]

So there's, you know, in Kaka'ako area, you going find plenty burials, all over, all over, you going find. And so, every time they, "Oh, why they digging," that's, that's how it was before, 'cause people couldn't afford, you know and then they couldn't afford going... [William Papaiku Haole, Jr.]

You know, nobody was allowed to have funerals, because it was too expensive. It was always at the houses at these people. Nobody went to—it was too expensive, the --- was expensive, Ordenstein was expensive. They couldn't afford any place else. [May Kamai]

Kawaiaha'o Church, ok they talking about Kawaiaha'o Church about the burials and all that—that place is all burial grounds. [William Papaiku Haole, Jr.]

It's all—even you go on Queen Street side—that's all—when they did up that place that's where they buried their graves at that apartment house, you know, our days, I mean coffins and stuff, but that was all burials, before, burial grounds, you know... I'm not surprised every time when they dig in Kaka'ako they going find one body... But it's a shame, you know, in the old days, people cannot mark [the graves] 'cause they no more money to put one, you know, like one headstone or something like that, you know. [William Papaiku Haole, Jr.]

...you know, at home, we used to get funerals like that. And then we used to go to the funerals—I was young boy going to the—and like I said, they couldn't afford, but everything is in the house and they just take 'em out, take 'em behind and bury.... Bury in the yard.... And that's how they take care the grave.... So, but they—no more headstones... [William Papaiku Haole, Jr.]

So, like today, like I said—I was telling you, every time you're going dig certain part of Kaka'ako, you going find something, yeah. It's a shame but you cannot help—no more money, how can, you know. [William Papaiku Haole, Jr.]

The people—well, you know, some people, when they bury in the yard, they say, "Well, you gonna stay here forever—we gonna stay here forever and ever." No, no, no. [William Papaiku Haole, Jr.]

The ones they bury in the yard, mostly their own [property], own—the renters, no. [William Papaiku Haole, Jr.]

Like I said, after the epidemic, they're the whole area, all the way to the [Ala Moana] shopping center. Excuse me? They don't get it, yeah? This whole island is full of 'iwi. [May Kamai]

Because they couldn't bury across, that's waterfront [*makai* of present Restaurant Row], they had to come across the street to bury them. He said, "You kidding me." I go, "No, my parents told me there was a small pox epidemic on that whole area by the waterfront, and they all died, and they had to be brought across the street—all the way down to Ala Moana Shopping Center. He go, "What!" All the way down there. That's why they couldn't make Ala Moana Park any bigger. [May Kamai]

And that's how I got involved 'cause my contention was, what we see today is all fill—but people lived there along that shoreline. That's what I determined at Ward—I told

him, “You stay on the shore line, you close, you going find burials.” And Cultural Surveys said, “No, no, no.” But the A&B burials are right across—stones throw from Ward, yeah, where we find—I think was sixty-seven plus [burials], so, that’s why I was concerned, yeah, I wanted to know the truth—what was there. Our *ali’i* are buried in coffin, too. I don’t like the contention that coffins mean necessarily they’re modern, you know what I mean? They are, but, as if discounting them from protection... [Manny Kuloloio]

I don’t recall—burying people in their own yards, but, you know where Ward Center is at, where they stopped that, what you call, the fancy one that they’ve got there, around that area, I was told that people used bury some of their *‘ohana* over there, that’s what I heard. But, as far as people burying people in their yards and what not, I don’t recall that. [Douglas Lapilio]

Those people are from all different kine religion, some was Catholic, some was Mormon... Yeah, we used to [go to funeral services at peoples houses]—mostly Hawaiians bring the body home.... The body—they bring them in the house—they usually tell me they going come back. I remember my grandfather used to tell me, “You got to worry more about the alive than the dead.” And I still remember that. And that people protesting, I said, “Why they protesting?” They got to think about the alive one, not the dead one. [George Panui, Jr.]

Historic Recollections of Kaka‘ako

Consultants shared beautiful recollections of Kaka‘ako, including the project area, the “swamp,” and Squattersville. They also spoke of transportation, working, land ownership, life in the neighborhood, community events, music, hula, shoreline change, World War II, cultural diversity, and leaving Kaka‘ako.

The Subject Property and Vicinity

I keep on thinking that there was nothing there.... You know, I don’t recollect any people living there. [Van Horn Diamond]

So, who lived in that area [on the Ala Moana side], I don’t know. [May Kamai]

But I do not know that area [of the subject property]. [May Kamai]

We used to call this area, from here, Ala Moana [not Kaka‘ako].... I don’t know how Kaka‘ako extended so far, because I knew only from Ala Moana Boulevard to Bishop Street, or Alakea Street, or Mission Street all the way up there. All I remember those areas was Ala Moana, that’s why they named the shopping center— [George Panui, Jr.]

It was mostly empty, coral, and bushes. [George Panui, Jr.]

The “Swamp” and its Trails

And as they filled in—they filled in that swamp area. The first thing that came there was Lewers & Cooke lumber yard... [William Papaiku Haole, Jr.]

They used to get trails... Yeah, we used to cross going through the trails and go down to Ala Moana Park—Ala Moana Park, it wasn’t like how it is today... There was bushes area, swamp area—you know where the bridge go, over the small—that used to be all swamp area. [William Papaiku Haole, Jr.]

...we used to play all around this area [in vicinity of Subject Property]—but not like today, yeah. Used to be all bushes—like *kiawe* bush and *hau* bush, you know—all that kind of stuff ... and the roads wasn’t like this like today, it was just like dirt roads, you know, certain areas. [William Papaiku Haole, Jr.]

Yeah, the restaurant on the top, ok, from there across the street [*mauka* of Ala Moana Center]—all over there used to be duck ponds and taro patches and stuff like that. So, that's where we used to eat Sundays [*laughs*]... Yeah—that was all pond area—like mullet ponds and mostly was taro patches and duck ponds. Well, they keep their ducks in there, too. [William Papaiku Haole, Jr.]

Yeah, right. That was all swamp area, that. Where Bowls are [entrance to Ala Wai Harbor surfbreak]—that was all swamp area—that's where the parts we—I was telling you we go through the swamp and then go across to—yeah. [William Papaiku Haole, Jr.]

There weren't any Pi'ikoi Street at that time, yeah. Waimalu Street came up to about, maybe about here—you know where the Gas Company is? You know the Gas Company—it's also Waimalu, right? [Douglas Lapilio]

Yeah. And anyway, you run up to the Gas Company and you go a little further on, that was it, there was all forest and marsh land after that—right around here—this area right around here [*points to area east of Pi'ikoi Street, where Sears is located*].... Yeah, there was—like I said—you know, there was a lot of pine trees and a lot of brushes and what not, and we used to spooky—no streets and what not. [Douglas Lapilio]

[The present location of Ala Moana Center] that used to be marshland, mostly marshland. And then it got filled then by E.E. Black, I think it was—the firm that did that, I think it was. If I recollect...and was it Young...I believe it was E.E. Black. Anyways...just before you get to the marsh part of that Ala Moana Hawaiian camp, you had a community over there—a Hawaiian community and the majority—I would say 90% of the people that were living there were Hawaiians—pure Hawaiians. They had one Samoan family there and he—till today, I don't remember what kind of job he had, but he had a car. [Douglas Lapilio]

Well, I wouldn't call them ponds, I would call them marsh lands because they had no water, but a lot of the kind mud hens and ducks and wild birds inside there. Yeah, there used to be quite a ---inside there. How we used to catch some of them—and then my grandfather said, “Don't do that, it's too cruel.” We get the bamboo and we used to get a hook, and put some bread and then the wine—was the swipe, you know the swipe, put it in there and the ducks used to like that. And we used to hide in the bushes and put out the bait like that, with the hook and the ducks used to come over and grab it. Yeah, but my grandfather said don't do that, it's no good. He said, “How would you like somebody hook you in the mouth?” “Yeah, but Tūtū, we needed the food.” “God will take care.” [Douglas Lapilio]

Waimanu [Street] was more like a narrow road, with puddles here and there—kind of undeveloped place. [George Panui, Jr.]

Holoholo: Transportation and Getting Around

Well, there was bus. You know, off of—what's that street again? South Street? Ward Avenue, off of Ward Avenue and South Street, you know where there's a Shell Service Station and a bank on the town side of Ward Avenue, right after Kapi'olani Boulevard and Jack in the Box, you turn right there at the Shell Station, you go just a little bit and there's, I think the building's still there, I think part of it is closed, but that's where the bus turned around. That was the bus for Kaka'ako. It ran through town and I forget where it went, but, it ran through town, but, one of the main stops—the turn-around was right there. And it ran South Street. [Van Horn Diamond]

...in those days, obviously, transportation was much more different and she would always tell me how they would catch the trolley, or the streetcar and they would all hang on to the streetcar, even if they didn't have money in those days. They would catch a ride,

often getting off in either Kaka‘ako or in Waikīkī. And, if not, they would walk. [Hinaleimoana Falemei]

...[riding the streetcar] was fun, that was fun....The reason why was because we didn't have money most of the time, so, you know, on the side of the streetcars, they had a running board and people used to hang on to that. And they used to have one conductor in the front, and one in the back. So, we were kids, we would wait by Straub Clinic, wait over there. Here it comes, *ding ding ding ding ding ding*. “Now!” On the side, hanging on—the guy, “Get off! Get off!” “Yeah! Yeah!” So we go a couple of blocks and they would stop on the street, it was the trolley and he would stop and we'd be gone by the time they—scatter. We waiting, they go back, run back again! That was funny, even going to football games. [Douglas Lapilio]

We would have to—the trolley station, they used to have the car-bon[?]-they used to call it the car-bon[?]. It used to be on South and Queen and Halekauwila and I forgot the other street. Was that Coral Street? I think it's called Coral Street. Anyways, they use to have, what do you call, lot over there where they used to park some of their trolleys over there. And one in Kalihi, yeah. And it used to go all the way up to Kalihi, you know where Fern School is at? Fort Shafter, there's a school over there, on School Street, well, the turn-around used to be over there. The trolleys used to run all the way from there, all the way up to Mo'ili'ili and further up. I forget how far up it used to go. [Douglas Lapilio]

And, so, she would always tell me about them walking and she always talked about walking past St. Andrew's Cathedral, walking through and then sometimes they go by way of the area where Aloha Tower would be. And they would keep walking—she mentioned these places called the Armory and the Palace and then she would mention that they would go down Punchbowl or, you know, all of these places that we're looking at right in this picture, happened to be names that she would always mention, and of course, Kawaiaha'o, the streets, these streets that we see here, because they're in this general region and wherever they would go as young people, those were the place that they frequented and then when you get down here, a little bit further, this place right here, Kaka'ako..and right nearby Ward Avenue, the old plantation, Victoria Ward Estate, this Kaka'ako area... [Hinaleimoana Falemei]

And they walked everywhere—they walked everywhere, so, what this is saying is that there are people who are active, you know, this is a thriving community. You had to be rich to have a car, if not you got around by horse, but this is Honolulu, so you don't necessarily always have a horse. [Hinaleimoana Falemei]

They would always walk from up here—from School Street, right here—Pālama Settlement—they'd walk, come by Iwilei, come by A'ala Park and come over here however they go, and maybe they're coming along the water and it would take them straight to Kaka'ako, almost on a daily basis. [Hinaleimoana Falemei]

They hung out everywhere. And every time was, “Oh, we're going to a dance.” Their social activities were usually School Street, Pālama, Liliha, 'cause that's where they lived and that's where they went to church. Many, many, many activities in Pālama. And then in Iwilei, because the train would come over there, yeah, or the trolley at least. They would always go catch the trolley whenever they can. Someone would distract the driver and they all would get on. [Hinaleimoana Falemei]

If it was Waikīkī, we usually go through Ala Moana way, you know, but the road wasn't like that—the road was like two lanes—small roads going to Waikīkī and Waikīkī wasn't like Waikīkī today... [William Papaiku Haole, Jr.]

Before the trolley, we had the street car.... The streetcars we had. The street cars is, like, you know like the one in San Francisco?.... Same like that, we had that. Then, they said

that was too small, then we came to trolleys, ok. The trolleys was good, but, every time they make the turn, the driver got to stop the bus, go outside, put back the line, 'cause the line used to fly out every time on the turns, yeah.... Oh yeah, yeah, we ride that every time. But, see, like, on the streetcars [*laughs*], plenty guys used just hop on they no pay, yeah [*laughs*]. [William Papaiku Haole, Jr.]

What I recognize is the streetcars were just fading out and we used to use the trolleys, the electric kind. [George Panui, Jr.]

...the trolley was better than the streetcar. The streetcar was wooden seats. The trolley had regular, like, cushion seats. I mean not the nice, you know, but, yeah...and we also used to ride the train from A'ala Park, go all the way down to Haleiwa, yeah, they used to have the trains, too.... And you know, you know, you drive down Wai'anae side, you can see the tracks is still there. That's the tracks we used to ride before, go all the way down to Haleiwa. Right around Ka'ena Point, right down to Hale'iwa, you know where the Hale'iwa Beach Park—that's where—they stopped there. And that time, was like, I think, like seventy-five cents for go and come back. [William Papaiku Haole, Jr.]

Well, at that time, the train no go too fast, so it's like about, maybe about two hours before you reach Hale'iwa—but was good, you all on the edge of the ocean, you know, on the ocean side. That's the good part about it. [William Papaiku Haole, Jr.]

...I think it was still in the Forties, I think it was. The Fifties, the Fifties—no, the Fifties was *pau* already. It was in the Forties, the early Forties, or the—just about the middle part of the Forties, yeah. Right after the War, we still riding, yeah, right after the War, we was riding the train yet. [William Papaiku Haole, Jr.]

Just jump on the train and go—maybe we have six, seven, eight of us, we just jump on the train and just take a spin, you know. [William Papaiku Haole, Jr.]

Walking educated me. It gave me time to look at a lot of things. Even all the way down to Lincoln School, Thomas Square...the graveyard across the street. [May Kamai]

On Queen Street, you could go only so far and that was the end of it. But on Waimanu Street, there used to have a dirt trail, like, where, I think at that time they had only about four people that lived in this camp that had automobiles, you see, so they had a dirt road that used to take them in there. And what the only road that a vehicle could go onto this camp over here. [Douglas Lapilio]

We used to walk. I mean, the buses don't run as much as today—they didn't have too many buses, we used to walk to the beach. We never had car. [George Panui, Jr.]

'Cause he used to work Young Brothers, catch the bus to work and back home, and if not, he walk—walk to work if he had plenty time. [George Panui, Jr.]

Hana – Working in Kaka'ako

When I was an adult and I'd just come back from college and worked for the city, that used to be a corporation yard for the City & County, it used to be an incinerator over there, and then you have, the various public works divisions, you have different yards [near the incinerator]...You had Road Division, Refuse Division, you had all the garbage trucks all down that side. [Van Horn Diamond]

Like, you know, my dad used to work for City & County, but what we used to—actually, what we used to live on was all the bottles, because where we used to live Kaka'ako is where have one Japanese place right behind of us where they recycle all the bottles... And when the garbage guys all *pau* work, that's where they could take their—and they get back their money. [William Papaiku Haole, Jr.]

I started stevedore when—in 1954 and I retired 19—ah. What is this—2011, 2001— That’s about what—no, no, I think 2001 I retired—forty-seven years, right? Forty-one, fifty-four, fifty-four, about forty-seven years, yeah. [William Papaiku Haole, Jr.]

I used to work for Waldron before, way back before I went stevedore. Waldron Feed Mill—that’s where today, you know Sam Choy’s Restaurant on Nimitz Highway across from City Mill, that was our warehouse before, the feed mill warehouse. [William Papaiku Haole, Jr.]

Yeah, Larry Price and the brother used to work, when they was playing for U.H., the dad used to be the boss at the Feed Mill—and they come work part-time, ‘eh, you know, like that, yeah. [William Papaiku Haole, Jr.]

...my mother [Elizabeth Keola Kekauoha (Kuha‘ike)] was a *lei* seller down at the waterfront.... That’s how I made my money [going with her].... Yeah, staying down in Waimānalo with Tūtū Pilahi, I had the land to plant plumeria of many colors, *pikake*, *pakalana* I planted.... I could sell mine cheaper than the rest. [May Kamai]

My father [Robert Molena Kekauoha] used to work [at Honolulu Iron Works] and then he come help us sell *lei*...[May Kamai]

I knew exactly who to sell the expensive *leis* to. And who not to overprice for the newcomers. For the one, “I don’t want one plumeria *lei*.” “Oh, yeah, I know what you want.” And those *lei* sellers in the olden days, they used to shoo they hand right in front of my face, like, “Uuh.” In fact, the coconut trees are still there. [May Kamai]

I had to use nails to hang my *leis*. All of us had to take the nails off ‘cause the tree trimmer goes up there, yeah, so, you don’t put lots up, you just put enough up there. Ok, for four for dollar, four for a dollar, four for a dollar—you have twelve, and they’re gone. Then you see the locals coming and you know what they want. I said, “I have *pikake*, and I have *pakalana*, and they’re in here so that no one else would be able to know.” And then they’re like *boom*. [May Kamai]

You know what my grandfather used to get paid, he was working with the City & County as a garbage man, you know, and that was a job, you know what I mean. He was lucky and fortunate to have that job. [Douglas Lapilio]

Where that Hawaiian building—Alu Like—all over there was Honolulu Iron Works. Right next to Alu Like, that’s where I worked. [George Panui, Jr.]

I don’t know what really was his [my grandfather’s] occupation, I just knew he was working there [at Honolulu Iron Works]. [George Panui, Jr.]

Land Ownership

I believe that the Kumalae House was located in Mō‘ili‘ili, however, Mr. Kumalae was—I believe was a landowner or a land—he was, if he wasn’t the actual owner, he was the one responsible for collecting the rent from many homes of Hawaiians living in the Kaka‘ako area. [Hinaleimoana Falemei]

She would often accompany her father, Enoko Kealoha, to go and collect money from the people that lived there and she would always say that that’s where all of the Hawaiians were. [Hinaleimoana Falemei]

...knowing that this became the hub for commerce and economic development, Hawaiians from throughout the islands were coming, and many of them would end up being located in this Kaka‘ako area, and so they rent, and being that they rent, they probably didn’t necessarily have larger homes as you would, you know, in the more established families who had been living on particular land parcels for longer periods of

time. This was an area where their structures would've been more conducive to renting out to families. [Hinaleimoana Falemei]

McCandless was more towards downtown, I believe. Magoon was heading towards Waikīkī area. [Hinaleimoana Falemei]

...we used to rent—E. E., E. E. Black used to own all that area over there and we used to—the houses he had a couple houses in there we used to rent from them, E. E. Black, E. E. Black Construction. [William Papaiku Haole, Jr.]

That was one of the Big Fives—used to own practically Kaka'ako, yeah. Them, Dillingham's, you know, Castle & Cooke. And you know where—I guess you know where the area stay, that is the Ward Estate, yeah. That whole area used to be the Ward Estate—they had fence all around the whole thing. [William Papaiku Haole, Jr.]

There were cottages in the back. Mr. Magoon was owner of that, he has reason for it. But he was a very gracious man because he learned the language so that he could converse with the people there, yeah. ...And I believe they were the owners of American Sanitary, because they owned that whole, that whole block. [May Kamai]

The "Neighborhood"

They would go to the *poi* factory and get *poi*, 'cause the *poi* factory was in the Liliha area by Holokohana Lane, that's where they got their *poi*, from around there. And they got them in fifty to one-hundred pound burlap sack and then they would mix the *poi* from there. [Hinaleimoana Falemei]

...the animal hospital there on Kapi'olani Boulevard, just off of Sheridan—I remember that—that's an oldie building, the dog hospital. [Van Horn Diamond]

They had Piggly Wiggly's all around like how they get Safeways. [William Papaiku Haole, Jr.]

Ok, the end of Kawaiaha'o Street, that's the—right at the corner of Kawaiaha'o and...Kamake'e I think it is, that road, right at the corner used to get Miwa Store, ok, and right up that—and behind of that Miwa Store used to get Silva—that's the midwife—the midwives used to stay there. And right next to that midwives used to be my grandfather them—Papaiku family and right next to that, used to be the Mendiola family, and right after that was all swamp. [William Papaiku Haole, Jr.]

Oh yeah, plenty people, yeah, plenty people around. I could remember some like the Nunes family, the Kamano family, and who else...and the Mirandas...oh, I get some more but I cannot think of the names. [William Papaiku Haole, Jr.]

Oh yeah, and that corner where the store was [Miwa Store]—right next to that used to be Honolulu Laundry... Honolulu Laundry used to be there...and right past—right next to Honolulu Laundry, used to have one rattan furniture store—they make the rattan chairs there—and then after that, had bushes, had houses—had houses like I remember Kamano's house they used to live there—had one—right at the corner—and if I think today, if I'm not mistaken they still get one apartment over there, they call 'em the Russian Apartment. It's still at the corner—I know it's on Kawaiaha'o and...yeah. [William Papaiku Haole, Jr.]

Originally, Lewers & Cooke lumberyard used to be Queen [Street] and Punchbowl [Street]—where the court building is today. [William Papaiku Haole, Jr.]

...we had gas company in there—you know the Ai's gas, they used to be right there before on Waimanu—oh what is that road, Kamakea? Kamake'e—something like that—the road coming down—coming down from Kapi'olani. [William Papaiku Haole, Jr.]

...we had up on Kapi'olani-side, you come down that road—Kodak Hawaii was there—that had the big building there and they had also, on the other side—opposite side of McKinley High School, used to have Piggly Wiggly's Super Markets. [William Papaiku Haole, Jr.]

...they had KGMB station right there. Right where McKinley carwash is. [William Papaiku Haole, Jr.]

I know on Queen Street—the way I was telling you about—that bottle, that recycle, but we had one stable before, horse stable over there—and at the end of Kawaiha'ō, where my grandfather guys used to live, right across, they had one small racetrack, a mini racetrack, yeah. That was something because used to be full every time—weekends, yeah, you know, it's like they knew. [William Papaiku Haole, Jr.]

[There were mostly] stores because they used to make the kine' like, you know, noodles and you know, manapua and stuff like that, yeah, yeah. Because you know why, restaurants were kind of expensive too, yeah, you know. We had one potato chip factory, that's about it, you know. [William Papaiku Haole, Jr.]

But, outside of that, had restaurants—oh, Kewalo Basin, Kewalo Basin, right across you get Kewalo Inn, where now today that area is where that Ward, they get that Ward Center over there they get all that stores, that's where Kewalo Inn used to be. [William Papaiku Haole, Jr.]

—run to the store, and those days when you go to the store, no more money—you charge. They know everybody living in that area. So, when you go to the store, you tell 'em—your parents write down what they need so you just give 'em to the store and the go pick 'em up for you and then they write 'em down in the book. [William Papaiku Haole, Jr.]

...Kawaiha'ō Church, my aunty, my aunty, I get couple aunties buried in there, too. Of might be I forget the location, but we always used to go down there—like Sundays and just sit down, my mom guys, just sit down, you know, and eat something, talk story and I used to, when I was young, I used to think to myself, wow, I wonder if they going come up talk to us, I used to be scared, eh, you know, I was young boy [laughs], oh wow. [William Papaiku Haole, Jr.]

...the church we used to go—Pentecostal Church before. Used to be right on, what is that...Ala Moana, you know that road you going up to John Dominics [Dominis]—right across that tree—oh, today there's that Nissan company over there.... Ok, our church was right there. That was the Lamb of God, 'kay. The pastor was Hauoli. [William Papaiku Haole, Jr.]

And the Royal Brewery was right by the graveyard. [May Kamai]

There was an open-air theater there, and fortunate for us, we were able to go sit on a bench—was—I know the Lindley family also lived there, but, I don't know where they're at. [May Kamai]

But Kaka'ako is a place that I only know—so Magoon is on Queen Street area, there were cottages all in the back. Who lived there, I don't know, but I climbed the fence to get—to get whatever was hanging over to eat. [May Kamai]

Magoon Block, you can yell all the way down to Halekauwila Street, too. That was a tenement housing, like, all over there, Queen up to Ala Moana. [May Kamai]

Yeah, grocery store [below the apartment] and I used to sit down, look at the apples, and I go, "I love this apple, can I taste it?" [laughs].... The lady, she was so *lōlō*. "Why you pick the bottom one?" "Cause it's easy for me." The apple roll down, *ba-lump, ba-lump, ba-lump*. "Ok, is that you sitting over there?" [laughs] But I used to go help clean. [May Kamai]

...those that had the cottages [at Magoon Block] get [small gardens]. In some instance, they put their garden in pot, yeah...[they would grow] tomatoes, eggplant was the top—easy to care for, easy to look after. [May Kamai]

So, from Magoon Block, I used to go on the top and call my cousin, “Eeeemmmmaaaa!” then, “They like eat oveeerrr theerrree!”.... And then everybody go, “There’s that kid again.” I said, because I would have to go down here, go down there, and go across the street, that’s too much walking for me! Why just call ‘em from here! Yeah, yeah, good thing—they going hear me. “There’s that damn kid again!” [May Kamai]

The only water I could remember...was on Pensacola, next to where McKinley High School is at now, and they used to have a little stream like coming down and it would go underneath the street, looking for Kapiolani, and there’s only one—at that one estate [Ward] where H.I.C. is at now, they had on artesian, da-kine, pond over there, yeah. Yeah, one big on in there, and the whole place used to be boarded up—no outsiders were supposed to get inside there, but, attending McKinley High School, is right next to door to it—we hop the fence when we needed coconuts for our—kine—occasions, sometimes occasions like one *lu’au*. I just remember all the coconuts all over the place!.... And they used to have fresh mullets and what not. Because somehow, somehow—salt water—it was a saltwater—and plus fresh water was mixing up together and they had mullets inside there, yeah, and some other kind of fishes as I recall.... They hardly messed around [with growing *kalo*]—except maybe around their home, you know. They had a really nice home, and they had caretakers—gardeners that would take care—but majority it was wild, it was wild. Coconut trees up the ying-yang, loaded, yeah! [Douglas Lapilio]

On Kawaiaha‘o Street. Ward and Kawaiaha‘o Street, go down ‘Ewa way, just one block down. It used to be called St. Agnes Church. [Douglas Lapilio]

Right across [Restaurant Row] there’s an empty lot now, but it all used to be Hawaiian Iron Works. [George Panui, Jr.]

I remember Ward Street and ‘Ewa, like where they had a Mexican restaurant, I think, used to have a barbecue, ----- . And all those areas with the small shops, used to be houses. Used to be Portuguese families and they used to have their own church over there. They used to get Holy Ghost Church. [George Panui, Jr.]

“Squattersville”

Don Ho, Don Ho, used to live behind the old incinerator. Used to—you know when they talk about squatters, squatters like that, ok, before, Kaka‘ako, where John Dominic [Dominis] was—over there used to be the incinerator, and that’s where we used to stay, behind the incinerator. [William Papaiku Haole, Jr.]

We had our tents like that because our dad—my dad liked that, and Don Ho’s dad—they all worked for the City & County, the City, so everybody put up tents—they no need go home. [William Papaiku Haole, Jr.]

We used to stay at the “squatters” before. That—where I was telling you about, the old incinerator. But our house wasn’t there, our house actually was up—down but, during the weekends li’dat, my father guys, they don’t come home, so we all go down there stay down there.... Yeah, we always used to sleep down there—Don Ho’s mom, my mom, my father—all the guys, it was, almost like family kine, you know. [William Papaiku Haole, Jr.]

It was fun because you know why they get—everybody get their camp, yeah, like how, you know how you go picnic li’dat, and everybody just jammin’ music and everything. And Don Ho was young at that time. [William Papaiku Haole, Jr.]

[“Squattersville” was] —like a vacation, or you know, for us, it was a big thing you know, ‘cause there was nothing else to do [*laughs*]. We couldn’t go to carnivals ‘cause my parents never had money, you know. [William Papaiku Haole, Jr.]

But, you know, carnival, you know, you get all kine. But at the beach it was like mostly Hawaiian, all us, yes. Yeah, that was fun, I never forget that.... like you see everybody pounding their *poi*, gonna make their own *poi* and stuff. [William Papaiku Haole, Jr.]

Recreation and Community Events

...when the election time—all the booths before at Kaka‘ako—entertainment used to like, all day and all night, right at the booth, you know, not like now you have to stay 200 feet away from the booth or whatever, no.... Waimanu Street and Ward. That area used to—now you look at ‘em, that area used to be like that grass over there—all green grass, and they set their booths right on the grass and then that’s where everybody come—right on Ward and Waimalu Street—Waimanu.... Oh, yeah, everybody go for the entertainment, plus the food...plus, you know—that—all the guys that run for mayor and everything—that’s the guys that bring all the beer and stuff before. Today, cannot have all that, it’s gone. [William Papaiku Haole, Jr.]

[My grandma was a Rec-Specialist at Mother Waldron Park in the] 1930s, 1940s, yeah, because they used to have—all the parks used to have like a sports event kind of thing for the kids. They used the parks, so she made me her tricycle race and that was held at Thomas Square ‘cause the school that was there was open at the time, so the street on the Diamond Head side of the park was the racetrack.... So, the first time I went, I guess I was—I forget, maybe four or five, I guess. I wasn’t in grade school yet, so, but I remember I raced representing Kaka‘ako—the park—and so I won. First time she had me in there, I won.... And the second time we went, I was on a scooter and I came in second on that one. [Van Horn Diamond]

...the kids that grew up in Kaka‘ako and everything, if they utilized the park [Mother Waldron], they also, during the summer, learned how to swim. [Van Horn Diamond]

...used to get, where is that Red Lobster is, used to have this famous place during the war times they call it Ok P.Y. Chong [*laughs*], Mi P.Y. Chong—that was like one, like one bottle club, you could bring your own liquor, and then plus, they get chop suey. [William Papaiku Haole, Jr.]

It [the strip club/bar] was someplace between Ward Warehouse and Pi‘ikoi Street. Right in that parcel. There was a Mr. Christian’s which was a restaurant and then right next door was a strip joint, I can’t for the life of you, tell you what the name of it was. I know I snuck in there. [Van Horn Diamond]

Used to get—used to call this place that my Catholic Church used to be right on Queen Street and used to get Holy Ghost—they call it Holy Ghost Week. And the Holy Ghost Week, the Portuguese come, they cook malasadas, they cook all kine inside there. It’s just like one—just like one rummage sale—and the Kaka‘ako and that Holy Ghost. I talk people about that—Holy Ghost a lot of the guys go, “What is that Holy Ghost?” Never ever seen that kind of stuff. They had that every time they get. It’s kinda like going to one bazaar, like, you know, yeah. [William Papaiku Haole, Jr.]

I do know that in Kaka‘ako there was the Portuguese had a thing, and they still have a place there, it’s for, they call it the Holy Ghost Society, I think. And the Portuguese, I forget when, it’s either during or right after Lent they have this thing where they get beef, sweet bread and I don’t know, something else and they have a special ceremony and then they deliver to all the people that are associated with that society, mainly Portuguese, but they would deliver to non-Portuguese. And they would drive it to wherever you lived.

You got the Society still in Kaka‘ako, they have a place. That’s the only thing I know about. [Van Horn Diamond]

Queen Street used to be famous over there. And then we have the two theaters in Kaka‘ako before. Had Dole Kewalo Theater, that’s where—you know where Lex Brodie is today?... That used to be Kewalo Theater. [William Papaiku Haole, Jr.]

Much of this area, I’m not really, really sure about except, right on Queen and Halekauwila, there was an outdoor theater, I think and then Sanitary Laundry I believe was— [May Kamai]

Oh, yeah, tin roof, tin roof over there [*laughs*], all tin roof, the whole theater is tin roof and when it rain, you no can hear the movie [*laughs*], you know. [William Papaiku Haole, Jr.]

Oh no, but I remember when I was going to the movie it was like nine cents—it’s not any more, nine cents! [William Papaiku Haole, Jr.]

I just enjoyed [going to church] ‘cause we had fellowship, the kine, young, you know, young people. We had plenny young people together and everything and we used to, you know, do things together. And then, after church, we used to walk across...where that Kewalo Basin, that there, we’d throw our surfboard inside, go out surfing and stuff, you know. That was the good part about it, yeah. [William Papaiku Haole, Jr.]

I know that right over there [near location of John Dominis restaurant] was some decent surfing.... It’s also where, you know, Rap Reiplinger’s “Faith Yanagi”, if you listen to the lyrics and stuff, the surfing fits for the “Faith Yanagi” song.... I think that was where Point Panic that Rap talked about because I remember when they started to have tour boats run from Fisherman’s Wharf, the entrance and exit from the harbor—from the fisherman’s harbor, was in conflict with the surfing, so the surfers kind of went away over time, and then there wasn’t anyone there anymore. [Van Horn Diamond]

Any kine carnivals or circus, you know, we couldn’t go. And circus—the carnivals, it wasn’t like now, they get carnival here, carnival there, all over—carnivals is like one time a year, you’re going to have someplace with one [*laughs*]. [William Papaiku Haole, Jr.]

And they [grandfather and father] come home [from fishing] and then they *pulehu* on the fire—the *manini* and all that. But those days, I no drink yeah, I was young, yeah, so, I watched them enjoy it, so, today, now, what they do, that’s what I do now [*laughs*]. [William Papaiku Haole, Jr.]

...my grandfather made his own alcohol. [May Kamai]

I barely remember Kaka‘ako as a little child, except, one thing that I did, I was going to get *pa‘i* for that—we had two tubes and we used to let the tube roll down the street, cross the street because I wanted to go pick up the dates.... Yeah, had dates all around there had dates over there [on Queen Street]. [May Kamai]

Oh, you could smell ‘em [food from Magoon Block cottages]. Get *laulau*, all kind. [May Kamai]

Oh, we were not allowed to go [swimming]. You know why?...We could only go on Atkinson Drive because the oil, yeah. The oil of the ship wasn’t good. And all these boys used to dive for money, oh. All the oil from the ship gets all in their lungs—they don’t get it, they don’t get it. You keep warning them and—but some of my brothers were not allowed, my brother was not allowed. [May Kamai]

I never ate in a restaurant, my Tūtū never allowed me to eat in the restaurant, she said they were not healthy. That's why I told her then, "The salmon—salt salmon not healthy, *nui ka pa'akai*." She go, "Water down, water down." [May Kamai]

For fun we used to—I don't know if you, how about that game...we used to get these broomsticks like and you cut 'em like that and you dug holes and what not and you...put the thing in a certain way and then you hit it and it would go up in the air and, put the damn the thing and it's supposed to fly so far and you take off to first place—or not. We used to have cans, we used to go around and look for antique cans, and with a nail, or spike and make a hole from the top and get string and what not and make it so we could put our feet inside there and walk around with the darn thing and fight each other [*laughs*]. Yeah, things like that. [Douglas Lapilio]

Anyway, the [Durum tobacco] bags, we fill it up with sand and we'd tie up the opening and then we used to look around for some rubber bands, or whatever we could find. If you couldn't find any rubber bands, or whatever we could find—like, if you couldn't find any rubber bands, we used to have a cord or string and tie it around like that. But some guys used to cheat, them buggahs, they used to put rocks inside. [Douglas Lapilio]

My grandfather was well-liked, but, he was a church man and most of these Hawaiians over there, they either didn't go to church, or never believe in God, or believed only in the Hawaiian culture, the *akuas* and what not. There was Mormons at, what's that, Kawaiaha'o Church, you know, and...so, as far as socializing, my grandfather didn't do too much socializing, you know, so most of the time he was working and on Saturdays and Sundays like that, some of his friends used to come over and they used to have swipe—I remember they used to make their own swipe—booze, out of rice, yeah, or pineapple. [Douglas Lapilio]

On Cooke and Kawaiaha'o Streets [was Primo Beer Company]. They used to have, up in the penthouse, if you put reservations, you bring a crowd like that, you put in reservations, you get a free beer—all the free beer you could drink. [Douglas Lapilio]

And I still remember that Buddhist church that they used to have there [next to our house on Kawaiaha'o Street]—about two doors away from us. Every morning, *boom boom boom boom boom boom boom* [*imitates Japanese chanting*]. [*laughs*] But they were my close friends too. [Douglas Lapilio]

Like homely type people—they go church, they hardly go out. In those days, we never had too many places to go, unless you go to the movie, or to the park. We never had too many—I don't want to say recreation, but ----. [George Panui, Jr.]

We used to go down the park. I don't know—it's way off this area [of the map], Mother Waldron Park. We used to go hang around there. ---- Mother Waldron Park, just like the City of Honolulu....Play basketball...volleyball. [George Panui, Jr.]

Swim, we used to bring a picnic basket and then we started getting interested in playing tennis. [George Panui, Jr.]

I used to go in the graveyard [of Kawaiaha'o Church] and look—get fruits inside the graveyard—mangoes and soursop trees and had all kinds of tropical fruits. We used to go there and eat 'em. [George Panui, Jr.]

Yeah, we grew up with the church—Kawaiaha'o Church because my grandma [Rose Lovell Akeo], she was members, she was the cook over there. She used to make lunch for the members. [George Panui, Jr.]

My mom was a real athletic type, so we used to do fundraisers like make *laulau*, make sweetbread, duck leg....For their volleyball team, basketball team....My mom was more athletic, she was baseball, basketball, volleyball, softball. Like my dad, he was only football and basketball—and he was baseball, too. So, I had a pretty athletic family. Then

we got involved, so....Yeah, [they would play at] Mother Waldron [Park], outside. [George Panui, Jr.]

Music, Hula, and Kanikapila

I know there were a "mqv" of entertainers—there were a lot of Hawaiians and my grandmother [Amelia Guerrero (Akeo)] and my sister, we'd cruise with them to sing in their troupes. [Van Horn Diamond]

So grandma used to recruit the people that lived—that knew Hawaiian music, she would recruit them into the troupe and then organize them. I didn't know this, but one of the reasons why Auntie Genoa Keawe—in addition to us respecting each other for being performers, she finally told me that she got recruited by my grandma when she was at Kawaiaha'o Church and in Kaka'ako and she used to sing for things around Kaka'ako. So grandma, when she was a young girl, for twenty-five cents a gig, how's that, you know and then she told me that and then, 'cause towards the end of her life, we got to be pretty close. [Van Horn Diamond]

...she [grandmother, Amelia Guerrero] had a hula troupe that was called the Honolulu Girls Glee Club and they were instrumental, they were part of the Hawaiian ladies that helped build the YWCA downtown and that's how she befriended the Cooke family, Charles Montague Cooke. [Van Horn Diamond]

Ok, right, but he [Don Ho] was started at the old Honey's up in Kaneohe, then he ended up playing down—we used to go Joe's Waikiki, where the roller derby girls after they get through. Then with ---- —all can go down Joe's Waikiki, sit down and they play where the guys play music—but that time, he wasn't as popular yet, he was coming up. He always used to tell us, "One day, I'm going be—I'm gonna make it." "Yeah, yeah, dream, dream." Yeah, he dream good! [laughs] But, one thing I give him credit, I no care how big he went or whatever, every time we wanted to go down, he always had space for us. We'd go right to his locker room—I mean dressing room and then from there, then we just sit down where we like—everything was taken care. [William Papaiku Haole, Jr.]

Actually, Gabby comes from there—Gabby, Gabby Pahinui, he comes from Kaka'ako. All them guys, Arthur Isaacs used to come from right down there but they all moved to Kalihi and then Waimānalo. [William Papaiku Haole, Jr.]

Magoon Block. And Danny Kaleikini's grandfather also lived there. And Danny Kaleikini's father married a Korean lady. [May Kamai]

Chris Kamaka them are all Akeo's also, and Gabby Pahinui them, they lived on Halekauwila, I think that's Punchbowl right here, 'cause you could hear them singing all night.... I can come on the rail, yeah, 'cause the store is down here and I see them from the rail and I can hear them singing. [May Kamai]

By the time Lena Machado came, she did sing—right where the parking lot is [at Aloha Tower]. [May Kamai]

So, when we stand to sing, whoever is playing the guitar stands on the left side, so that the 'ukulele knows what the guitar going to move. Bass—we don't need, and we don't care where you at, yeah, so that's what it was. [May Kamai]

Well, I know the *pardagees* used to sing like hell at Pohukaina—the kine—park over there....they used to gather together—oh, they could harmonize. [Douglas Lapilio]

Oh, yeah, Genoa Keawe, she used to go down to Mother Waldron Park and play music with her siblings and what not, Aiko them guys. Yeah, she used to perform over there. As a matter of fact, they used to have a group every Saturday night—all these musicians and what not used to get together and they used to perform and pass around the hat, you

know. Oh god, standing room only.... Sometimes it used to be at the Mother Waldron Park, yeah, ok. And sometimes it would be in town where Merchant Street is at, across from the Iolani Palace. There used to be a garage over there—taxi cabs and what not over there. And that’s where they held the da kine, get together. Ho, the Hawaiians from all over the island were down there—all the aunties and what not, and they used to get down there three o’clock in the afternoon—save their place, boy, on Saturday night. [Douglas Lapilio]

Aunty Genoa Keawe used to live in Kaka’ako, on Ward and Waimanu. [Douglas Lapilio]

I was attending Washington Intermediate School and even my first year in high school, we had a teenage [choral] club, yeah, all Hawaiian songs. [Douglas Lapilio]

[Roy] Sakuma would always play with Ohtasan. Those two guys....[George Panui, Jr.]

You know, they [musicians] play on the street corner—backyard, they just play and we used to pass by, they played on the sidewalk. Do you remember, used to have the theater—the Kewalo Theater, it’s still there, but I don’t know the business they use it for. They used to play on the—by the doorway, sit on the railing and play. [George Panui, Jr.]

Way of Life

But when you do that [go to the park], you have to call all of the ‘āina to come and share, that’s how it was in the olden days, sharing. But also, everybody had their own attitude. [May Kamai]

...we never crossed boundaries they call it [and never went to the beach near Ala Moana]....because they going to accuse you of ‘*aihue* (steal) the *limu*. [May Kamai]

We were not allowed [to paddle canoe], *hana ka lima*, *hana ka wāwae*, no, we needed to know how for plant for eat, plant to—yeah. They call it “idle time.” [May Kamai]

...much of our way of living was watching, “I’m not going to waste my breath telling you how to hold your keys, ok?” [May Kamai]

...[in Magoon Block] everybody got along. Everybody did a lot of sharing in there. But, again, sometimes you wonder if the sharing goes beyond—you know ... “What you doing, hello.” Pretty soon, “I’m *hāpai*.” Among them, it was a normal thing. [May Kamai]

...but people were nice those days. You didn’t have break-ins like you have today. Maybe I’m jumping the gun, but anyway, those days, people trusted each other, trusted their neighbors. The doors and windows were left open, not like today, now—some people are even putting bars in there, you know, their windows, yeah, to keep intruders out, but in those days, no. And then, you know, a lot of times when times were rough, neighbors would help neighbors, share some food with them guys and a lot of people did. A lot planted taro, sugar cane, you know, anything to help get food on the table. [Douglas Lapilio]

Because my fourth grade teacher’s husband was his foreman, so I cannot be a bad student in school because she going tell her husband and her husband going tell my grandfather and it’ll get down to my grandma, so, in those days everybody was just like ‘*ohana*, you know they close, even though you not blood relative, but it’s just like one family. Even where we used to live on ----, we just like one family, we used to help each other, ----. But you no see that today, you got to get out. But, like I was saying, one of the other things, if there is accidents, if people need help, we help them. My brother got into a major accident, an army truck wen’ bang him and I got a good lickin’ for that because he ran away from me and I was supposed to watch all of my brothers and sisters. So when he got hurt, they were after me. [George Panui, Jr.]

A Changing Shoreline

...on Queen Street—that's the old shoreline of Kuloloia, Queen Street is the old street, yeah, out to Halekauila Street. [Manny Kuloloio]

...where Ilikai [Hotel] is—that used to be houses over there. Used to get families live there and that one used to get—never had all that, you know that, you know that yacht club and all that—used to just plain beaches—that kine coral beach and all that—today, everything is changed over there, now... [William Papaiku Haole, Jr.]

Oh, I tell you, it was nice you know, before, yeah. And the ocean—the ocean was like, way up before and they started to, like now, that land is the beach, yeah, they get that beach area, the walk—that, all rubbish wen' fill up that area. And they say about rubbish over here and all that, that was built by rubbish—all that area there, 'cause the incinerator was right there, whatever burned they just throw—dump 'em and put 'em out. [William Papaiku Haole, Jr.]

Never had what it is today, but had all the boats and dry-docks—the old-style kind. In fact, one of the President Roosevelt's speedboat made out of *koa* and everything was there. [William Papaiku Haole, Jr.]

But now, they [surfers] go to the new beach, you know where they made—by the old incinerator, I talking by John Dominis—that's where most people go that side now... 'Cause the waves over there, big, ah? They wen' out a little bit—took the land out a little bit more, so—we used to go there, too, but, the other side was better, you know, towards Ala Moana Park, yeah. [William Papaiku Haole, Jr.]

See, that land, what they did, see this land here, all this area, Dillingham, you know, Ala Moana now, you go Ala Moana Park, you see that channel-like [Ala Wai Harbor entrance], that's where Dillingham was dredging all the coral and shooting 'em inside there and wen' fill up all this land. [William Papaiku Haole, Jr.]

Ala Moana Beach Park, had a lot of canoes out there, plenty of them. And all of a sudden when the started fixing the place out there, then everybody had to get out all their canoes. Yeah, and before, that channel never had that Magic Island, you know that, and that used to go all the way up to Ala Wai Canal. We used to paddle surfboard—we used to surfboard all the way up to Ala Wai Canal. That time, Ala Wai Canal was clean, not like today—today, it's dirty, no. And then Ala Wai Canal, the roadside, used to get all you get—they call 'em horses, that's where the old timers used to sit down with their bamboo and catch mullets—before—like I said, it used to be clean. [William Papaiku Haole, Jr.]

Like how I told you about Kuloloia, it was totally changed, yeah, Sand Island, all of that used to—that's how it was. Just imagine, I have copies of all of the original pictures—what is his name, Dampier, he drew pictures of these areas, you know, salt ponds, you know. [Manny Kuloloio]

You see there are all kinds of pictures in the archives of canoes at the sea, yeah, of the old shoreline, by the sand, the *papa*, fishing, with kids, you know, looking back and it was very heartening to see that. [Manny Kuloloio]

Now is more nice. Some places had sand, some places had coral. Wasn't as crowded as today. So we used to go on the weekday, and on the weekend we stay home. Now, everybody go out weekend, weekdays we used to go. [George Panui, Jr.]

Messy, jagged, rubbish—burnt rubbish on the reef, all wasted material, wasted land—used to throw them away... Before, never had the rubbish—only used to clean, the water used to be clean—you could see through like glass. Till they wen'—well, I guess more of the *haoles* come down—they get better ideas and take 'em away from the Hawaiians.... No, before, yeah, when my grandpa died, so the cleaned up the area, and

then it got to be shamble. Before the place was nice. Used to be the Fort Armstrong—used to get grassy area, military base—not big military base. Was nice, till the City took over, they made it one—they turned it to a developed place. But now the land moved further out, you know, more in the water. [George Panui, Jr.]

Kaka‘ako During World War II

At Ala Moana Beach, during the war, they had an office that used to man the artillery, the guns and they also had a quarter-master guys—they guys that were working—you know where the Hawaiian Electric is at, in town...on Bishop and Nimitz over there, close to Aloha Tower...well, that place used to be a warehouse, a pick-up point for the military on—I like say for instance, at Fort Shafter and certain of the units that were stationed along the coast, Honolulu coast and what not. They used to pick up the supplies from there and...those guys were living in Ala Moana Park, in makeshift tents and what not....Yeah, the whole park was under the military....Right, right, as soon as the war broke-out [early-1940s], martial law took over.... in Ala Moana Park, they had the artillery outfit and also these guys from the quarter-master. They're the one who furnished the food for the troops that were stationed around Honolulu, different—the airports and what not—they used to come and pick-up their things from there. Anyways, those guys used to take care of the beach and no one, no one was supposed to go on the reef, you know Ala Moana place—they had barbed wire and what not. [Douglas Lapilio]

Boy, I telling you, what we went through to go get—we went to go get food for the family because the Hawaiians loved the fish and the squid and at that time, it was almost impossible. Certain people had permission to go out and fish, yeah, certain people, and you had to have some kind of pull to be able to go. But no one could go on the reefs, they used to go out deep water fishing.... But no one could go on the reefs and that's where they had, you know, they had the *wana*.... And then the squid, you know, I know all those different kind of *maninis*, and the *limu*. [Douglas Lapilio]

...And then Kewalo Basin, they had all these landing craft, ships, ho the big ones. I'm telling—they were big, they were almost as big as the boat. But what used to kill us, oh boy, is that the old-time Hawaiians was pissed off, they used to dump all of their swill right into Kewalo Basin, yeah, all over the damn place, *lepo* the water was—dirty, you know. And then naturally, who comes around? The sharks. And we went across—and we used to go across and go diving over there [*laughs*]. [Douglas Lapilio]

You know what happened, the war broke out and a lot of people suddenly, kind of had a different opinion about Japanese and what not—they felt that most of them were spies and what not. [Douglas Lapilio]

But, the majority of the guys [Japanese people in Hawai'i] were good guys—a lot of guys was rounded up unfairly and they were taken down to Sand Island and some place else and put in those so-called camps, you know. That was wrong, you know, that was really wrong. Some of the people were, shucks, their whole families were torn apart, you know, yeah, so. It was kind of hard seeing that...[Douglas Lapilio]

...the closest store to this camp here was where Honolulu Gas Company is at. Right across the street, I forgot the name of that street over there and right across there, there's a restaurant over there now. That used to be the store and, on December 7th [the day of the attack on Pearl Harbor], I remember going with my grandfather to that store and let me tell you, everything, everything, everything went. They had nothing left on the—he went too late, we got there too late. But, my grandfather used to charge over there—never missed a payment, he used to go pay them off, so they kept a few can of corned beef, Vienna sausage, cans of that—items like that, they kept some for him. He really appreciated that, because, after that it was a long, long time before anybody could get more food, you know. [Douglas Lapilio]

Oh man, it was really, really bad. It was so bad, the military had to—because martial law stepped in and they controlled everything and they saw the plight of the people and what not, so the allowed whatever was in the warehouse to be distributed on a ration basis. So they came out with ration cards, you know and, that’s the only way you could get—if you didn’t have a ration card, you couldn’t buy anything, especially the meats and the canned goods like that, those kinds of items. So they had one store over there that I used to know of. And then, on Queen Street, you know where American Savings Bank is at? [Douglas Lapilio]

Going ‘Ewa way, used to be Honda Store, yeah, over there and now its that health store. Right across there they used to have a pretty big—we used to call it a market, but it was a family store, a pretty big one. And those guys used to like my grandfather very much, so, and meat was the hardest thing to get—fresh meat. Even with the ration cards, it was very hard to get meat. If you didn’t go on time, they’d be all out and you’d suck wind for the whole week. But they would always keep some for my grandfather, so we were lucky. We had a good reputation with the church and what not. [Douglas Lapilio]

Yeah, all the waterfront was guarded by the U.S. Army, they were doing their rounds. We couldn’t go to the beach, it was restricted....No, not even fishing, they never let nobody go. That was three years, the day after ‘45...[George Panui, Jr.]

Cultural Diversity and Dynamics of Kaka‘ako

Well, Kaka‘ako—if I was trying to describe Kaka‘ako at the time, I would say that Kaka‘ako mainly was blue-collar community. I would say Portuguese, Hawaiians, Asians—I can’t distinguish between Chinese and Japanese, you know—at the time. And then, a little bit of Filipino. That seemed to be the mix that I can recollect. [Van Horn Diamond]

In those days, well, this is prior to the war time, but, we know that from sugar plantation times, there were Filipino, Portuguese, Japanese, Chinese and whether you call it a camp, or concentration area, these little, *kīpuka—kīpuka* being the pocket, there were these pockets of areas that all the Chinese lived over there and they knew this and my grandmother always said that, whenever you ever went to one of your friend’s house, or whenever you went to a certain area, you knew that, oh, this was the Chinese area, this is the Portuguese area, but Kaka‘ako was the area where there were still many Hawaiians. [Hinaleimoana Falemei]

...[Kaka‘ako] was one of the last strongholds for Hawaiians in the Kona district of Honolulu, otherwise known as Kou on this island. [Hinaleimoana Falemei]

Hawaiians and—was mostly Hawaiian and Pordagee’s and Japanese, but mostly Hawaiians in that area. Then, see, in the old days too, I used to go like, they get Japanee camp, Hawaiian Camp, Filipino Camp and that’s how it used to go. So, in other words—you no go into there and go make trouble because you going get lickin’ [*laughs*]. [William Papaiku Haole, Jr.]

Yes, all kinds [of ethnicities at Magoon Block].... [May Kamai]

My mom’s parents [Portuguese], they condemned—they frowned on my dad. They used to call him “*kanaka—black kanaka.*” They wouldn’t even speak to us. [Douglas Lapilio]

Oh, the Hawaiians hated the white man for that. They come into our country and we weren’t a state that time but they come into our territory and dump all that dump [ship waste] inside there like that [Kewalo Basin]. They should never do that ever again, you know. They had no consideration, yeah, so, it was really filthy inside there. [Douglas Lapilio]

...[in our neighborhood] we had Portuguese, Filipino, Hawaiian, so, well-mixed. [George Panui, Jr.]

Leaving Kaka'ako

[Our 'ohana moved from Kaka'ako] when Mr. Magoon sold [Magoon Block] [May Kamai]

So, that a famous *awa*, a bay, a sandy bay like Kuloloia is pushed out by commerce, whether it was whaling, tourism, military, the great white fleet came into the harbor—just sharing—the outfall to create commercialism to make land for industrial, so, I mean, from a Hawaiian back time—they got kicked out of all of these areas, up *mauka*—Kalihi, Papakōlea, you know. So, that's the impact that we talk about in our family—is that removal. You know when these lands get filled, who owns the land? Not the people there, they cannot pay 'em. If you read that story, they had no choice, they wen' fill 'em—Dillingham wen' fill 'em and they had to pay. If they couldn't pay, then they'd lose 'em right? That's the real story, that's the real story—Barry Nakamura stuff, so. It's a bleak one. It is sad, but if you ask me, the impact of that time—I cannot tell you we had a continuous fishing relationship to this day—'cause I mean because we never do that. Our rights is lessened, I feel. I would like to fish in these areas, but am I allowed to go into Kuloloia, ancestral fishing areas now called Honolulu Harbor? Am I allowed to go up Kaka'ako, certain areas that get harbors or Homeland Security? No, you're not allowed. Can I take a canoe into Honolulu Harbor—Kaka'ako, right? No, you're not allowed. So, that's the impact, you ask me and that's why I re-refer that back to the Super Ferry C.I.A. case. That's the impact—it is an impact, you don't have that free access—restricted in polluted waters, it's not the same, you know. I don't know if I'm making sense, but, yeah, it is restricted, it's kind of boxed in this area, you know. I not going make one claim that I don't have, yeah. [Manny Kuloloio]

I think my grandfather at the age of seventy-four [around 1946], it was something like that. And he moved onto Queen Street, next to American Sanitary Laundry. [Douglas Lapilio]

Yeah, so they started to push people out. Well, it's just like Ward Center is at now. That used to be a Filipino and Japanese camp. The Japanese was mostly on that side over there, by Ward Center, all, all, all, the Japanese and Okinawans—not too many Okinawans, but mostly Japanese, that's the Japanese camp that used to be there, and eventually they, too, had to move—their land was condemned or they came back and what not, yeah. So, next thing you know, more and more people start leaving and what not. [Douglas Lapilio]

In 1948...she [my mother] got married again and she moved up to Wai'anae. [Douglas Lapilio]

...a lot of those people I grew up with, they moved out, they moved to Wai'anae, and Waipahu, they moved to the homestead—Papakōlea. [George Panui, Jr.]

...We moved to Waipahu [in 1954]....They were planning on selling those areas, so, they told us we had to move, so we moved. [George Panui, Jr.]

Today: Kaka‘ako and Ko‘olani Phase II Plans

This section presents concerns, comments, and recommendations that the consultants shared regarding Kaka‘ako and the proposed Ko‘olani II Development.

Concerns

And one of the main reasons why I’m concerned about this and other development projects in this area is because of the history of Hawaiians burying families in this area. And so I’m not surprised, even though in other documentation the ‘*iwi*, that I hear how many burials have been identified so far, I wasn’t surprised at the 27 individuals identified at this point, I suspect there will be more. [Halealoha Ayau]

It’s today that they are being disturbed because the footprints they are putting in for these buildings are much deeper because the buildings are much larger. As a result, you have, you know, a lot of burials being disturbed. And so, the one thing, you know that we have to be real clear about in the Kaka‘ako area is that previous disturbance; from my understanding is no indication that the area is clear of burials. In fact, almost every project that they have done, where there was a historic period development, like the brewery, all you do is move the asphalt and all of the graves are still intact, which is true for that section, Quinn Lane, the Fire Department, the Kaka‘ako Fire Department, I forget the name of the construction site just *makai* of it, I mean every place in this area you have, um, and it’s not isolated individuals, it’s a concentration, you know, scattered throughout the Kaka‘ako area. And it’s that, that history is one of the reasons why I wanted to say something in this case because it’s the same as how many others. [Halealoha Ayau]

My other concern is that given whatever level of testing has been done already, I’m not sure that they ordered any additional testing, but there’s a very high likelihood that they are going to find additional individuals once they start constructing, once they start digging and the you know, what’s going to happen to them? Does that mean that they are going to get evicted from where they were sleeping for all these years? And the worst part about it, when you think about it is, you know, the majority of these people died as a result from disease and then to have, to have them, you know, if that wasn’t bad enough, be disturbed years later, and moved again. So, I mean, how many times can you be indignified? [Halealoha Ayau]

To lose their life by a disease that was brought to Hawai‘i and then to lose their burial area, for another princely house—not a Hawaiian. I mean, when does the indignation end? [Halealoha Ayau]

I think what the Ward—the A&B discoveries uphold with that which was found at Ward, only begs a lot of questions about how much were actually hidden or white-washed, or not recorded, that’s what—I’ll be honest with you—that’s what hurts. And I cannot speculate yet, but it kind of begs the question, what about the other burials? And that’s what hurts me—why should we isolate Ward, or A&B? What going happen to the other guys in the area? Did they do something so that they no need to go through this kind of *pilikia*. [Manny Kuloloio]

You know, um, they intersect, the development is occurring in a large Hawaiian cemetery, it just doesn’t have any headstones, so people aren’t even bothered about it. [Halealoha Ayau]

And so, you know, I have part of the *kuleana* of speaking up, you know, for these *kūpuna* and trying to give them some voice in all of this is, you know, trying to convey that same sense of *pu‘uhonua*, that same sense of a place of safety for these, you know, these *kūpuna* in this project or any other project in Kaka‘ako, I mean the majority of them have

been dug up in Kaka'ako. Development doesn't yield to Hawaiian burials. [Halealoha Ayau]

On a larger sense, I could say that, I'm not a fan of these huge developments that continue to inch Hawaiians away from this place. [Hinaleimoana Falemei]

It's unmarked. I don't trust what the archaeologists tell me until I read what they've found. So, that's been my concern, Mina, so just like A&B, I tell them, I'm the type, I ask for the AIS [archaeological inventory survey report], I like read 'em... [Manny Kuloloio]

I was concerned because I heard they took the *ko'is*—I don't know who gave them the authority—A&B, or Hal Hammatt himself, Cultural Surveys took these adzes and had them do the EDXRF [energy dispersive x-ray fluorescence] tests, you know, by Dr. Mills and Dr. Lundblad at U.H. Hilo and determined they came from Waiāhole or Waikane, but, this is the kind stuff, you know, to me, it's almost like grave robbery for do this kind stuff and I'm not into that. They never even asked and I refuse to be a part of that kind stuff. [Manny Kuloloio]

So, that's the impact, when—try ask me about the impact, the cultural impact—it's the cultural impact of these people maybe before the burial laws, even with the burial laws—what is their respect in finding this kind, maybe it's more convenient and cost less risk or worse to just smash 'em—not record 'em and who is part of that poor [cultural] monitoring? I don't know—poor monitoring. I don't know. [Manny Kuloloio]

... having found those—not just the burials, the coffins, even when the quarry—there were more artifacts that were associated—that I know, they know. So, like the adze, yeah, so that tells me people, people—they never just drop 'em, yeah....They never just throw 'em out of the truck—I don't know, but, you know. That's the kind of issues that I like them talk about this. And what going be the final disposition for that—the *ko'i*—that people actually live in this area and not just people who they say had the LCA [Land Commission Awards] Awards, because there was a time before the *Māhele*. That's what the *ko'i* tells me—that there was a time before these burials that were in the coffins they like to say is historic. At least there's a recognition that people lived there. [Manny Kuloloio]

...to me, they bury because they belong there. They think that's their place. That's how I look at it that when they buried them—they belonged there. I think they believed that that would be their final resting—I don't know, I don't think they thought they'd be exhumed to be transferred indefinitely like how I see other—Kawaiaha'o, I seen that. There's a pretty set pattern, actually, and I think that's what concerns me, you know. And I'm mindful of the economics for A&B, but the mere fact they bought 'em knowing they had burials—that's a whole different story to me, so, I'm watching how they going—if they going drag this process out. [Manny Kuloloio]

Concerns of the Community

The same as what I had stated earlier because of the history of Kaka'ako and how it's becoming an industrial—this light industrial area. I mean, it's like the worst thing that could have happened to a large Hawaiian burial area. [Halealoha Ayau]

And yet, here we are in 2011 and another building is going up for the living, when the area is already taken by the dead, and how do we, you know, as Hawaiians living today, you know, how do we make sense of all of this? How do we behave in a way that's responsible for these *kūpuna* don't think that we are living irresponsible descendants and that we are doing everything that we can to make sure that the dignity of their *moeloa*, of their sleep, is maintained but they already had a building or whatever thing built over them, a parking lot, a road way, but, now, you know, they have another development. [Halealoha Ayau]

No, I don't think so [there are any other concerns the community might have], not that I know. [William Papaiku Haole, Jr.]

Well, I hope it doesn't turn out to be like that one they have by A'ala Park. When they came out by River Street, now, on River, Nimitz and King, on the—between that area there, they've got these so-called apartments and what not that they had built. And if you go and look how many Hawaiians are in there—you'd be amazed that you can only find about one or two. All they got there is Chinese and I hope nothing like that happens to the Hawaiians again, especially in Kaka'ako. I'd like to see the locals get back into that area, really, yeah, because I think it was Kamehameha Bishop Estate, they talking about developing that area and making it a residential area. [Douglas Lapilio]

Comments and Feedback

That that's one of the understandings that they're [A&B] going to take care [of the burials]. [Van Horn Diamond]

I think the families that are recognized though—and I said that and then they're kind of, some of them don't appreciate when my wife and I say it, but, I think if you step forward to be a claimant, then you need to be involved in it....You don't transfer that responsibility to the people who live there, you incorporate them into your responsibility, not the other way around. You don't let them take over and say, "Oh, I don't have to do anything," walk away. [Van Horn Diamond]

I like it—I like it what you guys doing [the Cultural Impact Assessment]....Yeah. You know, too bad, we could've done this long time ago. [William Papaiku Haole, Jr.]

But, I think A&B has the capacity—they said they going keep 'em [previously identified burials in place], so I think they could build something nice too, you know, without my consultation, and I'm looking forward to seeing that and I've seen that so far. Like I said, they come from Maui. They've moved many burials too in sand. All the sand that comes to O'ahu, yeah, comes from Maui—don't come from Saudi Arabia, it comes from Maui. And they know, I just sharing, you know. I think this is one project they can at least try to make something. I think they know how to do it—maybe not be like how they want it. I'm happy they chose Kahu Kaina, they usually pick the wrong guy and get in trouble, you know. It's kind of sensitive, you dealing with the Hawaiian politics, now, that's how I look at it. [Manny Kuloloio]

I'm thinking about this A&B parcel—the way it's surrounded, so you would never get access to that place, perhaps, only because of finding the bones, we're aware, so in that sense, maybe it was meant to be. [Manny Kuloloio]

But to me, to see not just the coffin burials, they're separate, but to see the adzes that are pre-Historic to me, validates my point that there was one shoreline there and that people did—not just live there or bury there—but perhaps it was in use, yeah. And it just, you know it kind of takes away this mentality that, alright, it's all fill, ah, rubbish pile, yeah. I mean, you always going hear that, fill, rubbish pile—same mentality in Waikīkī —swamp, you got to cover them with coral fills, mosquitoes, but it was a vibrant time, you know—at that time. [Manny Kuloloio]

Potential Affects on Cultural Resources

Yes I do [believe the proposed development would affect a place or access to a place of cultural significance].... It's a place of burial, and you just wouldn't see a development springing up in the middle of Punchbowl Cemetery, and there shouldn't be one, you know, popping up here. [Halealoha Ayau]

No, I think it would be fine. I think they are giving the place a cultural significance by having the burial sites. [Van Horn Diamond]

This particular parcel, no [the proposed development would not affect a place or access to a place of cultural significance]. This particular project lies in an area that, at one time, was a project of a high concentration of Hawaiians, but it has already undergone so much change. They cultural properties that may still lie beneath, if found, in this particular area, I wouldn't necessarily be the strongest advocate not to develop. [Hinaleimoana Falemei]

Again, if this were a really pristine area, untouched, that might weigh a little differently with me, and you know, other Hawaiians may not feel the same way I do. But, what I know from my grandmother, this is a bustling hub for a long time, yeah. So this is still a known bustling hub... [Hinaleimoana Falemei]

I be honest with you, I'm not sure [whether the proposed development would affect a place or access to a place of cultural significance], because you know why, I never, you know, I never been there—I never go and see what the development is and all that. But, I'm kinda interested now and I probably go just drive down there and look what the hell's going on, you know. I know what "Boy" [his son, William Boysie Haole] talk about it all the time, you know. Then I read about it, about the burial and all that, but, right now, I not too familiar about the whole thing, but now I getting kind of interested, I probably go be familiar with the whole thing. [William Papaiku Haole, Jr.]

If this development was the first one in the area, nobody was built around...I said if that was the first one, obviously you could see that impact, but now, it's in the midst of many other that have been approved. Perhaps its—maybe it's like, in a sea of—it's another one of 'em, but, having found those—not just the burials, the coffins, even when the quarry—there were more artifacts that were associated—that I know, they know. So, like the adze, yeah, so that tells me people, people—they never just drop 'em, yeah. [Manny Kuloloio]

But the impact, yeah, it's part of a continuing development in O'ahu that's unchecked, it's not my job to stop it, but, we used to mitigate, ---- that's what we trying to do, is to...now that we found them, what is A&B going to do to give, you know, the respect that they deserve, and I think A&B is able to do that as well. [Manny Kuloloio]

No cultural things were done there....No, as it is, I don't think it will. [May Kamai]

Nah, it's already impacted by all this other [development] [Douglas Lapilio]

I really don't know too much about that area...I wish I could help you with this area, I don't know too much about this area, like I said, anything from Ward Street—we used to call all the area Ala Moana. [George Panui, Jr.]

Recommendations

And to just say, you know, "I don't care what the development is here—," we're smart enough to figure out a way that can maintain dignity for these *kūpuna* and, if the property is going to be developed, to develop it in a way that isn't going to result in an eviction of those *kūpuna* who are already buried. [Halealoha Ayau]

Honuakaha Project was a great example; they wanted to dig up all 250 graves—and that was a minimum number now, they wanted to dig them all up and build an elderly housing project, well, the O'ahu Burial Council said no, recommended instead they build—leave the graves in place and build a four, a five story building which they ended up doing. In that project you have an example of where the graves were left in place and housing went in for the elderly, so it was a win-win situation. And one reason it ended that way is because people were willing to look at the situation, you know, hard enough that they could find, you know, a result that was least intrusive on the *kūpuna*...And so, that's the same, you know *kuleana*, that should be approached with any project like this, is how to

deal, you know, how to be respectful for those who are already here, so that, you know, whatever function you design it for, you know, can be conducted, but can be conducted respectfully. I mean, you go to so many other projects and ask them, the ones who have dug people up, you ask them how their projects are doing, the majority of them are either bankrupt or they think the place is haunted, so there's, I guess there's another side to this. [Halealoha Ayau]

At the same time, if it's going to be developed, if there are any significant cultural resources and properties below the surface at this particular project, as we had heard, I would expect that the highest level of stringency, to not only maintain—not only to look for anything, but to make sure that they are cared for. [Hinaleimoana Faleime'i]

I'm not a believer that everything got to stay in place, but, I like to see somebody try and exhaust the options. I'm a big believer in that. At the same time, I don't expect a developer to pay \$2 million, you know, to go broke to do something, but at least try. So that's been my intention. [Manny Kuloloio]

Two things, a sense of place and names, so they're kind of hand-in-hand. I would hope that the name, I'm not sure because I don't have a specific map, if there was a very specific name to either this area here, or this larger, you know, little square, I would certainly be one of the strongest advocates of the usage and implementation of traditional names. [Hinaleimoana Faleime'i]

I want it to look like it's a reflection of our Polynesian heritage, you know Hawaiians as a Polynesian people, we're just here in the northern Pacific. I want it to look reflective of island heritage, island lifestyle through the landscaping and also the names and no, I don't like "Ko'olani", you know, as being the overall umbrella because you could've chose something else. The reason they chose that was 'cause it's short and simple and because it fits western concept today. What I would've done was gone, did a little bit of historical research, name my project, in one or multiple phases after the name of the region to honor the history and the memory of the people here. [Hinaleimoana Faleime'i]

...you're already digging into the earth and you're already going to change its landscape, but really, the essence of our people and our presence is also preserved in how this landscape took shape, how it is aesthetically designed to the eye; is this going to look like New York City? I don't want it to look like New York City. Is it going to look like L.A.? I don't want it to look like L.A, I want it to look like islands. [Hinaleimoana Faleime'i]

...A&B, Kewalo Properties [Development], they're one of the Big Five, one of the first, you know, of the big companies that changed the face of Hawai'i. I hope that Kewalo [Development], and the parent company, A&B, are going to be now some of the ones who will greatly contribute at making—at adopting that as part of the mission to preserve, perpetuate and promote the legacy of a proud people that without some assistance in time, the memory and knowledge of will be gone. [Hinaleimoana Faleime'i]

I would only make a suggestion that you contact those that have the backbone—like OHA, I know Haunani [Apoliona], I play music with her—she's so funny. It's them—their concern to these leaders of Hawaiian culture and not one area...[May Kamai]

And just you got to go bless the place and you know, ask permission, like, and usually with the Hawaiians, if you ask. Like you guys—doing pretty good job, you know, you go out and ask....

You ask, they forgive, like you said—they overlook that. [George Panui, Jr.]

Summary of Ethnographic Survey

A total of nine ethnographic interviews were conducted with individuals knowledgeable about Kaka‘ako. Consultants consisted of *kūpuna* who are former residents of Kaka‘ako, lineal and cultural descendants of the Kona District who trace their ‘*ohana* to the culturally rich lands of Honolulu, Kaka‘ako and Waikīkī, as well as a cultural practitioner whose *kūpuna* frequented the area.

With regard to the current subject property, consultants described a place that was mostly “coral and bushes.” None of the consultants were aware of any residents on the property during their time living in Kaka‘ako. One consultant remembered a camp of mostly Hawaiians which lived in the area which is now Ala Moana Shopping Center, presently east of the subject property. Several consultants spoke of the small trails and dirt roads that traversed this bushy area, and specifically remembered the frequency of *kiawe* trees as one heads toward the Ala Moana Park area.

While limited information was gathered on traditional *mo‘olelo*, *mele*, and archaeological sites, large amounts of data were provided regarding land use practices and the significant role of Kaka‘ako in the use of its natural resources to provide food to the *ali‘i* as well as to modern day ‘*ohana*.

Oral history interviews collected valuable information about life and culture in Kaka‘ako from the 1920s to the 1950s. And while the region had undergone significant changes by the 1930s, many of the traditional subsistence activities continued to be practiced, especially as modern food and financial resources became scarce during World War II. Fishing and the gathering of ocean resources such as *tako* and *limu* were the most common activities that several of the consultants performed to provide fresh food for their ‘*ohana*.

Several consultants recalled enjoying the once rocky beaches of Ala Moana as a place to swim and picnic. Other individuals did not frequent the shorelines because they were told not to infringe on the physical boundaries demarcating the “territories” of others.

Another topic of significance was Kaka‘ako during World War II, where Ala Moana Beach Park and the adjacent reef became restricted and people were not allowed to fish, thus putting stress on those who relied heavily on coastal resources. Also noted were the drastic changes of the shoreline through the various phases of Kaka‘ako and Waikīkī’s land reclamation projects. A quiet coral-lined beach where fishing canoes were landed became a white, sandy oasis filled with beachgoers.

Also discussed were the various neighborhood landmarks residents frequented, such as the movie theaters and grocery stores, as well as athletic activities which took place at recreational areas such as Mother Waldron Park. Consultants also recalled modes of transportation, which included the streetcar, trolleys, and buses, however, most of the consultants relied on walking to get around town.

Another significant topic of discussion was in reference to the cultural diversity and dynamics of the various ethnicities which made “camps” within Kaka‘ako. These included Portuguese, Chinese, and Japanese areas that coexisted in relative harmony, exemplifying the idea we have in Hawai‘i as the ultimate “melting pot.” Consultants recalled various cultural and religious events that took place, such as the Portuguese Catholic’s Holy Ghost Week.

With regard to concerns and potential effects the proposed development may have on cultural resources present, or once present on the subject property, as well as access to these cultural resources, understandably, concerns regarding the proposed project involved the presence of the

‘iwi kūpuna. All consultants expressed their knowledge of the numerous burials in the area, many being told of these burials and epidemics from their *kūpuna*. Because of this fact, many of the interviewees were not surprised in hearing of *‘iwi* on the subject property. When asked whether the proposed development would have an effect on a place or access to a place of cultural significance, one consultant expressed the concern that it is inappropriate to have development occurring in a place of burial.

Many of the consultants shared the belief that, because the subject property and surrounding area of Kaka‘ako is already highly developed, the proposed development would not affect a place, or access to a place of cultural significance. Although stating that the proposed development would not affect cultural resources, several consultants discussed the current trend in “unchecked” development that ultimately affects cultural resources.

Several *kūpuna* and consultants stressed the Hawaiian practice of asking permission when one embarks on a new project or endeavor, and were appreciative of Kewalo Development’s culturally sensitive efforts in regard to the treatment and preservation of *‘iwi kūpuna* present on the subject property.

CONCLUSIONS

According to the informants, while Kaka‘ako has changed greatly over time, it remains a special place because of its significant cultural ties to the *ali‘i* as well as a home for a large population of Hawaiians, Chinese, Filipino, Portuguese and Japanese residents, which truly make Hawai‘i a melting pot.

Cultural Resources, Practices, and Beliefs Identified

The background study revealed that Kaka‘ako was a culturally significant area with many of the natural resources which supported traditional subsistence activities such as fishing, the gathering of plants, *limu* (seaweed), the production of *pa‘akai* (salt), and supporting numerous inland fishponds used to raise mullet and *awa*, as well as *kalo*. The location of Kaka‘ako, between active royal centers in Honolulu and Waikīkī, has shown that it was an integral location ideal to support food and salt production activities which fed the *ali‘i* and the royal families.

Kaka‘ako’s history also provides insight into the plights of thousands of people, of all ethnicities who fell as victims to the various diseases which struck Hawai‘i in the 1800s. One could surmise that, due to the population density of Kaka‘ako within the environs of Honolulu, the region was one of the hardest hit locations in all of Hawai‘i.

The histories and *mo‘olelo* of our *kūpuna* who once lived in Kaka‘ako highlight what a dynamic and bustling place the area was. Many of the consultants lived in Kaka‘ako during tough times, such as the Depression and World War II, with meager financial resources. However, the oral histories illustrate the importance and power of *‘ohana*, friends, and neighbors when it comes to everyday life’s joys, as well as its struggles and hardships.

Potential Effects of the Proposed Project/Community Input and Concerns

When asked whether the proposed development would have an effect on a place or access to a place of cultural significance, responses varied. Due to the burials located on the subject property, one consultant expressed the belief that it is inappropriate to have development in a place of burial and that the proposed development would affect a place, or access to a place of cultural significance. Conversely, one informant noted that the presence of the burials in a place surrounded by development makes us “aware” and allows entry to a place one “would never get access to.”

Several consultants shared beliefs that, because the subject property and surrounding area of Kaka‘ako is already highly developed, the proposed development would not affect a place of cultural significance. One informant shared that if the subject property were “pristine”, her response may have been different. She continued, noting stories from her grandmother which describe Kaka‘ako as a “bustling hub,” and mentioned that area can still be considered a busy place. This informant also shared that because the subject property has undergone so much change from an area with a high-concentration of Hawaiians, that, if sub-surface cultural properties are encountered she stated she would not be the “strongest advocate not to develop.”

Confidential Information Withheld

During the course of researching the present report, no sensitive or confidential information was discovered in the background literature. After interviewing ten consultants, two declined to participate, therefore their interview transcripts and biographical information are not included

within this report. Several of the consultants preferred to withhold personal information such as statements which he or she deemed inaccurate or unnecessary for inclusion.

Conflicting Information

No conflicting information was obvious in analyzing the gathered sources. On the contrary, a number of themes were repeated and information was generally confirmed by independent sources.

Recommendations/Mitigations

Background research and oral history interviews reveal that, while no surface properties occur on the area of proposed impact, subsurface cultural resources do occur. Keala Pono recommends that archaeological monitoring be performed during any ground disturbing activities, as is described in the property's Burial Treatment Plan. Given that many of the descendants and *'ohana* of Kaka'ako have played an integral role in the preservation and treatment of the burial area, it is also recommended that Kewalo Development continue to consult with the Kaka'ako *'ohana* during various phases of the property's development.

In sum, this research has brought together the many interesting facets of Kaka'ako's history, as it changed from a region of fishponds and salt pans to one of thriving businesses and recreational hideaways. Background research and oral history interviews highlight the importance of Kaka'ako in Hawai'i's past and illustrate how it continues to be a cherished place today.

GLOSSARY

‘ae	Yes, to say yes, or to agree, approve, or consent.
ae‘o	The Hawaiian stilt <i>Himantopus mexicanus knudseni</i> , endemic and formerly common on the main Hawaiian Islands, but now endangered.
ahu	A shrine or altar.
ahupua‘a	Traditional Hawaiian land division usually extending from the uplands to the sea.
‘aihue	To steal or cheat; robber, theft.
‘āina	Land.
akamai	Smart, clever, expert.
aku	The bonito or skipjack (<i>Katsuwonus pelamis</i>), a prized eating fish.
akua	God, goddess, spirit, ghost, devil, image.
‘alamihī	The common black crab <i>Metopograpsus thukuhar</i> .
ali‘i	Chief, chiefess, monarch.
‘au‘au	To bathe.
‘aumakua	Family or personal gods. The plural form of the word is ‘aumākua.
awa	The milkfish, or <i>Chanos chanos</i> , often raised in fishponds in ancient times.
‘awa	The shrub <i>Piper methysticum</i> , or <i>kava</i> , the root of which was used as a ceremonial drink throughout the Pacific.
‘āweoweo	Various Hawaiian species of fish <i>Priacanthus</i> ; a sugar cane named after the fish; a type of seaweed.
bamboo	The shrub or tree <i>Dendrocalamus</i> , <i>Phyllostachys</i> , <i>Schizostachyum</i> , or <i>Bambusa</i> . The species native to Hawai‘i are <i>Bambusa vulgaris</i> and <i>B. aureovariegata</i> . These were traditionally used for many items, including knives, hula implements, nose flutes, water containers, and tapa-decorating equipment.
coconut	The palm tree <i>Cocos nucifera</i> .
‘eha	Hurt, painful; injury; suffering.
‘ehu	Reddish tinge in hair in Polynesians.
hale	House.
hana	Work, employment, behavior, incident, service, manufacture.

<i>haole</i>	White person, American, Englishman, Caucasian; formerly any foreigner.
<i>hāpai</i>	To carry; pregnant.
<i>hānai</i>	Foster child, adopted child; to raise, feed, or sustain; a provider or caretaker.
<i>hau</i>	The indigenous tree <i>Hibiscus tiliaceous</i> , which had many uses in traditional Hawai‘i. Sandals were fashioned from the bark and cordage was made from fibers. Wood was shaped into net floats, canoe booms, and various sports equipment and flowers were used medicinally.
<i>Hau‘oli Makahiki Hou</i>	Happy New Year.
<i>hā‘uke‘uke</i>	The sea urchin <i>Colobocentrotus atratus</i> , or helmet urchin, whose teeth were used in Hawaiian medicine.
<i>heiau</i>	Place of worship and ritual in traditional Hawai‘i.
<i>hele</i>	To go, come, walk, move.
<i>hewa</i>	Mistake, fault, mismanage; offended, annoyed; to do excessively.
<i>himeni</i>	Hymn, or any song not used in hula.
<i>holoholo</i>	To go out or go for a walk or ride.
<i>hui</i>	A club, association, society, company, or partnership; to join, or combine.
<i>‘ike</i>	To see, know, feel; knowledge, awareness, understanding.
<i>ilāmuku</i>	Executive officer.
<i>‘ili</i>	Traditional land division, usually a subdivision of an <i>ahupua‘a</i> .
<i>imu</i>	Underground pit or oven used for cooking.
<i>‘inamona</i>	A relish made of mashed <i>kukui</i> nut (<i>Aleurites moluccana</i>) and salt.
<i>ipu</i>	General name for a vessel or container. Also the bottle gourd <i>Lagenaria siceraria</i> or <i>L. vulgaris</i> , which was used traditionally for containers, hula instruments, and for medicine.
<i>‘iwa</i>	The frigate bird <i>Fregata minor palmerstoni</i> .
<i>iwi</i>	Bone.
<i>kahakō</i>	Macron.
<i>kahu</i>	Honored attendant, guardian, nurse, keeper, administrator, pastor.
<i>kahuna</i>	An expert in any profession, often referring to a priest, sorcerer, or magician.

<i>kai</i>	Sea, sea water; area near the sea, seaside, lowlands; tide, current in the sea; insipid, brackish, tasteless.
<i>kala mai</i>	I'm sorry, excuse me.
<i>kalo</i>	The Polynesian-introduced <i>Colocasia esculenta</i> , or taro, the staple of the traditional Hawaiian diet.
<i>kanaka</i>	Human, person, man, Hawaiian.
<i>kāne</i>	Man, husband, male.
<i>kanikapila</i>	A style of Hawaiian music produced in an impromptu gathering of musicians.
<i>kanu</i>	To plant or bury.
<i>kapa</i>	Tapa cloth.
<i>kapu</i>	Taboo, prohibited, forbidden.
<i>kauwā</i>	Outcast or slave caste within the traditional Hawaiian social hierarchy.
<i>keiki</i>	Child.
<i>kiawe</i>	The algarroba tree, <i>Prosopis</i> sp., a legume from tropical America, first planted in 1828 in Hawai'i.
<i>kini</i>	Marble, or <i>kinikini</i> for a child's best marble.
<i>ki'opua</i>	Ponds for young fish.
<i>kīpuka</i>	A change in form, such as an area of vegetation in a lava bed.
<i>ko'a</i>	Fishing shrine.
<i>koa</i>	<i>Acacia koa</i> , the largest of the native forest trees, prized for its wood, traditionally fashioned into canoes, surfboards, and calabashes.
<i>ko'i</i>	Adze.
<i>koko</i>	Blood.
<i>kolohe</i>	Mischievous, unethical, naughty; rascal, prankster, vandal; to misbehave or cheat.
<i>kōnane</i>	A traditional Hawaiian game played with pebbles on a wooden or stone board.
<i>kuiki</i>	Quilting; to quilt.
<i>kukui</i>	The candlenut tree, or <i>Aleurites moluccana</i> , the nuts of which were eaten as a relish and used for lamp fuel in traditional times.

<i>kuleana</i>	Right, title, property, portion, responsibility, jurisdiction, authority, interest, claim, ownership.
<i>kūmū</i>	The adult goatfish <i>Parupeneus porphyreus</i> .
<i>kumu hula</i>	<i>Hula</i> teacher.
<i>kupuna</i>	Grandparent, ancestor; <i>kūpuna</i> is the plural form.
<i>lā‘au</i>	Medicine, medical, trees, plants.
<i>lā‘au lapa‘au</i>	Medicine.
<i>lauhala</i>	Leaf of the <i>hala</i> , or pandanus tree (<i>Pandanus odoratissimus</i>), used for matting and basketry.
<i>leho</i>	Cowrie shell, <i>Cypraea</i> spp.; they were used as octopus lures in traditional Hawai‘i.
<i>lepo</i>	Dirt, earth; dirty.
<i>li‘ili‘i</i>	Small, little; here and there; a little at a time.
<i>limu</i>	Refers to all sea plants, such as algae and edible seaweed.
<i>limu ‘ele‘ele</i>	The long, green seaweed <i>Enteromorpha prolifera</i> , commonly eaten raw as condiments.
<i>līpoa</i>	The brown seaweeds (<i>Dictyopteris plagiogramma</i> and <i>D. australis</i>), highly prized as a delicacy.
<i>lo‘i, lo‘i kalo</i>	An irrigated terrace or set of terraces for the cultivation of taro.
<i>lōlō</i>	Crazy.
<i>lua</i>	Hole, pit; toilet.
<i>lū‘au</i>	Hawaiian feast, named for the taro tops always served at one; this is not an ancient name, but goes back to at least 1856.
<i>ma‘a</i>	Knowing thoroughly, experienced, familiar.
<i>mahalo</i>	Thank you.
<i>maha‘oi</i>	Bold, forward, rude.
<i>Māhele</i>	The 1848 division of land.
<i>maka‘āinana</i>	Common people, or populace; translates to “people that attend the land.”
<i>makai</i>	Toward the sea.

<i>make</i>	Deceased; to die or kill.
<i>mālama</i>	To care for, preserve, or protect.
<i>malihini</i>	Foreigner, stranger, newcomer, guest.
<i>malo</i>	Male's loincloth.
<i>mamo</i>	The sergeantfish, <i>Abudefduf abdominalis</i> .
<i>mana'o</i>	Thoughts, opinions, ideas.
mango	Trees of the genus <i>Mangifera</i> , introduced to Hawai'i in the Nineteenth Century and well known for their edible fruit.
<i>manini</i>	The surgeonfish <i>Acanthurus triostegus</i> , common in Hawaiian waters.
<i>mauka</i>	Inland, upland, toward the mountain.
<i>mea</i>	Thing, object, person.
<i>mele</i>	Song, chant, or poem.
menpachi	The squirrelfish <i>Holocentridae</i> .
<i>mihi</i>	Repentance, remorse, to apologize, be sorry, or regret.
<i>moku</i>	District, island.
<i>moe loa</i>	To oversleep or sleep for a long time.
<i>moi</i>	The threadfish <i>Polydactylus sexfilis</i> , a highly prized food item.
<i>moku</i>	District, island.
<i>mo'olelo</i>	A story, myth, history, tradition, legend, or record.
<i>mo'opuna</i>	Relatives two generations later, such as grandchild, great-niece or great-nephew.
morning glory	Several species of <i>Convolvulaceae</i> , a vine known as <i>pōhuehue</i> and <i>koali</i> in Hawaiian.
mullet	Fish of the order <i>Mugiliformes</i> , known as 'ama'ama in Hawaiian.
<i>na'au</i>	Gut, mind, heart.
<i>naupaka</i>	The native shrub <i>Scaevola sp.</i> , varieties of which are found both in the uplands and by the sea.
<i>nīele</i>	Curious, inquisitive; to keep asking questions.
<i>nui</i>	Big, large, great.

<i>‘ohana</i>	Family.
<i>‘ōkole</i>	Rear end, buttocks.
<i>‘ōkolehau</i>	A liquor distilled from the <i>kī</i> root.
<i>‘ōlelo Hawai‘i</i>	Hawaiian language, to speak Hawaiian.
<i>‘ōlelo no‘eau</i>	Proverb, wise saying, traditional saying.
<i>oli</i>	Chant.
<i>o‘opu</i>	Fish of the families <i>Eleotridae</i> , <i>Gobiidae</i> , and <i>Bleniidae</i> .
<i>‘ōpae</i>	Shrimp.
<i>‘opala</i>	Rubbish, trash, garbage, junk.
<i>‘opihi</i>	Limpets, four types of which are endemic to Hawai‘i: <i>Cellana exarata</i> (<i>‘opihi makaiauli</i>), <i>C. melanostoma</i> , <i>C. melanostoma</i> (<i>‘opihi alinalina</i>), and <i>C. talcosa</i> (<i>‘opihi ko‘ele</i>).
<i>pa‘akai</i>	Salt.
<i>pa‘i</i>	To slap, spank, or punish.
<i>pakalana</i>	The Chinese violet <i>Telosma cordata</i> , known for its yellowish-green flowers.
<i>palaka</i>	Checkered, block-print shirt.
<i>palani</i>	The surgeonfish <i>Acanthurus dussumieri</i> , known for its strong odor.
<i>palapala</i>	Document, letter, certificate, paperwork.
<i>pali</i>	Cliff, steep hill.
<i>papa</i>	Flat surface, reef, table, level, class, rank.
<i>pau</i>	Finished.
<i>pīkake</i>	The introduced flowering shrub Arabian Jasmine, or <i>Jasminum sambac</i> . Princess Ka‘iulani was fond of both these flowers and her peacocks (<i>pīkake</i>), thus the same name was given to the flowers.
<i>piko</i>	Navel; summit; center.
<i>pilau</i>	Rotten, foul.
<i>pilikia</i>	Trouble.
<i>plumeria</i>	Ornamental trees of the genus <i>Plumeria</i> , widely used in landscaping, especially at temples and graveyards.

<i>pōhaku</i>	Rock, stone.
<i>pohō</i>	Loss, damage, out of luck.
<i>poi</i>	A staple of traditional Hawai‘i, made of cooked and pounded taro mixed with water to form a paste.
<i>pono</i>	Correct, proper, good.
<i>pū</i>	Large triton conch or helmet shell used for trumpets.
<i>pueo</i>	The Hawaiian short-eared owl, <i>Asio flammeus sandwichensis</i> , a common ‘aumakua.
<i>pule</i>	Prayer; to pray.
<i>pūlehu</i>	To broil or cook food on hot embers.
<i>pu‘uhonua</i>	Place of refuge.
sugarcane	The Polynesian-introduced <i>Saccharum officinarum</i> , or <i>kō</i> , a large grass traditionally used as a sweetener and for black dye.
<i>tako</i>	Octopus, squid.
<i>tī (kī)</i>	The plant <i>Cordyline terminalis</i> , whose leaves were traditionally used in house thatching, raincoats, sandals, whistles, and as a wrapping for food.
<i>tūtū</i>	Grandmother, grandma.
<i>‘uhane</i>	Ghost, spirit.
<i>uhu</i>	An adult parrot fish, one of two genera of the <i>Scaridae</i> family known to occur in Hawai‘i.
<i>‘ūkēkē</i>	A musical bow with two or three strings which were strummed while held at the mouth.
<i>‘ukulele</i>	String instrument of the guitar family, originating in 19 th century Hawai‘i. Lit. jumping flea.
<i>‘ulī‘ulī</i>	Hula implement consisting of a gourd rattle filled with seeds decorated with feather adornment.
<i>‘ulu</i>	The Polynesian-introduced tree <i>Artocarpus altilis</i> , or breadfruit.
<i>‘ulu maika</i>	Stone used in the <i>maika</i> game, similar to bowling.
<i>‘upāpalu</i>	The larger of the cardinal fish, <i>Apogon</i> spp.; a variation of the name is ‘upāpalu <i>maka nui</i> .
<i>wahine</i>	Woman, wife; femininity. <i>Wāhine</i> is the plural.

wana	Sea urchin, such as <i>Diadema paucispinum</i> and <i>Echinothrix diadema</i> ; some were considered 'aumākua in traditional Hawai'i.
wala'au	To speak; to talk loudly.
wawaeiole	The moss <i>Lycopodium cernuum</i> or the seaweed <i>Codium edule</i> . Lit. rat's foot.
weke	Certain species of the <i>Mullidae</i> , surmullets or goatfish, traditionally used as offerings to counteract curses.

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APPENDIX A: LETTER TO DESCENDANTS



April 4, 2011

Aloha e kāua,

At the request of Kewalo Development LLC, Keala Pono Archaeological Consulting is conducting a Cultural Impact Assessment (CIA) for the Ko'olani Phase II Project, Kaka'ako, Waikīkī Ahupua'a, Honolulu (Kona) District, Island of O'ahu TMK: [1] 2-3-006:017. The approximately 1.73-acre project area is located within the city block bound by Kamake'e Street to the west, Ala Moana Boulevard to the south, Waimanu Street to the north, and Pi'ikoi Street to the east as shown in the attached map.

The proposed project involves the construction of a new high-rise residential condominium. Associated ground disturbance will include excavation related to the Project's development, including structural footings, utility installation, roadways and parking area installation, and landscaping.

The purpose of this CIA is to evaluate potential impacts of the Project on cultural practices and resources of Kaka'ako. We are seeking your *kōkua* and guidance regarding the following aspects of our study:

- **General history and present and past land use of the Project site and surrounding area in Kaka'ako.**
- **Knowledge of cultural sites which may be impacted by future development of the Project—for example, historic sites, archaeological sites, and burials.**
- **Knowledge of traditional gathering practices at the Project site and surrounding area in Kaka'ako both past and ongoing.**
- **Cultural associations of the Project site and surrounding area in Kaka'ako, such as *mo'olelo* and traditional uses.**
- **Referrals of *kūpuna*, *kama'āina*, or cultural or lineal descendants who might be willing to share their cultural knowledge of the Project site and surrounding area in Kaka'ako.**
- **Any other cultural concerns the community might have related to Hawaiian cultural practices within or in the vicinity of the Project site and surrounding area in Kaka'ako.**

If you have any information you would like to share, please contact me by January 10, 2011 at 223-9979 or minaelison@hotmail.com.

Mahalo nui,

Mina Elison
Ethnographer, Keala Pono Archaeological Consulting

Keala Pono Archaeological Consulting, LLC • 53-412 Kamehameha Hwy., Hau'ula, HI 96717 • Phone 808.381.2361

APPENDIX B: OHA LETTER



STATE OF HAWAII
OFFICE OF HAWAIIAN AFFAIRS
711 KAPI'OLANI BOULEVARD, SUITE 500
HONOLULU, HAWAII 96813

HRD10/5436

December 20, 2010

Mina Elison
Keala Pono Archaeological Consulting, LLC
53-412 Kamehameha Highway
Hau'ula, Hawaii'i 96717

Re: **Pre- Cultural Impact Assessment Consultation**
Ko'olani Phase II Project
Kaka'ako, Island of O'ahu

Aloha e Mina Elison,

The Office of Hawaiian Affairs (OHA) is in receipt of your December 6, 2010 letter initiating consultation ahead of a cultural impact assessment (CIA) for the Ko'olani Phase II Project (project).

It is our understanding that an archaeological inventory survey (AIS) has been conducted for the project which identified multiple iwi kūpuna (burials). At this juncture, it is unclear whether the AIS has been reviewed and approved by the Department of Land and Natural Resources-State Historic Preservation Division (SHPD). Because these burials were identified during the AIS, they are classified as "previously identified" and appropriate mitigation will be proposed within a burial treatment plan pursuant to Chapter 13-300 Hawaii Administrative Rules.

Numerous families have been recognized by the O'ahu Island Burial Council as descendants to the lands of Kaka'ako and OHA recommends you contact the SHPD for a list of these families they maintain. These families may be willing to share their thoughts with you on the impacts this project will have on the cultural and historic landscape of Kaka'ako and certain traditions and beliefs associated with the care of burials.

Thank you for initiating consultation. We look forward to reviewing the CIA. Should you have any questions, please contact Keola Lindsey at (808) 594-0244 or keolal@oha.org.

'O wau iho nō me ka 'oia'i'o,

A handwritten signature in black ink, appearing to read "Clyde W. Nāmu'o".

Clyde W. Nāmu'o
Chief Executive Officer

APPENDIX C: SHPD LETTER

NEIL ABERCROMBIE
GOVERNOR OF HAWAII



STATE OF HAWAII
DEPARTMENT OF LAND AND NATURAL RESOURCES

POST OFFICE BOX 621
HONOLULU, HAWAII 96809

December 22, 2010

WILLIAM J. AILA, JR.
INTERIM CHAIRPERSON
BOARD OF LAND AND NATURAL RESOURCES
COMMISSION ON WATER RESOURCE MANAGEMENT

GUY H. KAULIKUKUI
INTERIM FIRST DEPUTY

WILLIAM M. TAM
INTERIM DEPUTY DIRECTOR - WATER

AQUATIC RESOURCES
BOATING AND OCEAN RECREATION
BUREAU OF CONVEYANCES
COMMISSION ON WATER RESOURCE MANAGEMENT
CONSERVATION AND COASTAL LANDS
CONSERVATION AND RESOURCES ENFORCEMENT
ENGINEERING
FORESTRY AND WILDLIFE
HISTORIC PRESERVATION
KAHOOLAWE ISLAND RESERVE COMMISSION
LAND
STATE PARKS

Ms. Mina Ellison
Keala Pono Archaeological Consulting LLC
53-412 Kamehameha Hwy.
Hauula, Hawaii 96717

Log No:2010.3549
Doc No:1012PC006

Dear Ms. Ellison:

Subject: Cultural Impact Assessment (CIA) for the Ko'olani Phase II Project, Kaka'ako, Waikiki Ahupua'a, Honolulu (Kona) District, Island of O'ahu.
TMK: [1] 2-3-006:017.

Mahalo for the opportunity to comment on the above CIA for the Ko'olani Phase II project at the aforementioned TMK. As you may know from your research into the history and culture of this place that many folks lived there and some of their descendants are in the process of filing to be recognized claimants of that area. These descendancy claims will be considered by the O'ahu Island Burials Council (OIBC) at their regularly scheduled meeting on January 12, 2011 at the DLNR Boardroom.

The SHPD suggest you contact the following folks regarding the potential impacts of the project on cultural practices and resources of Kaka'ako:

- | | | |
|-----------------------|---------------------------------------|---------------------|
| 1. Van Diamond | Waikiki recognized claimant | Phone: 808-943-8674 |
| 2. Nalani Olds | Waikiki recognized claimant | Phone: 808-261-1171 |
| 3. Mr. Likeke Papa | Waikiki recognized claimant | Phone: 808-271-3490 |
| 4. Adrian Keohokalole | Waikiki recognized claimant | Phone: 808-953-0311 |
| 5. Manny Kuloloia | 469 Maalo Street, Kahului, Maui 96732 | |

Other groups to consider consulting with may also include the families named on the land awards of the above TMK as well as cultural experts such as Mr. Desoto Brown at the Bishop Museum and/or Mr. Kepa Maly of Kumu Pono Inc. who may have worked on other projects in the Kaka'ako area. Ms. Lani Lapalio of Aukahi, Inc. is the cultural consultant on this project and may have leads to the descendants of the families named on the land awards.

Any questions, please call me directly at 808-692-8025 or via email at Phyllis.L.Cayan@hawaii.gov.

Sincerely,


Phyllis Coochie Cayan
SHPD History and Culture Branch Chief

APPENDIX D: AERIAL PHOTOGRAPH OF SUBJECT PROPERTY



APPENDIX E: AGREEMENT TO PARTICIPATE

Agreement to Participate in the Ko‘olani Phase II Project Cultural Impact Assessment

Mina Elison, Ethnographer, Keala Pono Archaeological Consulting

You are invited to participate in a Cultural Impact Assessment (CIA) of the Ko‘olani Phase II Project (TMK: [1] 2-3-006:017) in Kaka‘ako, on the island of O‘ahu (herein referred to as “the Project”). The Project is being conducted by Keala Pono Archaeological Consulting (Keala Pono), a cultural resource management firm, on behalf of Kewalo Development LLC (affiliate of A&B Properties, Inc.), current owners of the subject property. The ethnographer will explain the purpose of the Project, the procedures that will be followed, and the potential benefits and risks of participating. A brief description of the Project is written below. Feel free to ask the ethnographer questions if the Project or procedures need further clarification. If you decide to participate in the Project, please sign the attached Consent Form. A copy of this form will be provided for you to keep.

Description of the Project

This CIA is being conducted to collect information about Kaka‘ako and the subject property in the *ahupua‘a* of Waikīkī, Honolulu (Kona) District on the island of O‘ahu, through interviews with individuals who are knowledgeable about this area, and/or about information including cultural practices, legends, songs, or chants. The goal of this Project is to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources, or traditional cultural practices in properties owned by Kewalo Development LLC at Kaka‘ako on the island of O‘ahu. This Assessment will also attempt to identify any affects that the proposed development may have on cultural resources present, or once present within the Project area.

Procedures

After agreeing to participate in the Project and signing the Consent Form, the ethnographer will digitally record your interview and it may be transcribed in part or in full. The transcript may be sent to you for editing and final approval. Data from the interview will be used as part of the ethno-historical report for this project and transcripts may be included in part or in full as an appendix to the report. The ethnographer may take notes and photographs and ask you to spell out names or unfamiliar words.

Discomforts and Risks

Possible risks and/or discomforts resulting from participation in this Project may include, but are not limited to the following: being interviewed and recorded; having to speak loudly for the recorder; providing information for reports which may be used in the future as a public reference; your uncompensated dedication of time; possible misunderstanding in the transcribing of information; loss of privacy; and worry that your comments may not be understood in the same way you understand them. It is not possible to identify all potential risks, although reasonable safeguards have been taken to minimize them.

Benefits

This Project will give you the opportunity to express your thoughts and opinions and share your knowledge, which will be considered, shared, and documented for future generations. Your sharing of knowledge may be instrumental in the preservation of cultural resources, practices, and information.

Confidentiality

Your rights of privacy, confidentiality and/or anonymity will be protected upon request. You may request, for example, that your name and/or sex not be mentioned in Project material, such as in written notes, on tape, and in reports; or you may request that some of the information you provide remain off-the-record and not be recorded in any way. To ensure protection of your privacy, confidentiality and/or anonymity, you should immediately inform the ethnographer of your requests. The ethnographer will ask you to specify the method of protection, and note it on the attached Consent Form.

Refusal/Withdrawal

At any time during the interview process, you may choose to not participate any further and ask the ethnographer for the tape and/or notes. If the transcription of your interview is to be included in the report, you will be given an opportunity to review your transcript, and to revise or delete any part of the interview.

APPENDIX F: CONSENT FORM

Consent Form

I, _____, am a participant in the Ko’olani Phase II Project Cultural Impact Assessment (herein referred to as “Project”). I understand that the purpose of the Project is to conduct oral history interviews with individuals knowledgeable about the subject property and Kaka’ako, in the Kona District region on the island of O’ahu. I understand that Keala Pono Archaeological Consulting and/or Kewalo Development LLC will retain the product of my participation (digital recording, transcripts of interviews, etc.) as part of their permanent collection and that the materials may be used for scholarly, educational, land management, and other purposes.

_____ I hereby grant to Keala Pono and Kewalo Development LLC ownership of the physical property delivered to the institution and the right to use the property that is the product of my participation (e.g., my interview, photographs, and written materials) as stated above. By giving permission, I understand that I do not give up any copyright or performance rights that I may hold.

_____ I also grant to Keala Pono and Kewalo Development LLC my consent for any photographs provided by me or taken of me in the course of my participation in the Project to be used, published, and copied by Keala Pono and Kewalo Development LLC and its assignees in any medium for purposes of the Project.

_____ I agree that Keala Pono and Kewalo Development LLC may use my name, photographic image, biographical information, statements, and voice reproduction for this Project without further approval on my part.

_____ If transcriptions are to be included in the report, I understand that I will have the opportunity to review my transcripts to ensure that they accurately depict what I meant to convey. I also understand that if I do not return the revised transcripts after two weeks from the date of receipt, my signature below will indicate my release of information for the draft report, although I will still have the opportunity to make revisions during the draft review process.

By signing this permission form, I am acknowledging that I have been informed about the purpose of this Project, the procedure, how the data will be gathered, and how the data will be analyzed. I understand that my participation is strictly voluntary, and that I may withdraw from participation at any time without consequence.

<hr/>	
Consultant Signature	Date
<hr/>	
Print Name	Phone
<hr/>	
Address	
<hr/>	

Thank you for participating in this valuable study.

APPENDIX G: TRANSCRIPT RELEASE

Transcript Release

I, _____, am a participant in the Ko‘olani Phase II Cultural Impact Assessment (herein referred to as “Project”) and was interviewed for the Project. I have reviewed the transcripts of the interview and agree that the transcript is complete and accurate except for those matters delineated below under the heading “CLARIFICATION, CORRECTIONS, ADDITIONS, DELETIONS.”

I agree that Keala Pono Archaeological Consulting and/or Kewalo Development LLC may use and release my identity, biographical information, and other interview information, for the purpose of including such information in a report to be made public, subject to my specific objections, to release as set forth below under the heading “OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS.”

CLARIFICATION, CORRECTIONS, ADDITIONS, DELETIONS:

OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

Consultant Signature **Date**

Print Name **Phone**

Address

APPENDIX H: INTERVIEW WITH EDWARD HALEALOHA AYAU

Mina Elison [ME]: Ok, thank you again, so much, Halealoha. Today is Wednesday, January 12th, 2011 and it is 1:09pm and—

Halealoha Ayau [HA]: The 12th—

ME: January 12th, right? Yeah. And I'm speaking with Edward Halealoha Ayau. And my name is Mina Elison. And Halealoha, you have read the agreement to participate?

HA: Yes.

ME: And do you have any questions before we begin?

HA: No.

ME: And you have signed and emailed me the consent form which I can email back to you, and I have that scanned, so thank you so much for being so prompt with that. And just to describe the Project a little bit that we're working on now, it's a Cultural Impact Assessment being conducted to collect information about Kaka'ako and the subject property in the *ahupua'a* of Waikīkī, Honolulu District on the island of O'ahu through individuals knowledgeable about this area and/or information including cultural practices, legends, songs or chants. The goal of this Project is to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources or traditional cultural practices in properties owned by Kewalo Development at Kaka'ako and will also attempt to identify any affects that the proposed development may have on cultural resources present, or once present within the Project area. So, just to start off, will you please tell me about yourself; your name, where you were born, where you grew up and where you went to school?

HA: My name is Edward Halealoha Ayau. I was raised on the island of Moloka'i, Ho'olehua Homestead. My parents were Reynolds and Merle Ayau. I attended Kamehameha, the University of Redlands, and the University of Colorado, School of Law.

ME: And what was the name of your parents again?

HA: Reynolds and Merle Ayau.

ME: Could you spell that out for me?

HA: Reynolds, R-e-y-n-o-l-d-s and Merle, M-e-r-l-e.

ME: Ok, thank you. And could you tell me a little more about your *'ohana* and family background?

HA: My family principally from Molokai, from Pelekunu Valley. Our family also lived in Kaka'ako. My great-grandmother Olivia Kaleialohakalāhui Townsend was born there, um, my grandmother when I was growing up, taught me a lot about the places where our family was buried. And one of those places was in Kaka'ako area above—near to where the family used to live, as well as at Kawaiaha'o Cemetery. And one of the main reasons why I'm concerned about this and other development projects in this area is because of the history of Hawaiians burying families in this area. And so I'm not surprised, even though in other documentation the *'iwi*, that I hear how many burials have been identified so far, I wasn't surprised at the 27 individuals identified at this point, I suspect there will be more.

ME: Right, ok. And so, it was your grandmother who told you about...

HA: Her name was Harriet Ne. She was my father's mother.

ME: Ok, and did she grew up in the area?

HA: No, well, she spent time there as a child, but principally, she grew up in Pelekunu Valley on Molokai. But her grandfather, George Hamilton Heck Townsend was a ship captain, he lived in Kaka'ako, and he took the boat back and forth between Honolulu and Pelekunu which is on the north side of Molokai.

ME: I'm sorry, what was his name, George Helm?

HA: George Hamilton...

ME: Hamilton, ok, sorry.

HA: Heck, Heck was his next name, and his last name is Townsend, T-o-w-n-s-e-n-d.

ME: And so have you spent much time yourself, near or around the subject property or in Kaka'ako?

HA: Around the subject property, no. Although when I worked for State Historic Preservation Division, when I was Director of the Burial Sites Program, we responded to numerous burial calls in the Kaka'ako area.

ME: Ok, good, could you share your *'ike* relevant to the Project area and surrounding Kaka'ako area, whether it be personal anecdotes, *mo'olelo*, *mele*, *oli*, place names?

HA: I can't say that I have any *'ike* directly related to the Project area. Looking at the map, I know where the location is, I just, I cannot say I have any knowledge that is directly pertinent to that Project area. But I do have a lot of knowledge and experience in the surrounding area of Kaka'ako and what's important is that we see this repeated pattern occurring on—and, I read, you know, the, the gentleman's letter from A & B [Alexander & Baldwin, Inc.] and I don't know it was just a typo, or whoever wrote this, but it says, um, "As you know, Kewalo Development LLC (an affiliate of A & B Properties, Inc.) is willing to leave the burials that have been identified in place"...um, I'm sorry, and earlier he says, "...will be applying for recognition by the O'ahu Burial Council or you are a recognized descendant by the OIBC to projects in the same *ahupua'a*." You know, we're not descendants to projects.

ME: Right.

HA: We're descendants to people whose burial sites are now being built upon. And so, you have, I mean Kaka'ako, historically, this was post-Overthrow during a time when a lot of people were landless, they were hungry, they all started moving closer towards Honolulu, so you had a lot of Hawaiian families concentrated in this area which is kind of like—Kaka'ako was kind of like the outskirts of town, of Honolulu. They had a lot of people living there, a lot of Hawaiians living closely to each other, and so, you know, the real primary concern was what happened when people started dying—especially when they started dying as a result of all of these diseases in the 1850s with smallpox epidemic. Right down the street you have Honuakaha Housing Project where the brewery is, the Honolulu Brewery is located, just *makai*, mainly *makai* of the Kawaiaha'o Cemetery, and then you have a concentration of 250 individuals believed to have been victims of the smallpox epidemic, you have the Wal-Mart, you know on Ke'eaumoku, um, different projects that had these concentrations of people, so you had a lot of people dying very quickly in a short period of time and a lot of these makeshift cemeteries were created to address that, to help, clean-up, some place to put them. And so, you know, I would've been shocked if this Project area had one or two individual burials, I'm not shocked what-so-ever that there's a concentration of over twenty or thirty people.

ME: Right, right, right.

HA: Because the history of this area would indicate that they had to have gone somewhere.

ME: Right, right.

HA: And given the fact that the shoreline was much closer to—than what it was, you know, where it is now, much closer to where the Project area is, you know that so you have the name right *makai* of Kawaiaha'o, the name Honuakaha, that's telling you that there's a boundary between the land and the ocean and that the shoreline is nearby and so, you know, and even though, they did fill, you know, *makai* of that, you still finding, often times when they fill that in, they took sand or *lepo* from these areas, but in doing that, they were digging up people.

ME: Yeah.

HA: And so, you know, you're finding human fragments, disarticulated fragments in the fill. Just because it's fill, doesn't mean there's no *iwi* there, what it means is there's no intact burials there, but there is a likelihood of finding disarticulated remains and so you had just this concentration of people and you had this very intense time in Hawaiian history when a lot of people were dying from disease and it created a very, you know, serious health problems and so there was a time in the Kingdom—one of the things that they had to do was, uh, dig down deep enough and, and, and, had people buried in line and buried deeply enough because dogs were—you have written accounts of dogs going through areas just digging people up trying to get at it 'cause they were hungry—trying to get at, you know, the decaying bodies. And so you had, you know, a health concern, which of course is of concern for more health problems if cholera or if something, some other serious diseases broke out as a result of this. The point being though, that this area, Kaka'ako, you just had numerous, makeshift cemeteries, no real burial sites and the majority of the people who died as a result of disease, of these diseases were Hawaiians.

ME: Right.

HA: Poor Hawaiians who were living on the outskirts of Honolulu, so you had this happening, you know, in the 1850s, you also have had this happen in post-Overthrow, I mean, still, these cemeteries being established and within a short period of time, less than fifty years after these mass burials, um, you had development, building things right over them and back then, because the buildings weren't that tall, the footings weren't that deep. So a lot of these burial sites weren't disturbed. It's today that they are being disturbed because the footprints they are putting in for these buildings are much deeper because the buildings are much larger. As a result, you have, you know, a lot of burials being disturbed. And so, the one thing, you know that we have to be real clear about in the Kaka'ako area is that previous disturbance; from my understanding is no indication that the area is clear of burials. In fact, almost every project that they have done, where there was a historic period development, like the brewery, all you do is move the asphalt and all of the graves are still intact, which is true for that section, Quinn Lane, the Fire Department, the Kaka'ako Fire Department, I forget the name of the construction site just *makai* of it, I mean every place in this area you have, um, and it's not isolated individuals, it's a concentration, you know, scattered throughout the Kaka'ako area. And it's that, that history is one of the reasons why I wanted to say something in this case because it's the same as how many others.

ME: Right.

HA: You know, um, they intersect, the development is occurring in a large Hawaiian cemetery, it just doesn't have any headstones, so people aren't even bothered about it.

ME: Yeah.

HA: But the graves are still there, and it's still indicative of what the past, of what that *'āina* was, it was a place of burial, not a place for people to live.

ME: Yeah, um, other than the burials are you aware of any other traditional gathering practices, or cultural practices at the Project area and within the vicinity of Kaka'ako?

HA: In terms of Project area again, no, the only thing I was told about, you know the area, in terms of our family that was there, our Tūtū Man lived in Kaka'ako and he passed away, and he used to live there, there were some children who may have been buried near their home, where their family's house was. But in terms of any other cultural practices, nothing like that was mentioned.

ME: And who was that, that told you that—your uncle?

HA: My grandmother, Harriet Ne, her mother was born at that house in Kaka'ako and her mother, great-grandmother and great-great-grandmother are both buried in Kawaiaha'o Cemetery.

ME: So it was your great-grandmother, that grew up, was born and grew up there, or your great-great-grandmother?

HA: My great-grandmother, Olivia Kaleialohakalāhui Townsend.

ME: If you don't mind, could you say her name slowly for me?

HA: Olivia, O-l-i-v-i-a, her Hawaiian name was Kaleialohakalāhui—

ME: Oh, pretty.

HA: And her last name was Townsend, T-o-w-n-s-e-n-d.

ME: Kaleialohakalāhui.

HA: Kaleialohakalāhui.

ME: That's beautiful. I think—I mean, do you think that the proposed development would affect a place of cultural significance, or access to a place of cultural significance?

HA: Yes I do.

ME: Could you please elaborate on this?

HA: It's a place of burial, and you just wouldn't see a development springing up in the middle of Punchbowl Cemetery, and there shouldn't be one, you know, popping up here.

ME: And, um, are you aware of any other cultural concerns the community might have related to the cultural practices within the vicinity of the Project site and surrounding Kaka'ako area?

HA: The same as what I had stated earlier because of the history of Kaka'ako and how it's becoming an industrial—this light industrial area. I mean, it's like the worst thing that could have happened to a large Hawaiian burial area.

ME: Hmm mmm.

HA: And yet, here we are in 2011 and another building is going up for the living, when the area is already taken by the dead, and how do we, you know, as Hawaiians living today, you know, how do we make sense of all of this? How do we behave in a way that's responsible for these *kūpuna* don't think that we are living irresponsible descendants and that we are doing everything that we can to make sure that the dignity of their *moeloa*, of their sleep, is maintained but they already had a building or whatever thing built over them, a parking lot, a road way, but, now, you know, they have another development.

My other concern is that given whatever level of testing has been done already, I'm not sure that they ordered any additional testing, but there's a very high likelihood that they are going to find additional individuals once they start constructing, once they start digging and the you know, what's going to happen to them? Does that mean that they are going to get evicted from where they were sleeping for all these years. And the worst part about it, when you think about it is, you know, the majority of these people died as a result from disease and then to have, to have them, you know, if that wasn't bad enough, be disturbed years later, and moved again. So, I mean, how many times can you be indignified?

ME: Right.

HA: How many times does someone have to go through that?

ME: True.

HA: To lose their life by a disease that was brought to Hawai'i and then to lose their burial area, for another princely house—not a Hawaiian. I mean, when does the indignation end?

ME: Yeah. And so, besides the information you got from your *'ohana*, did you do your own personal research on Kaka'ako area, besides your work experience at SHPD?

HA: The research that I did was actually through my work at SHPD.

ME: Nice.

HA: It was when we were doing the Honuakaha Project, because I wanted to get a better understanding of what was going on in Hawai'i at that time. At the time, at least at the time, the time was contemporaneous to the burial sites that were involved with that project [Honuakaha] and so, the one thing that we were learning is that, I mean, that I learned from that was a lot of families were afraid to bury, you know, to follow the Hawaiian practice of burying their *'ohana* members in their yard, they were afraid because they weren't sure that they would be able to, um, either control that area, or be able to protect it in the long run. And so one thing they were doing was sneaking into Kawaiaha'o Cemetery at night and burying people, just burying family members, just indiscriminately, without telling the Church because they saw Kawaiaha'o as a *pu'uhonua*, a place where they could go for safety.

ME: Hmm.

HA: And so the ones that didn't, or couldn't, you know, they ended up at whatever location, whether it was suitable at the time. And so, you know, I have part of the *kuleana* of speaking up, you know, for these *kūpuna* and trying to give them some voice in all of this is, you know, trying to convey that same sense of *pu'uhonua*, that same sense of a place of safety for these, you know, these *kūpuna* in this project or any other project in Kaka'ako, I mean the majority of them have been dug up in Kaka'ako. Development doesn't yield to Hawaiian burials.

ME: No.

HA: I mean, they have not, in this area. And so, you know, I think one of the responsibilities that we have as Hawaiians today is to bring a sense of safety to our *kūpuna*.

ME: Yeah.

HA: And to just say, you know, “I don’t care what the development is here.” We’re smart enough to figure out a way that can maintain dignity for these *kūpuna* and, if the property is going to be developed, to develop it in a way that isn’t going to result in an eviction of those *kūpuna* who are already buried.

Honuakaha Project was a great example; they wanted to dig up all 250 graves—and that was a minimum number now, they wanted to dig them all up and build an elderly housing project, well, the O’ahu Burial Council said no, recommended instead they build—leave the graves in place and build a four, a five story building which they ended up doing. In that project you have an example of where the graves were left in place and housing went in for the elderly, so it was a win-win situation. And one reason it ended that way is because people were willing to look at the situation, you know, hard enough that they could find, you know, a result that was least intrusive on the *kūpuna*, it doesn’t have to be a hu-e-lu[?] situation. And so, that’s the same, you know *kuleana*, that should be approached with any project like this, is how to deal, you know, how to be respectful for those who are already here, so that, you know, whatever function you design it for, you know, can be conducted, but can be conducted respectfully. I mean, you go to so many other projects and ask them, the ones who have dug people up, you ask them how their projects are doing, the majority of them are either bankrupt or they think the place is haunted, so there’s, I guess there’s another side to this.

ME: Right, right, right. When you were doing your research, do you remember any specific sources you looked at or were you more or less doing a lot of—

HA: I don’t really remember them—there were oral accounts, I forget who was committing it to writing, I can’t remember. This was in the early ‘90s when I did this.

ME: The project was [called] Honokaha project?

HA: Honua-kaha, Honua-kaha.

ME: Ok, Honuakaha, in the early ‘90s?

HA: Yeah, and it’s right across—just *makai* of Kawaiaha’o Cemetery, you know Queen Street straddles—well, runs in-between Kawaiaha’o Cemetery and this project.

ME: Yeah, yeah, yeah. And what role were you at SHPD?

HA: I was the Director of the Burial Sites Program.

ME: Wow. So, you know a lot about this area, I can imagine, like you were saying. And do you know of any other *kūpuna*, *kama’āina* or cultural/lineal descendants who might be willing to share their ‘*ike* of the Project area and of the surrounding Kaka’ako area?

HA: Ka’anohi Kaleikini.

ME: Yes.

HA: Um, Jimmy Medeiros.

ME: Hmm mmm.

HA: Um, Manny Kuloloio.

ME: Hmm mmm.

HA: I can't think of the others—I can't really think of anyone else for this project.

ME: That's good, yeah, we've been in touch with Ka'anohi and Manny and then, yeah, so that's good, that's reassuring. We'll hopefully be getting both of them to interview with us sometime soon.

Um, yeah, A & B has been holding these informational meetings, and it doesn't sound like you come to O'ahu very often, but their next meeting is on January 18th, on Tuesday, so I just wanted to extend the invitation.

HA: I just saw the letter but I'm going to be in Washington, D.C. at that time.

ME: Oh, wow. And, if there's anything else you'd like to add, I think, those are most—those are all of my questions, so if there's anything else you'd like to add to the interview.

HA: No, I just wanted to know who the Principal Archaeologist is for this company.

ME: Oh, for Keala Pono Archaeological Consulting, it's Dr. Windy McElroy. Yeah, Hal [Hammatt] folks did the Inventory Survey and we're doing the Cultural Impact Assessment which, they're not required to do but they want to find out more about the property and, so, we're working on it. We're hoping to have a draft finished mid-March, would be the draft and May we will be submitting the final to the company [Kewalo Development]. But, um, thank you again, so much for your time.

HA: You're welcome.

ME: I know you are really busy. And we will be in touch, you will, you should be receiving a Transcript Release form in the mail, if we—I'm pretty sure, yeah, if parts of the transcription of the interview goes into the report, then you'll receive that, but obviously, your *mana'o*, or your *'ike* will definitely be in the report. So, yeah, thank you so much,

HA: Oh, you're welcome.

ME: We really appreciate it, so we'll be in touch, ok. *Mahalo*.

HA: *'Ae, 'ae, aloha*.

ME: *Aloha*.

[end of interview]

APPENDIX I: INTERVIEW WITH VAN HORN DIAMOND

Mina Elison [ME]: ...and this is Mina Elison and I'm on the phone with Van Horn Diamond and he's in his house in Honolulu and I'm in Kailua and you've read the agreement to participate, correct?

Van Horn Diamond [VD]: I skimmed it, yes.

ME: Ok, and do you have any questions before we start?

VD: I don't think so. I know that everything I say is yours.

ME: *[laughs]*

VD: Unless it's no good.

...

ME: I will just quickly explain the purpose of the interview and our cultural impact assessment. It is to collect information about Kaka'ako and the subject property and we're collecting information including cultural practices, legend, songs, chants, also recollections of the area to identify traditional Hawaiian and/or historic cultural resources.

VD: Ok.

ME: And then also, to identify any affects of the proposed development may have on cultural resources. To start can you please tell me about yourself, your full name, where you were born and all of that good stuff?

VD: Ok, full name...there's an A—my full name—well, Van Horn Diamond is enough, but there's an "A" that usually precedes Van Horn, because Van Horn is my middle-name. The initial "A" stands for Augustine, A-u-g-u-s-t-i-n-e, like St. Augustine's Church, you know, Waikīkī, in fact, that's where I was Baptized, but it's also the name of my grandfather—my maternal grandfather.

...

He was Augustine Maximillian, some people said Montgomery, I don't know, he had a Montgomery in his middle name. I only know—I heard that, but I also heard that on his gravestone it says Maximillian and his last name is Guerrero. And, we're related—that side is related to the Aiu clan and a whole batch of people. And then Diamond is my dad and he's related to the Like clan on Big Island, in Kalaoa, which is Papaikou, which is Hamakua Coast. And then he has his own—there's a family graveyard that he's buried in there—my dad—and to see some of the branches there of the family, they include Ruddle, Lyman—those two for sure and of course, the Like and then others that seem to be related are Kai...what's her name, Aunty Irmgard Farden Aluli—Aluli are related and Cockett. They are related on my dad's side. I'm only learning this as I get older.

ME: *[laughs]* Good, good, nice.

VD: You don't pay attention though, you just know you get plenty of family. I met a couple of the other two on my mother's side which is Akeo, which is my maternal grandmother's maiden name and the Akeo's—tied to, for example, Kamaka from Kamaka Ukulele, you know, so that's another branching out, 'cause my grandmother had sisters. One sister was May Kamaka, who married Sam Kamaka Sr., the founder of Kamaka 'Ukulele, and then, so, that's one. And then there's Cecilia, she's a Gaspar. She was a school teacher on Maui, that's the youngest one. Then there's, there's another one, Louise Akeo Silva, she's the leader of the Kodak group—the Kodak Hula Show, you know and because all of them—my grandma and all of them, they were all a part of the Kodak Hula Show and then they had a family "thing" and then they split. So that my grandmother had her own troupe and Aunt Lou had her

own troupe. They were, they would send family members from one troupe to the other to support, but they would fight, argue. Which you know, like if the soloist of the Kodak Show was sick or something, my grandmother would tell her daughter to go dance.

ME: Oh, wow.

VD: Even though they were, you know, having an argument at the time. That kind of stuff. That's kind of the family. Dad worked for Board of Water Supply. He wanted to be a physician but he didn't become a doctor, but that was his direction when he moved from Big Island to O'ahu and he was a boarder at the old St. Louis School ... and then he and some others, they were boarders and during the summer, dad was a pretty outstanding *'ukulele* player, so he and some other guys, they got hired and they played on the ship for the summer from Honolulu to the west coast, passenger ship. So that era my dad came back and went to school. So what does he end up doing, he meets mom, etc. and he ends up going to work for the City & County of Honolulu, he works for the mayor, you know Mayor Wright, that mayor. He was a republican mayor, so dad was the liaison, well, dad told me, I can't verify this. But, I guess he was one of the liaisons for the mayor, Mayor Wright and the Hawaiian community.

ME: Wow.

VD: And then, after that, was the Depression, so he ended up working at the Board of Water Supply and he was one of the laborers for the Board of Water Supply and he dug—what do you call, you know you go on the Pali and you going towards the Pali on the right hand side, there's that reservoir, ok, well, he helped dig that reservoir and then, after that, he worked the docks, pumping water for the ships and then, he left and then he became one of the first insurance adjustors in Hawai'i and he did that until—he did that even after he retired and he kept on doing it. He didn't really retire, 'cause he died when he was 92. He tried to work until he was...92. We had to tell him that we gave his car away—

ME: *[laughs]*

VD: —'cause he continued to drive. Because at that time, he was starting to forget where he was.

ME: Right.

...

VD: He [my father] was born in 1903, so, you can kind of calculate when he was ninety years old. He died around 1995, I think.

ME: Ok.

VD: So, he died about ninety-two, ninety-three years of age. He died on Halloween, at home.

ME: What was his name?

VD: David Kama'i Diamond. If I recall his story, he didn't know his last name was Diamond until he was getting ready to marry mom. He had gone to school as David Kama'i

...

ME: And when were you born?

VD: I was born May 30, 1939.

ME: In Honolulu?

VD: Yes, Queens Hospital.

ME: Where did you grow up?

VD: Mainly in Waikīkī.

ME: Waikīkī, nice.

VD: And I know a little bit about Kaka‘ako because my grandmother was a recreation specialist for the city and she had the park—you know that park there in Kaka‘ako?

ME: Yeah.

VD: I forget the name of the park, I think it’s Mother Waldron.

ME: Ok, yeah, yeah, yeah.

VD: Grandma had that park, she was the recreation specialist when all of Kaka‘ako was occupied by people, mainly Hawaiian—part-Hawaiian/Hawaiian.

ME: And that must’ve been—when was that?

VD: When grandma was the Rec-Specialist?

ME: Yeah.

VD: Oh, 1930s, 1940s, yeah, because they used to have—all the parks used to have like a sports event kind of thing for the kids. They used the parks, so she made me her tricycle race and that was held at Thomas Square ‘cause the school that was there was open at the time, so the street on the Diamond Head side of the park was the racetrack.

ME: Ah, no way.

VD: So, the first time I went, I guess I was—I forget, maybe four or five, I guess. I wasn’t in grade school yet, so, but I remember I raced representing Kaka‘ako—the park—and so I won.

First time she had me in there, I won.

ME: That’s so hilarious.

VD: And the second time we went, I was on a scooter and I came in second on that one.

ME: *[laughs]* Wow, so were there lots of kids?

VD: Oh, yeah, the kids that grew up in Kaka‘ako and everything, if they utilized the park, they also, during the summer, learned how to swim.

ME: Oh wow.

VD: And so you’d go to the Natatorium to learn how to swim. There was a lady from the Parks & Recreation, for those that didn’t know how to swim, they would tie a thing around you and let you learn

how to paddle in the water ... and they would have you on this—I'll use the Hawaiian word, *kaula*, which is like "rope." It looked like string to me but it was a different form of rope.

....

ME: So, were those [athletic] programs free for anybody?

VD: Yeah.

ME: Were they a mix of different cultures, or mostly Hawaiian?

VD: Well, Kaka'ako—if I was trying to describe Kaka'ako at the time, I would say that Kaka'ako mainly was blue-collar community. I would say Portuguese, Hawaiians, Asians—I can't distinguish between Chinese and Japanese, you know—at the time. And then, a little bit of Filipino. That seemed to be the mix that I can recollect.

I know there were a lot of entertainers—there were a lot of Hawaiians and my grandmother and my sister, we'd cruise with them to sing in their troupes.

ME: And what was your grandmother's name?

VD: Her name was Amelia Guerrero. Her family name was Akeo.

ME: A-k-e-o?

VD: And then her mother—grandma's mother, I don't know what the first name was, but, grandma's mother married a second time after Akeo died, I think, and she married an Ani, A-n-i.

So, that's family that way, and then grandma's younger sister, Cecilia, who was the school teacher on Maui, in Wailea Elementary School, she's an Ani, A-n-i. And then she had a brother, I think older than her—it might be younger, I never met him until I was grown up—all I knew that he was Uncle Johnny and he had moved to the mainland. But they called him John Guerrero because he changed his name. He moved just about the time before [the attack on] Pearl Harbor, there was—in Hawai'i and across the United States, especially on the west coast, there was an anti-Asian feeling toward the Japanese in particular and so when he knew he was going to relocate, to California in particular, he changed his name from Ani 'cause it sounded too "oriental," to Guerrero so it would sound Hispanic and they would leave him alone.

ME: Hard to imagine.

...

VD: So grandma used to recruit the people that lived—that knew Hawaiian music, she would recruit them into the troupe and then organize them. I didn't know this, but one of the reasons why Auntie Genoa Keawe—in addition to us respecting each other for being performers, she finally told me that she got recruited by my grandma when she was at Kawaiaha'o Church and in Kaka'ako and she used to sing for things around Kaka'ako. So grandma, when she was a young girl, for twenty-five cents a gig, how's that, you know and then she told me that and then, 'cause towards the end of her life, we got to be pretty close.

...

ME: So, what were your—I guess the tricycle racing was your earlier recollection of Kaka'ako?

VD: Yeah, where there's a direct tie—I guess I got pawned off on my grandma.

ME: And Aunt Genoa was from Kaka'ako?

VD: No, I don't think so—I'm not sure 'cause she just told me she was at Kawaiaha'o Church and then she referenced grandma at the park in Kaka'ako and that she had been recruited, 'cause grandma also, the reason why she was the recreation thing for the park, in her younger years, she played basketball and then she had a women's team and they played for the YWCA and they won.

ME: Wow.

VD: And they won and they played basketball on the neighbor islands. But grandma was no fool, she got her relatives—she had her sister Aunt Lou and her, my mom was old enough, so she got my mom—those were three and there was a woman who married my dad's brother and she played basketball.

...

ME: So, have you been out to the site, where the proposed development is?

VD: No, I've driven by it. When I look at the map, I know where it is, I've seen it.

ME: Do you remember anything specific about that area?

VD: No, that's the thing—I keep on thinking that there was nothing there.

ME: Yeah.

VD: You know, I don't recollect any people living there.

ME: And do you remember the area that is currently Ala Moana Shopping Center?

VD: The shopping center didn't come about until the shopping center was built.

ME: Right, right, but before that, do you remember what it was like?

VD: Was mainly Kapi'olani Boulevard.

ME: Do you remember what the land was like?

VD: You know, like, low-rise stores and stuff. I mean, the animal hospital there on Kapi'olani Boulevard, just off of Sheridan—I remember that—that's an oldie building, the dog hospital.

ME: The one that's still there?

VD: Yeah, yeah. That's there as far as I can remember.

ME: And what about the coastline there, did you spend much time near the ocean in that area?

VD: No, the only thing that I remember was where you had Fisherman's Wharf, all the guys were fishing, didn't have the tour boats until late, late, late. Most of the people there were fishermen and would take their boats out. And then the development that you see now, like they've made roadways and they're trying to develop that parcel of land in Kaka'ako *makai*. Kaka'ako *makai*, when I was an

adult and I'd just come back from college and worked for the city, that used to be a corporation yard for the City & County, it used to be an incinerator over there, and then you have, the various public works divisions, you have different yards.

ME: Near the incinerator?

VD: Yeah.

ME: Oh.

VD: You had Road division, Refuse Division, you had all the garbage trucks all down that side.

ME: And is that where the Squattersville was?

VD: What they're doing now?

ME: No, before there was a group of people—a community living down there.

VD: Could be, I don't know. I don't recollect any squatters. Grandma them never talked about any squatters.

ME: And when you would go different events—at that park where she was working, would you just drive or how would you get there.

VD: Well, there was bus. You know, off of—what's that street again? South Street? Ward Avenue, off of Ward Avenue and South Street, you know where there's a Shell Service Station and a bank on the town side of Ward Avenue, right after Kapi'olani Boulevard and Jack in the Box, you turn right there at the Shell Station, you go just a little bit and there's, I think the building's still there, I think part of it is closed, but that's where the bus turned around. That was the bus for Kaka'ako. It ran through town and I forget where it went, but, it ran through town, but, one of the main stops—the turn-around was right there. And it ran South Street.

ME: And, so you would catch the bus, mostly to get around?

VD: Yeah, when I was too little, I just rode. My grandma had a Terraplane. That's an old car that they don't make anymore.

ME: Wow, Terraplane, interesting.

VD: Hey, that was a good car. It took grandma all over the place. She didn't change her car until 1948. She had that car through World War II.

ME: Wow, that's cool. And then what schools did you go to?

VD: At that time, when I was little, I didn't go—I went to St. Augustine's kindergarten in Waikīkī and then, I think I went to Thomas Jefferson for a little while and then I ended up at St. Louis. But St. Louis wasn't at St. Louis. St. Louis was in Kahala. There was a Japanese School across from the Waiālae Shopping Center, Kahala Shopping Center, across the street where they have all those stores and all used to be a school.

...

ME: Do you know any *mo'olelo* or *mele* about Kaka'ako?

VD: No, I don't recollect any of that.

ME: Do you know of any traditional sites that were in the area?

VD: No, because my thing was, I was the fat, roly-poly kid, you got to remember. I was born 1939 and we going there during World War II...So, we would be in and out.

ME: Yeah. And the main reason you would go over there was to go to the park?

VD: Yeah, in the beginning.

ME: And then, what kind of activities were you doing there?

VD: Just hang out at the park and do recreation things.

ME: And then you mentioned there was another bar that you guys would go to, a strip club.

VD: Oh, a long time ago. It was someplace between Ward Warehouse and Pi'ikoi Street. Right in that parcel. There was a Mr. Christian's which was a restaurant and then right next door was a strip joint, I can't for the life of you, tell you what the name of it was. I know I snuck in there.

ME: *[laughs]*

VD: So, I had to be teens, like, sixteen, seventeen, eighteen years old when we snuck in.

ME: So that was in the—

VD: That was in the fifties, late-fifties, or mid-fifties. I graduated from high school in '57, so, it'd be sometime from '55, '54/'55, somewhere in there.

ME: And were there places to go listen to music and where people play music in Kaka'ako?

VD: I can't, again. You know, I really wasn't interested in playing music then.

ME: Are you aware of any traditional gathering practices?

VD: I do know that in Kaka'ako there was the Portuguese had a thing, and they still have a place there, it's for, they call it the Holy Ghost Society, I think. And the Portuguese, I forget when, it's either during or right after Lent they have this thing where they get beef, sweet bread and I don't know, something else and they have a special ceremony and then they deliver to all the people that are associated with that society, mainly Portuguese, but they would deliver to non-Portuguese. And they would drive it to wherever you lived. You got the Society still in Kaka'ako, they have a place. That's the only thing I know about.

ME: Would you guys get food, too?

VD: Yeah, we got.

ME: And you said beef?

VD: Yeah, it was some kind of sweetbread and the meat was sweetened in some fashion. It wasn't cooked yet.

ME: So, that's a Catholic thing, yeah.

VD: Yeah.

ME: So, you guys were Catholic?

VD: The family was, yes. There's another, I used to call them the "Holy Ghost Guys," but they were known—that society was known—they had an arm, or a branch in Pauoa, there's a Catholic Church up there.

....

ME: Do they still do that tradition though?

VD: I think so—I don't know, but I think they do. They just have less people now. It was really a tradition in the society that was maintained by the older generations, yeah.

ME: Right, interesting. And then, so other than fishing over by Fisherman's Wharf—Kewalo side, do you know of any other traditional gathering practices in Kaka'ako?

VD: Nah, if there was any, they probably might've gone by, you know by Ala Moana Park and Fisherman's Wharf is, outside that side, you know the water over there is relatively shallow, so they can go relatively further out—walk out. I know that where that restaurant is, that Andy Anderson built—

ME: Oh, John Dominis?

VD: Is it John Dominis?

ME: The fancy one?

VD: Yeah, right on the point? I know that right over there was some decent surfing.

ME: Ok, yeah, yeah, yeah.

VD: It's also where, you know, Rap Reiplinger's "Faith Yanagi", if you listen to the lyrics and stuff, the surfing fits for the "Faith Yanagi" song.

ME: It's in there—what is it, oh, the name of the place.

VD: Point Panic, yeah.

ME: Yeah. Was that before the coastline changed? Didn't they kind of build over it or something?

VD: I think so, I think that was where Point Panic that Rap talked about because I remember when they started to have tour boats run from Fisherman's Wharf, the entrance and exit from the harbor—from the fisherman's harbor, was in conflict with the surfing, so the surfers kind of went away over time, and then there wasn't anyone there anymore.

ME: Did you ever hear of anybody picking *limu*?

VD: No, I'm sorry.

ME: No! It's ok.

VD: I wasn't I was usually not grounded for the place over there.

ME: Yeah.

VD: It was just like fat kid in passing.

ME: And then, do you think the proposed development, the condominium apartments, do you think it would affect a place of cultural significance?

VD: No, I think it would be fine. I think they are giving the place a cultural significance by having the burial sites.

ME: So they're helping maintain a site of cultural significance?

VD: That's my understanding. That that's one of the understandings that they're going to take care. I think the families that are recognized though—and I said that and then they're kind of, some of them don't appreciate when my wife and I say it, but, I think if you step forward to be a claimant, then you need to be involved in it.

ME: Right.

VD: You don't transfer that responsibility to the people who live there, you incorporate them into your responsibility, not the other way around. You don't let them take over and say, "Oh, I don't have to do anything," walk away. I think that's what's going to happen with Kaleikini them, they're going to say they're too busy with other areas. Then, don't participate, that just an opinion. I haven't filed for the place.

ME: You did?

VD: I have not.

ME: Are you going to?

VD: I'm not sure. I know that I can because it's part of the Kona district, but, I can't for the life of me see—I don't know, I have mixed feelings about 'em.

ME: Yeah. And then are you aware of any cultural concerns the community might have related to the Hawaiian cultural practices within Kaka'ako and the project area?

VD: I don't think so. I think if there is, they're phony.

ME: So you know of any other *kūpuna* or *kama'āina*?

VD: I know that there was a lady who lived in Kaka'ako, but she lived down by Restaurant Row, but she might know stuff. Her name is May Kamai, K-a-m-a-i, and she's—I have her phone number, but I have to dig it up. And she talked to me one time, when I was on the burial council and she said she used to live in Kaka'ako and she knows how people were living and she gave me some insights, you know, so, she might be somebody, but I don't know if she'll be able to give you insights on where the Kewalo thing is, but, worth a try.

ME: Ok, cool. ... Could you tell me a little bit about how your family is connected to Waikīkī Ahupua'a, Kona District.

VD: Frankly, I don't know how they did that—they got that parcel over there and they got the street name which was a dead end street originally, they named it for mom.

ME: Which parcel is that, right in Waikīkī.

VD: Yup.

ME: And which *'ohana* is that?

VD: My maternal—actually, it's both of them because my grandpa was still alive and they all relocated from Waikīkī, grandma, grandpa, mom and dad.

ME: And that was Akeo?

VD: No, Guerrero and Diamond.

ME: Did they purchase the land, or was it awarded?

VD: As far as I can tell, they purchased it, and then built the house.

ME: And where was the house located, on that street?

VD: You know if you come down the Ala Wai and you turn down Kanekapolei? There's a hotel on the Diamond Head side that run about one-fourth, I forget what it's called, but it's a hotel, it's where Frank Delima performed. The last one-fourth of that --- is our property.

ME: On the *makai* side?

VD: On the Diamond Head side of the street. You can tell because it has an odd angle—the property line on the *makai* side has an odd angle, the reason being was there was a fence line, and the fence line created the odd angle because the fence ran from there, all the way, was, one, two, three, four—it ran four blocks.

ME: Oh my gosh, that's huge. ... So when do you think they would've purchased that property?

VD: Oh, it had to be before I was born, so, it's before 1939.

ME: What a great place, and were you raised there, too?

VD: I was raised in Waikīkī.

ME: On the property?

VD: Yeah, it was a family house. It was four bedrooms, three upstairs, one down.

...

And the person who maintained order in the house, was grandma, she was the honcho and they followed directions from her.

ME: And this was your Grandma Amelia?

VD: Yes, and she had a hula troupe that was called the Honolulu Girls Glee Club and they were instrumental, they were part of the Hawaiian ladies that helped build the YWCA downtown and that's how she befriended the Cooke family, Charles Montague Cooke.

...

ME: And then where did you end up going to college?

VD: I went to the Midwest, I ended up at Notre Dame. Then I came home and got married the first time, and went to grad school at the University of Pennsylvania and then came home. I didn't finish at the University of Pennsylvania. Dad got sick, and I came home. I wasn't happy there. So, I came home and started working.

...

That's the other people you should talk to, that's the other set, you should talk to Fred and Sam Kamaka. They'll be aware of Kaka'ako development from the 1950s to the present.

ME: Interesting.

VD: Yeah, 'cause Uncle Sam died right around that time and then Fred was in the military and he went to Korea and Sam was trying to get his doctorate in entomology from Oregon, either Oregon or Oregon State. He came home and took over the business in making *'ukulele* and they moved the store from Mo'ili'ili/McCully area to Kaka'ako. And the store's still there.

ME: So, I would talk to Fred?

VD: Fred's the more vocal, Fred, Sr. and you can talk to the sons.

...

ME: And then, what years were you on the Burial Council?

VD: I was on the Burial Council for about six years, five or six years, might've been seven from about 2000 to 2006 or so, right in there.

ME: And I'm sure during that time, there was a lot of burials unearthed during that time in Kaka'ako.

VD: Yeah, Kaka'ako, yeah. Where Ward Warehouse is, the connection between Ward Warehouse and Ward Center, right in that area there. I forget that name of the company.

ME: Well, those are all of my questions, if there is anything else you would like to add?

VD: No, I can't think of any, but, let me see the stuff and we can follow through.

ME: Yeah.

...

[tape stops]

APPENDIX J: INTERVIEW WITH HINALEIMOANA K.K. WONG FALEMEI

Mina Elison [ME]: Aloha, good morning, this is Mina Elison. I'm with Hinaleimoana Kalu, is what you go by?

Hinaleimoana Falemei [HF]: I go by Hinaleimoana Kalu, but officially, on the document as I signed on the paper, my name still legally reads, Hinaleimoana K.K.W. —the W is for Wong—and, and it's the last name is still Falemei, F-a-l-e-m-e-i, but either way. I will be changing it to Hinaleimoana Kalu soon, so, however it goes down, that's fine.

ME: Ok, sweet. And it is Monday, January 24th, 11:45ish, we're at Zippy's on Dillingham, this is Mina Elison and she has read the agreement to participate, right?

HF: Yes.

ME: And do you have any questions before we begin?

HF: No.

ME: Ok, and the purpose, again, I'll explain it real quick, of the Cultural Impact Assessment is to synthesize background research with information gathered from interviews, identifying cultural resources, practices and beliefs associated with the area and also to identify potential impacts to these resources and recommendations to mitigate impacts to these resources. To start, can you tell me a little bit about yourself, your name, birth date, where you were born, that kind of good stuff.

HF: Again, my name is Hinaleimoana Wong Falemei, I was born and raised primarily on the island of O'ahu in the *moku* of Kona in the *ahupua'a* of Nu'uaniu, in the *'ili* of Liliha a me Pu'unui, right at the juncture of where the two meet, Liliha and Pu'unui. And, although I spent—although that was where I call home base, I have stayed for lengthy periods of time with aunts, uncles, cousins, friends, all over the islands and I was born in May, 1972, May 15, 1972, I will be 39 this coming May, so, in these last 39 years of my life, I've been very privileged to, not only, be taught our language by my extended Ni'ihau family, but also primarily raised by my immediate family, by my two grandmothers, maternal and paternal grandmothers, my maternal grandmother, Mona Kananiokalani Kealoha.

ME: I might have you write that out [*laughs*].

HF: Yeah, that's Mona Kananiokalani Kealoha, and that Kealoha was named as—was known popularly as the “seaweed Kealoha” family and I'll get into that afterward—which is originally supposed to be Kepohoni, K-e-p-o-h-o-n-i, and there's particular significance to this family which I will get back to. But, my paternal grandmother of whom I was also primarily raised by, her name was Edith, her initials, K.Q., Look, sometimes spelled L-u-k-e, sometimes spelled, L-o-o-k, and she married my grandfather, Wong. Anyway, and I guess since I'm reciting my elders names, my maternal grandfather, John Furtado Mathias, M-a-t-h-i-a-s. He is a descendant of the Pali family, or, the full name is Pali-o-ka-we-loa from Honokōhau Valley on Maui.

ME: Pali-o...

HF: Paliokaweloa, and our family is part of a larger family that comes from Honokōhau on Maui. My paternal grandfather's name is Henry K.L. Wong. All of my grandparents are all passed on at this point.

...

ME: And, then, where you went to school.

HF: I attended Ma'ema'e Elementary School and by the seventh grade, I entered into Kamehameha, graduating in 1990, and at that time, there was only one Kamehameha on Kapālama Heights.

ME: Ok, so you told me a little bit about your *'ohana* and family, is there anything else you'd like to add?

HF: In this interview, I will pay particular focus and attention to my Hawaiian family—particularly that of my grandmother, Mona Kananiokalani Kealoha. Their family, although originally family whose roots are probably primarily located in Kona—I'm not sure which district in Kona, but, their family had been located here and their house, the house that they eventually called home, that everybody knew to come to was on School Street and it is located now where the freeway is. It's the slight curve if you're coming from the 'Ewa side headed towards Diamond Head, you know, from 'Ewa to Diamond Head direction towards Liliha Street, it's right at that curve, and, in those days, the, perhaps the bulk of this interview will lie mainly in the things that were shared with me by my grandmother while I was growing up, and in those days, obviously, transportation was much more different and she would always tell me how they would catch the trolley, or the streetcar and they would all hang on to the streetcar, even if they didn't have money in those days. They would catch a ride, often getting off in either Kaka'ako or in Waikīkī. And, if not, they would walk. So, pretty much, the—with regards to the Project Area, these areas were areas that definitely, her and her friends and family frequented. She always mentioned the name Kumalae, the Kumalae family. I believe that the Kumalae House was located in Mō'ili'ili, however, Mr. Kumalae was—I believe was a landowner or a land—he was, if he wasn't the actual owner, he was the one responsible for collecting the rent from many homes of Hawaiians living in the Kaka'ako area.

ME: Ok.

HF: And I think that would have the most significant impact for this particular project regarding *'iwi kupuna* finds. According to my grandmother, she was born in 1920, so, November 4th, 1920, and this would have made her frequent these areas for that twenty years from 1920 to 1940, that's an important time to consider because there's still—there was still a high concentration of Hawaiians living in the Kaka'ako area. Kaka'ako was one of the most highly spoken of places in my grandmother's memory as a child because she went there all the time. She would often accompany her father, Enoko Kealoha, to go and collect money from the people that lived there and she would always say that that's where all of the Hawaiians were. In those days, well, this is prior to the war time, but, we know that from sugar plantation times, there were Filipino, Portuguese, Japanese, Chinese and whether you call it a camp, or concentration area, these little, *kīpuka*—*kīpuka* being the pocket, there were these pockets of areas that all the Chinese lived over there and they knew this and my grandmother always said that, whenever you ever went to one of your friend's house, or whenever you went to a certain area, you knew that, oh, this was the Chinese area, this is the Portuguese area, but Kaka'ako was the area where there were still many Hawaiians. And so, my grandmother, coming from a Hawaiian family, they had only through their mother, they had a quarter English from their mother, who's originally from Maui. Anyway, and that's, and that side of my grandmother's family is from Kahikinui and Honua'ula.

ME: Kahikinui...

HF: ...and Honua'ula. Anyways, and they went all the time, it was almost a daily thing. And because you had a different style of living back then, nowadays, we have the opportunity to go to the store and we stock up, but in those days, you could still do subsistence living where, on a daily basis people would go and do this and do that, of course, you know, they did receive their *poi* and however long they could stretch their *poi* and in those days, they stretch their *poi* by mixing it with flour or, if they didn't have *poi*, they'd use *'ulu*, but as it relates to the Kaka'ako area, my grandmother's family was particularly fond of picking *limu*—all kinds of *limu*, I'm not quite sure what kinds of *limu* would have been able to be obtained from the Kaka'ako area, if at all, but, I do know that, for the amount of development that would have been, would have been in place between 1920 and 1940, it certainly would have enabled many Hawaiians who were living in that area—the reason why they lived there was because they could thrive and feed their families, so I'm sure that that was part of the reason why, when, that concentration of Hawaiians were in Kaka'ako—because fishing and *limu* gathering were still

prevalent, they would always go gather *limu* with their mother, Maria Kealoha, who was originally a Gardner, that was her part-English name, G-a-r-d-e-n-e-r, who is a descendant of an English seaman from New England, but anyways, that's the family from Maui.

ME: Maria, that's M-a-r-i-a-h?

HF: She happened to spell her name, M-a-r-i-a.

ME: Ok, M-a-r-i-a.

HF: Yeah, without the "h," but they pronounced her name "Mariah." Anyways, they would always go gather *limu*, all the time, and from, where they lived on School Street and when they walked and when they went with their buckets, they would walk all the way to Waikīkī and Diamond Head area. So, I'm going to pull out now, this picture, which is taken from the *Hawaiian Yesterdays: Historical Photographs* by Ray Jerome Baker. This is a Mutual Publishing Book, this is not necessarily something that my grandmother had said, but, in knowing that this resource exists, the reason that I pulled this book out was because in my mind, when I look through the pictures of this book, those were the memories—those were the snapshots and photos that my grandmother was talking about.

ME: Beautiful...wow.

HF: In the rear jacket of the hardcover jacket opening, there's pictures of the entire area we are talking about, so, do you have a copy of this?

ME: No, but I will use one.

HF: Yeah, you can go get a copy of this, it's not hard to find, you can probably go to Rainbow books. Go to University, they always usually have one of these. So, anyway, so, yeah, see, this photo was taken in 1924 and that's exactly the time that my grandmother and her family—my grandmother is the youngest girl of sixteen children, and so, by 1924, her others—her last two brothers who would have been born already, but that means all the rest of the family was older, and so, the picture that we're looking at, they frequented Kalihi-Pālama. Pālama settlement was some place they hung out during the day. And, so, she would always tell me about them walking and she always talked about walking past St. Andrew's Cathedral, walking through and then sometimes they go by way of the area where Aloha Tower would be. And they would keep walking—she mentioned these places called the Armory and the Palace and then she would mention that they would go down Punchbowl or, you know, all of these places that we're looking at right in this picture, happened to be names that she would always mention, and of course, Kawaiaha'o, the streets, these streets that we see here, because they're in this general region and wherever they would go as young people, those were the places that they frequented and then when you get down here, a little bit further, this place right here, Kaka'ako...and right nearby Ward Avenue, the old plantation, Victoria Ward Estate, this Kaka'ako area, again, was one of the last strongholds for Hawaiians in the Kona district of Honolulu, otherwise known as Kou on this island.

So, being as such, and as is customary Hawaiian practice, your elders and your family usually stays relatively nearby in the cemetery plot that would've been designated for that particular community, so, knowing that we don't see too much of this now, family—the only one that I know that has a marker and it's disturbed and then there was a marker put in, was Honuakaha, that's behind the fire station, but that entire area over there, known as Kaka'ako—well, according to my grandmother, Kaka'ako was a large enough area...which is where the Project Site is, so we pull up this [Falemei points to photograph in *Hawaiian Yesterdays* book] Project Area...

ME: This is Prospect Street here...and that goes all the way up *mauka*—no sorry, that's Pensacola, sorry.

HF: Yeah, all that area of Waimanu Street and down below Ala Moana Boulevard, that was still considered Kaka‘ako. Pi‘ikoi Street—my grandmother was very familiar with all of these places. So, knowing that there were all of these Hawaiians there, it would’ve definitely been appropriate for them to locate, you know, their deceased family members—if not on their own property—I didn’t remember hearing individual land parcels from my grandmother, but, she noted that her father went to go collect rent, so that means that Hawaiians who had come into Honolulu at the time, knowing the history of our islands—knowing that this became the hub for commerce and economic development, Hawaiians from throughout the islands were coming, and many of them would end up being located in this Kaka‘ako area, and so they rent, and being that they rent, they probably didn’t necessarily have larger homes as you would, you know, in the more established families who had been living on particular land parcels for longer periods of time. This was an area where their structures would’ve been more conducive to renting out to families.

ME: Yeah. This is an interesting time period to think about, you know, all the changes that were going on.

HF: But, all this entire area from School Street, all to Cooke, Kapālama, to this canal that we are by, the Kapālama Canal, these are all areas that my grandmother and her family frequented.

ME: So did she ever mention that she would go down to collect rent, but also visit his ‘ohana?

HF: Not his. They knew people down there, but they didn’t have family down there, so, at least not to my knowledge. Her family was located elsewhere.

ME: And she had, did she ever mention about burials, too?

HF: No, but this is what we can deduce from customary Hawaiian practice, we know that where there are areas of, you know, high concentrations of Hawaiians living, usually one of two things: not necessarily—well, yeah, *maka‘āinana*, you know, the common folk, your burial was either at your house, or nearby. But then of course, there’s always the option that you could be buried by the church, but, pre-Christian times, you may not necessarily gravitate to the church property. At the time, there was no Ala Moana [Shopping Center], so that was only rice, but this was also land that was cultivated, it was, you know adjacent to one another, high concentration of Hawaiians, rice fields, and you know, *lo‘i*, essentially *lo‘i*, whatever you grow in the *lo‘i*—rice, *kalo*—and fishing. So, you know, my particular family were gatherer of *limu*, yeah.

ME: Did she ever mention the fishponds that were in the area? I know there was a fishpond, actually located on that property.

...

HF: So, as we are looking on the map and this is a map of the Honolulu area dated Territory of Hawai‘i, so, what year is this?

ME: It’s a U.S.G.S...yeah.

HF: Yes, it’s a U.S. Geologic Survey, but I know there’s a—right down here...1928. So this is exactly around that time period. So my grandmother would always talk about the McKinley High School track—and when she said “track” when you look at the 1928 map, I understand why she meant, McKinley High School track because there’s a large area that McKinley High School stands on, but, it’s a cleared area that must have been entirely for the school that’s why it’s delineated as such on the map. And then right coming this—not heading straight to the beach but coming back towards...a little bit of a southwest direction from McKinley High School, that entire area is Kaka‘ako.

ME: Wow.

HF: So, all from this area over here, from Honolulu, by then, this is definitely being used, so, you can only start to go to access the beach areas from somewhere like Kaka'ako and then move all the way down to this area over here, to this corridor to all the way to Waikīkī because they still gathered *limu* in Waikīkī—they always went to the Natatorium and swam, over here by Kapi'olani Park—that was their favorite place to go—on this entire area over here was their whole—this was their stomping ground. My grandmother always talked about Iwilei, she talked about Kalihi. So, yes, by looking at the further expanded area, that's a pretty large distance that my family had been, you know, that would frequent Pūowaina, Nu'uanu, Punawai—those are all the places I remember hearing her talk about.

ME: So much fun—I mean we have fun now, but, you used to be able to jump around like that and just cruise.

HF: And they walked everywhere—they walked everywhere, so, what this is saying is that there are people who are active, you know, this is a thriving community. You had to be rich to have a car, if not you got around by horse, but this is Honolulu, so you don't necessarily always have a horse.

...

They would always walk from up here—from School Street, right here—Pālama Settlement—they'd walk, come by Iwilei, come by A'ala Park and come over here however they go, and maybe they're coming along the water and it would take them straight to Kaka'ako, almost on a daily basis.

ME: Wow, and was it, her and her mother, you were saying would go pick the *limu*?

HF: Her and her mother, her and her brothers and sisters, her father, well, you know, she had come with her father to go and collect money and she was her mom's right-hand.

ME: Ok.

HF: But they would go and collect money.

ME: I was wondering if collecting *limu* was mostly the *wahine* who did it.

HF: Collecting *limu* was *wahine* job.

ME: Yeah.

HF: But during *holoholo*, they went around.

ME: Do you know of any *mele*, *oli*, or '*ōlelo*—traditional information associated with this area?

HF: To my knowledge, I don't have anything from my grandmother in terms of '*ōlelo no'eau* or *mele*. There's only—no that was even after her time. No, not immediately, but it was mostly stories of her growing up and her life here.

ME: So, you were going to mention something about the seaweed and the Kealoha family.

HF: And that's why, because, the family was based out of the School Street area, and then, one of my grandmother's brothers, Joseph Kealoha moved to Kapālama Avenue because he was one of the older brothers, and his house was there. But, the brothers attended Kamehameha School and their mother would always bring them *limu*—'cause she always took, you know, the girls and they'd go pick *limu*.

And she brought it up to the boys at Kamehameha, and she brought *poi*, she brought *limu*—and that’s why everyone called them the “seaweed Kealoha.”

ME: That’s so cute.

HF: Everybody knew when they were coming.

ME: So what is Kepohoni—what does that mean?

HF: Even that meaning in itself—I believe it’s not a name of traditional times. It comes from the whaling period, because during the whaling period, so many of our Hawaiians were sent on ships to go for whaling expeditions, one of my ancestors went around Cape Horn and so when he came home Kepohoni became the name.

ME: So, they called him that, or was that—they called him that.

HF: They called him that. But, my grandmother’s side—my maternal grandmother to whom I’m referring to, Mona Kananiokalani Kealoha—we are descendants of Alapa’inui and Kahekili on Maui with connection to Hawai’i Island as well. We’re also descendants of—descendants of ancestor named Napipi—ancestor named Peleuli.

ME: Peleuli?

HF: Peleuli.

ME: Is there *kahakō*—

HF: Sometimes people put one between Pele and uli, sometimes people put it there. And then, Keawe ‘o pala.

...

ME: So traditional gathering practices—we talked about *limu* and fishing—

HF: They were really lucky if they get ‘*opihi* and *hā’uke’uke*. But I didn’t hear my grandmother mention too much about fish ‘cause they would get fish from somebody else. They would go to the poi factory and get *poi*, ‘cause the poi factory was in the Liliha area by Holokohana Lane, that’s where they got their *poi*, from around there. And they got them in fifty to one-hundred pound burlap sack and then they would mix the *poi* from there.

ME: That was their errands, yeah, like you were saying, just go get your stuff—what you need, yeah, every week, or every few days.

HF: Her life was different, her life at that time was characterized by what she needed to do for the family. Her mother was a weaver, *lauhala* weaver and so my great grandmother was one of the ones who would teach weaving and *kapa kuiki*, or quilt-making to Tūtū Mary Kawena Puku’i. Mary Kawena Puku’i, I was told, was close to my great grandmother because they were Relief Society ladies in the Mormon Church. They—my grandmother’s family was originally Protestant—they all transferred over to the Mormon faith. They loved to sing.

ME: What about salt—getting salt. Did she ever talk about *pa’akai*?

HF: She talked about *pa'akai*, but I didn't know where she got the *pa'akai* from. I'm assuming somewhere in the area would've been salt farms, but I don't know where they were. But, my grandmother was always the right-hand labor person for the family.

ME: 'Cause she was the youngest [*laughs*].

HF: Yeah. And so, they would have to boil water for her father's bath and they'd have to mix the *poi*. She would always have to clean—take out all of the *lauhala* mats from the house, every time they would clean, they would take all of the *lauhala* mats from the house. And her mother made *lauhala* mats for every place in the house. It's like laying down the carpet and you take out the carpet every time you clean it. And you have to wipe it down—you don't just sweep it—you wipe it down.

ME: And do you know of any gathering practices that go on still—modern day?

HF: If you've seen—when I was a teenager, you would still see people fishing—not so much gathering *limu* and I don't know if I would want to gather *limu* even if I did want it from any of these areas, from this entire track that my grandmother would go to, I don't know if I would want to gather after I see what I see. I would see people fishing—you still see people fishing till today in the Kewalo and Kaka'ako area, but they haven't stopped—simple pole fishing.

I used to paddle canoe for six years and that was my sport of choice and we always left from Kewalo—from what we know now as Ala Moana Beach Park and we exit past the mouth of the harbor and we take that entrance into Kewalo all the way out to the open ocean. And sometimes we go to Honolulu Harbor, but pretty much, all of that area, we paddled canoe all in this area over here when I was in school.

ME: I used to paddle—I was at Punahou and it was pretty much the same area.

HF: So you know.

ME: My best memories from high school were paddling, it's so gorgeous once you get out to the level where the water gets that dark blue—it's gorgeous. So, you learned a lot of this from your *'ohana*, and your grandma and different family and it looks like you've done some of your own personal research with the book and the map.

HF: I was just thinking of what I was going to come with to you this morning to share—and then I remembered this particular book, has, when I looked at it just for my own pleasure—I saw that, wow, these are all of the places that my grandmother talked about—so I brought it so you could see it. And then this map, I use it to teach, you know, at my school. But it was pretty much an easy way for me to talk. What was the name I was stuck on—McCandless and then, there was another tract.

ME: Magoon?

HF: Magoon Tract, that was it. Magoon—that's the name she would always mention too.

ME: Is it “track” or “tract”?

HF: I think its tract.

ME: Yeah, so McCandless was there too—and Magoon.

HF: McCandless was more towards downtown, I believe. Magoon was heading towards Waikīkī area.

ME: And those were some of the larger parcels that were down there.

HF: In her time.

ME: Did she say what was on them?

HF: I don't remember.

ME: Would they go hang out there?

HF: They hung out everywhere. And every time was, "Oh, we're going to a dance." Their social activities were usually School Street, Pālama, Liliha, 'cause that's where they lived and that's where they went to church. Many, many, many activities in Pālama. And then in Iwilei, because the train would come over there, yeah, or the trolley at least. They would always go catch the trolley whenever they can. Someone would distract the driver and they all would get on. My grandmother was a tomboy—she hung out with the boys. She fought with them too.

ME: You're so lucky that you got to grow up with her, that's special.

HF: No one in my family would know, only me.

ME: That's special. 'Cause you asked her...

HF: She told me, she told me, she told me everything. If I sit here and talk long enough, it might jog the memory of what she told me.

ME: That's real special.

HF: And I'm reflecting that—this reason, today, is probably one of the main reasons why, you know, she would've told me that.

ME: That's good.

HF: I was her shadow.

ME: And then do you think the proposed development would affect a place of cultural significance or access to a place of cultural significance?

HF: This particular parcel, no. This particular project lies in an area that, at one time, was a project of a high concentration of Hawaiians, but it has already undergone so much change. The cultural properties that may still lie beneath, if found, in this particular area, I wouldn't necessarily be the strongest advocate not to develop. On a larger sense, I could say that, I'm not a fan of these huge developments that continue to inch Hawaiians away from this place. At the same time, if it's going to be developed, if there are any significant cultural resources and properties below the surface at this particular project, as we had heard, I would expect that the highest level of stringency, to not only maintain—not only to look for anything, but to make sure that they are cared for. Again, if this were a really pristine area, untouched, that might weigh a little differently with me, and you know, other Hawaiians may not feel the same way I do. But, what I know from my grandmother, this is a bustling hub for a long time, yeah. So this is still a known bustling hub—who knows, would I one day be able to afford to live in a place like that, I don't know. I doubt it—not that I necessarily want to either.

ME: Are you aware of any other cultural concerns the community might have with this related to Hawaiian cultural practices within this Project Area or the vicinity of Kaka'ako?

HF: Two things, a sense of place and names, so they're kind of hand-in-hand. I would hope that the name, I'm not sure because I don't have a specific map, if there was a very specific name to either this

area here, or this larger, you know, little square, I would certainly be one of the strongest advocates of the usage and implementation of traditional names. For example, we see Victoria Ward Centers—no offense to Victoria Ward, but who cares about Victoria Ward? What was the traditional name? And that was what I was going to ask you today, do you have a map—do you have any record—and I would like to know if you did, if there was a traditional name for this place, ‘cause I don’t have that on my map.

ME: They have the different *‘ili* and there is discussion in the archaeological inventory survey of where exactly—

HF: I would love to see it.

ME: Yeah, actually, I have the draft, an electronic version of the draft inventory survey that I can send it to you. It’s amazing, Hal guys did an unreal job.

HF: They’re a fabulous team.

ME: Yeah. And so the discussion, I think they’re calling it—whether its in the Kewalo or Kukuluāe‘o—the one with the stilt and then there’s also the longer version of Kaka‘ako.

HF: I would like to see those kind of names reflected, blatantly, not token, preserved, you know like, what is Ko‘olani? What is Ko‘olani? I speak Hawaiian, I know how to interpret, but does that have significant cultural and historical bearing on this? I think, ok, aside from the fact that this is digging, this is not just putting up a little house, this is putting up a structure that requires you to go hundreds of feet below and disturb all the way down to the—what, the coral bed...

ME: Yeah, the water table.

HF: To the water table.

ME: Yeah, below that.

...

HF: You know what I mean, yeah. Don’t get me wrong.

ME: Yeah, you know, what’s going to live on after this building goes up?

HF: Yeah, how do you honor—it’s bad enough they’re already going to be digging that deep, then of course the cultural layer only going to go so far, but, you’re already digging into the earth and you’re already going to change its landscape, but really, the essence of our people and our presence is also preserved in how this landscape took shape, how it is aesthetically designed to the eye; is this going to look like New York City? I don’t want it to look like New York City. Is it going to look like L.A.? I don’t want it to look like L.A., I want it to look like islands.

ME: Yeah.

HF: I want that to be noted in my, you know, my testimony today. I want it to look like it’s a reflection of our Polynesian heritage, you know Hawaiians as a Polynesian people, we’re just here in the northern Pacific. I want it to look reflective of island heritage, island lifestyle through the landscaping and also the names and no, I don’t like “Ko‘olani”, you know, as being the overall umbrella because you could’ve chose something else. The reason they chose that was ‘cause it’s short and simple and because it fits western concept today. What I would’ve done was gone, did a little bit of historical research, name my project, in one or multiple phases after the name of the region to honor the history and the memory of the people here. We have, at the coming of—this is what 233 years or something—since the

coming of foreigners to Hawai‘i—in that first hundred years, 1778 to 1878, that’s when Honolulu starts to take its place as, you know, as a dominant town and in the next hundred years, you know, we see so much more change. 1941, well, let’s see, let’s take it from the time—1898, you had interests, yeah, the U.S. now has different interests in Hawai‘i, and in 1959, statehood, you know it seems like, once foreigners came, once the American government came, everything else after that—a prime example is Pearl Harbor, the proper name of that is Pu‘uloa. The names and the lifestyle of the people there—totally wiped out according to how they preserve, perpetuate and promote this area—as if to say, what is this, 1941 up until 2001, that’s sixty years—2011, that’s seventy years, so, we’ve only had a history for seventy years? Is that the only significant thing—is that the only thing that is going to be remembered about this place, and that’s not even the native culture. So, what I don’t like is, to me, the parasitic invasion of names, places, people, you know, dates, events—to me, that is parasitic. Granted in the—‘cause A & B pays you guys?

ME: Yeah.

HF: You guys answer to A & B, Kewalo Properties [Development], they’re one of the Big Five, one of the first, you know, of the big companies that changed the face of Hawai‘i. I hope that Kewalo and the parent company, A & B, are going to be now some of the ones who will greatly contribute at making—at adopting that as part of the mission to preserve, perpetuate and promote the legacy of a proud people that without some assistance in time, the memory and knowledge of will be gone. That’s one of the reasons why I participated today.

ME: I know, and thank you so much, it’s good to get these stories. Do you know of any other *kūpuna* or *kama‘āina* who would be interested or knowledgeable on this area and interested in participating?

HF: I’m not sure, oh, I have an uncle, but I don’t know how much you could get out of him. Try call OHA, ask for Uncle...Louis Agard, Buzzy, Buzzy Agard. He’s a descendant, my grandmother was—same family, he’s one of the last to know, wait, wait, wait, hold on--[looks through phone numbers in cell phone]—he’s my grandma’s first cousin. I have another aunty too, that’s right...you and I stay in touch the next day or two, I got to try to call my other aunty, another one of my grandma’s first cousins.

ME: Alright.

[Falemei makes telephone call]

...

ME: Is there anything else—ok, this is my last question—is there anything else you would like to add [laughs]?

HF: No, except that, in this particular area, I see that—in good faith and good effort, Kewalo Properties, you know, is doing its earnest to make sure that cultural properties below the soil—what has been found already will be cared for. Again, with great caution—knowing that, from a really—if I were to take the vantage point of an advocate of Hawaiian side—no development, no nothing, this may be primary way to advocate that—however, it’s been so developed and re-developed that, you know, is that necessarily, when you think of the theory of, you know, you pick and choose your battles, is this some place that you really want to take that level of battle?

ME: Right.

HF: But, because my grandmother always frequented there and you know their life was from this region, they always went there, and there were a lot of Hawaiians there—you know there were Japanese, Portuguese and Chinese concentrations of population, but Kaka‘ako was a Hawaiian place.

...

ME: It's a good thing to keep in mind that it was such a busy place, if they can somehow keep the essence of that area—granted there are burials there, so they need to be sensitive.

HF: 1920 to 1940, if that Hawaiian burial was there, or you know, established there, it was there at the turn of the century—it doesn't just appear there, at the turn of the century. During whaling, Honolulu, you know, where did these people go live, they had to live someplace. So this had obviously been a Hawaiian town for a while.

Yeah, I wanted—you know, I wanted, at least—I don't do it because I wanted my name or my grandma's name—but just the knowledge of it, it was a place where there were a lot of Hawaiians.

ME: Ok, I'm going to turn it off. Thank you very much, Hina.

HF: *Mahalo.*

ME: *Mahalo.*

APPENDIX K: INTERVIEW WITH WILLIAM PAPAIKU HAOLE, JR.

William Haole [WH]: So there's, you know, in Kaka'ako area, you going find plenty burials, all over, all over, you going find. And so, every time they, "Oh, why they digging," that's, that's how it was before, 'cause people couldn't afford, you know and then they couldn't afford going, like, say my situation, I was born by midwife because my parents couldn't afford having doctors and all that.

Mina Elison [ME]: Right, right, right.

WH: So, you know, that kind of stuff...yeah. I know over here, this part—and you know, you think like Kawaiaha'o Church, ok they talking about Kawaiaha'o Church about the burials and all that—that place is all burial grounds.

ME: Yeah.

WH: It's all—even you go on Queen Street side—that's all—when they did up that place that's where they buried their graves at that apartment house, you know, our days, I mean coffins and stuff, but that was all burials, before, burial grounds, you know.

ME: Yeah.

WH: Yeah, so...I mean, I'm not surprised every time when the dig in Kaka'ako they going find one body.

ME: Right, right, right.

WH: But it's a shame, you know, in the old days, people cannot mark [the graves] 'cause they no more money to put one, you know, like one headstone or something like that, you know.

ME: Wow.

WH: Like even if you take Puea graveyard, that's where my mom and my dad buried—up at School Street where the, you know the Kam School terminal?

ME: Yeah, yeah, yeah.

WH: Ok, right there, that graveyard. Even today, my dad they buried somebody on top of my dad.

ME: What?!

WH: And that time, Borthwick [Mortuary] used to be at School [Street] and Nu'uauu [Avenue] Borthwick—that's where the original Borthwick used to be. And I went there and I asked the guy, you know, "Why did you folks—" why they did that. They said, "Oh, because that grave wasn't taken care and there's nobody go to the grave." I said, "What I'm doing here? What am I doing here? I'm here because I go to the grave. Not because I cannot put one headstone and everything so you guys can just go bury somebody." And they didn't move it—nothing, they just left it like that, and up there get all my grandparents, Puea Graveyard—but people was hard those days. Like, you know, my dad used to work for City & County, but what we used to—actually, what we used to live on was all the bottles, because where we used to live Kaka'ako is where have one Japanese place right behind of us where they recycle all the bottles.

ME: Oh wow.

WH: And when the garbage guys all *pau* work, that's where they could take their—and they get back their money. That's how we used to—yeah.

ME: You would get the bottle and then take 'em to the recycling?

WH: Jelly bottles, everything.

ME: Oh, nice.

WH: Yeah, that is on Queen Street, the end of Queen Street, used to be before, yeah. I forget his name, but, from his bottles, all that he used to recycle, I think three of his sons came out to be top lawyers, all went college—I forget what the name of that family was.

ME: Japanese family?

WH: Yeah.

ME: Wow. Ok, got to do the beginning part first. Could you say your full name?

WH: Ok, William Papaiku Haole, Jr.

ME: What was your middle name?

WH: Papaiku, P-a-p-a-i-k-u, Haole, Jr.

ME: Ok, and, oh yeah, sorry, and this is Mina Elison [*laughs*] and this is the Ko'olani Phase II Cultural Impact Assessment. It's February 19th, 2011, 5:43 pm and we're in Waimānalo at Bill's house on Inoa'ole Street. And, oh, you've read the agreement to participate. Did you have any other questions about the Project before we start?

WH: No, not right now. I don't think so.

ME: And then you signed the consent form, and I'm going to read, the purpose of the project that we're doing—the Cultural Impact Assessment is to synthesize the background information that they've done with information gathered from interviews to identify the cultural resources and practices and beliefs associated with Kaka'ako and potential impacts to the cultural resources and recommendations to mitigate impacts to these resources. And then, that's more or less the project we're working on.

WH: So, actually, right now, you folks really, really concerned with this area [referring to Subject Property and its vicinity], right?

ME: Yeah, yeah.

WH: What did that area, used to...is Waimanu...Pi'ikoi...where is Kawaiaha'o...oh, way down here. Oh, this location is close to the shopping center [Ala Moana Shopping Center], right?

ME: Yeah.

WH: Yeah, yeah, ok.

ME: And where did you used to live?

WH: I used to live at Kawaiaha'o and Waimalu—I used to live Waimalu, Waimalu, Waimanu—close to Ward and Waimanu, right there—until today, there's that bail bond building, still there and I used to live right behind of that.

ME: Oh.

WH: Yeah, now it's all kine stores and everything inside there, shopping, some kind.

ME: And when did you live there?

WH: I remember moving out of there 193-- '38, I was young that time, I think I was like six years old.

ME: Wow.

WH: Six years old, yeah.

ME: You moved to Kaka'ako?

WH: To Kalihi.

ME: Oh, to Kalihi.

WH: Yeah.

ME: So, you were born—

WH: Kaka'ako, Kawaiaha'o Street.

ME: And what is your birthday?

WH: April 18, 1932.

ME: Wow, ok. And so you were born in Kaka'ako and then moved to Kalihi. And so, was that a family property that you lived on?

WH: No, we used to rent—E. E., E. E. Black used to own all that area over there and we used to—the houses he had a couple houses in there we used to rent from them, E. E. Black, E. E. Black Construction.

ME: Is it E. E., like the Hawaiian E. E.?

WH: Yeah, E. E. Black. I think today—no more that company already.

ME: And do you remember living there?

WH: Yeah.

ME: What kind of things do you remember—when you lived down there as a kid?

WH: Ok, the end of Kawaiaha'o Street, that's the—right at the corner of Kawaiaha'o and...Kamake'e I think it is, that road, right at the corner used to get Miwa Store, ok, and right up that—and behind of that Miwa Store used to get Silva—that's the midwife—the midwives used to stay there. And right next to that midwives used to be my grandfather them—Papaiku family and right next to that, used to be the Mendiola family, and right after that was all swamp.

ME: Oh my gosh, heading *makai* was all swampy?

WH: Yeah. And in the front where my grandfather guys--where E. E. Black Construction was, they had that whole area over there, yeah.

ME: So, they were a big landowner.

WH: Yes, yes, E. E. Black. And as they filled in—they filled in that swamp area. The first thing that came there was Lewers & Cooke lumber yard, remember that ---?

ME: Yeah, I've heard of it.

WH: Originally, Lewers & Cooke lumberyard used to be Queen [Street] and Punchbowl [Street]—where the court building is today.

...

ME: And so, what kind of things would you do—were they doing in the swamp? Did anybody go there for—

WH: They used to get trails.

ME: Trails?

WH: Yeah, we used to cross going through the trails and go down to Ala Moana Park—Ala Moana Park, it wasn't like how it is today.

ME: Yeah.

WH: There was bushes area, swamp area—you know where the bridge go, over the small—that used to be all swamp area. And Ala Moana Park, where the beach is today, that's where my grandfather guys used to have all canoes over there, and that was all coral—it didn't have sand like how they have it today.

And then they grab their canoe and go fishing, whatever.

ME: Did you ever go fishing with them?

WH: No, I was too small, they no like kids in the— [*laughs*]

ME: [*laughs*] Too noisy—scare the fish. [*laughs*]

WH: [*laughs*]

ME: Do you know what kind of fish they were catching?

WH: Oh yeah, *manini*, *palanis*, *uhu*, you know, the regular common fishes, yeah.

ME: And would you go play in the trails and the bushes?

WH: Oh yeah, and that corner where the store was—right next to that used to be Honolulu Laundry.

ME: Ok.

WH: Honolulu Laundry used to be there...and right past—right next to Honolulu Laundry, used to have one rattan furniture store—they make the rattan chairs there—and then after that, had bushes, had houses—had houses like I remember Kamano’s house they used to live there—had one—right at the corner—and if I think today, if I’m not mistaken they still get one apartment over there, they call ‘em the Russian Apartment. It’s still at the corner—I know it’s on Kawaiaha’o and...yeah.

ME: And so, who did you live there with?

WH: My mom.

ME: Your mom?

WH: Yeah, my mom.

ME: Ok.

WH: My mom and dad—see my grandfather guys had their own area—so we—my dad guys had rented from E. E. Black, yeah.

ME: You had siblings—brothers, sisters lived there, too?

WH: I had three—two sisters with me at that time, yeah.

ME: Older or younger?

WH: Way older. I get one living yet—she’s eighty-six today.

ME: Wow.

WH: Pearl Hamili, she lives at Waianae, yeah.

ME: And, do you know when your parents moved to Kaka‘ako, or were they from Kaka‘ako?

WH: Actually, I think they were from Kaka‘ako, yeah. Then we moved to Kalihi, just then the war break out when we moved to Kalihi...yeah. I think—actually, my mom was born...Kalapana—she was born where the black sand and my dad was born in Honolulu—I guess Kaka‘ako and they lived in Kaka‘ako after.

ME: And what is your mom’s ‘ohana’s name?

WH: My mom is Julia Kapihioho.

ME: Kapihi—

WH: —oho.

ME: —oho?

WH: Yeah.

ME: Nice...and so what school did you go to?

WH: I went to Pohukaina School [formerly on Keawe and Halekauwila Streets] and then—after we moved to Kalihi, I went to Kalihi Waena School, Kalākaua, and I graduated from Farrington [High School].

ME: And then...ok. And so do you know of any—do you remember playing in—being around this area—where the project area is?

WH: Oh yeah, that's what I said, we used to play all around this area—but not like today, yeah. Used to be all bushes—like *kiawe* bush and *hau* bush, you know—all that kind of stuff ... and the roads wasn't like this like today, it was just like dirt roads, you know, certain areas.

ME: Yeah, yeah.

WH: Yeah, and...I don't know if you remember, but we had gas company in there—you know the Ai's gas, they used to be right there before on Waimanu—oh what is that road, Kamakea? Kamake'e—something like that—the road coming down—coming down from Kapi'olani.

ME: Yeah, yeah—I—

WH: Then you—we had up on Kapi'olani-side, you come down that road—Kodak Hawaii was there—that had the big building there and they had also, on the other side—opposite side of McKinley High School, used to have Piggly Wiggly's Super Markets.

ME: [laughs]

WH: They had Piggly Wiggly's all around like how they get Safeways. [laughs]

ME: Yeah, yeah, yeah. That's so cute—that's a really cute name, Piggly Wiggly's.

WH: And they had KGMB station right there. Right where McKinley carwash is.

ME: Ok.

WH: That's the area—right there, that area, yeah.

ME: And what kind of things would you do in that area? Was it more passing through going Waikīkī-side?

WH: If it was Waikīkī, we usually go through Ala Moana way, you know, but the road wasn't like that—the road was like two lanes—small roads going to Waikīkī and Waikīkī wasn't like Waikīkī today—it was like certain places like...where Ilikai [Hotel] is—that used to be houses over there. Used to get families live there and that one used to get—never had all that, you know that, you know that yacht club and all that—used to just plain beaches—that kine coral beach and all that—today, everything is changed over there, now, used to get, where is that Red Lobster is, used to have this famous place during the war times they call it Mi P.Y. Chong [laughs], Mi P.Y. Chong—that was like one, like one bottle club, you could bring your own liquor, and then plus, they get chop suey.

ME: Nice!

WH: Mi P.Y. Chong, I never forget that because I remember my father guys going in there [laughs].

[dialogue with Bill's mo'opuna]

ME: So would you guys go swimming in the coral-areas too—could you swim?

WH: Swim? Oh yeah, oh yeah.

ME: Lots of people swam? And, did you ever go over there to pick *limu*?

WH: Oh, yes, yes—*limu 'ele 'ele*, used to be the famous thing. They come down from the brackish water into the seawater...yeah. You know where...Pier 2 is today—you know that—next to the immigration? That was a park before, that was a park, and then they started to unload lumber, lumber ships used to come there and way down the end used to get the Coast Guard area—that's where the *limu 'ele 'ele*—that's where my grandmother guys used to sit down over there and clean everything. You know what is the *limu 'ele 'ele*—the green one, the hairy one, yeah, yeah.

ME: Would they, would they gather other things, too?

WH: Actually, wasn't too much to do.

ME: Wasn't too much, oh, oh, oh.

WH: [laughs] I was going to tell you something, but—[laughs]

ME: [laughs] That's ok! [laughs]

WH: [laughs] No, like, see my dad them when they was—you know—those days, hard, hard to get money, you know was hard days and I remember when I was small, you know where that ---- that tower, the round one, the one, whatever—that circle one—

ME: The restaurant that turns?

WH: Yeah, the restaurant on the top, ok, from there across the street [*mauka* of Ala Moana Center]—all over there used to be duck ponds and taro patches and stuff like that. So, that's where we used to eat Sundays [laughs].

ME: [laughs]

WH: So all the guys used to go on the two lane road that was Kapi'olani and all swamp, so they park the car, they run inside, take one duck and come home and—

ME: [laughs]

WH: That was Sundays used to get our dinner [laughs].

ME: Wow, so they were the ponds that were inland?

WH: Yeah—that was all pond area—like mullet ponds and mostly was taro patches and duck ponds. Well, they keep their ducks in there, too.

ME: Yeah, yeah, yeah.

WH: Yeah.

ME: Around this area, you think, was—

WH: Yeah, yeah, all around this area, on the Ala Moana side, right on Kapi'olani Road, yeah. Not this area, now, up here.

ME: No, more *mauka*?

WH: Where now, I think, actually there is that place they get that Don Quioki or what?

ME: Yeah, Don Quijote [Store].

WH: Ok, that area, yeah, all that area there, all that area there.

ME: Ok, and so they would have mullet and *lo'i*?

WH: Mullet, yeah. Something like how you see Hawai'i Kai, that was the same thing, too, all that was mullet ponds before—then they started to build houses, now they make, you know, canals. That was all mullet ponds before—all piggery too, out there, too, yeah.

ME: So interesting.

WH: Yeah.

ME: Do you know of any *mele* or chants associated with Kaka'ako?

WH: No, not that?

ME: Songs?

WH: No, no.

ME: Or any myths or legends that you ever heard of?

WH: No, but I know—you know, when the election time—all the booths before at Kaka'ako—entertainment used to like, all day and all night, right at the booth, you know, not like now you have to stay 200 feet away from the booth or whatever, no.

ME: Yeah.

WH: —and party.

ME: Where were the voting places?

WH: Waimanu Street and Ward. That area used to—now you look at 'em, that area used to be like that grass over there—all green grass, and they set their booths right on the grass and then that's where everybody come—right on Ward and Waimalu Street—Waimanu.

ME: Wow. See, maybe that's how they could get more people to go vote! [*laughs*]

WH: Oh, yeah, everybody go for the entertainment, plus the food—

ME: Right, yeah? More fun—

WH: —plus, you know—that—all the guys that run for mayor and everything—that's the guys that bring all the beer and stuff before. Today, cannot have all that, it's gone.

ME: I've heard that a lot of famous musicians were from Kaka'ako.

WH: Oh, yes, yes, yes. Actually, Gabby comes from there—Gabby, Gabby Pahinui, he comes from Kaka'ako. All them guys, Arthur Isaacs used to come from right down there but they all moved to Kalihi and then Waimānalo.

ME: Right.

WH: Don Ho, Don Ho, used to live behind the old incinerator. Used to—you know when they talk about squatters, squatters like that, ok, before, Kaka'ako, where John Dominic [Dominis] was—over there used to be the incinerator, and that's where we used to stay, behind the incinerator.

ME: Oh.

WH: We had our tents like that because our dad—my dad liked that, and Don Ho's dad—they all worked for the City & County, the City, so everybody put up tents—they no need go home.

ME: Nice.

WH: Oh, I tell you, it was nice you know, before, yeah. And the ocean—the ocean was like, way up before and they started to, like now, that land is the beach, yeah, they get that beach area, the walk—that, all rubbish wen' fill up that area. And they say about rubbish over here and all that, that was built by rubbish—all that area there, 'cause the incinerator was right there, whatever burned they just throw—dump 'em and put 'em out.

ME: And that was when you were living there, had that, too?

WH: Yeah, yeah. Never had what it is today, but had all the boats and dry-docks—the old-style kind. In fact, one of the President Roosevelt's speedboat made out of *koa* and everything was there.

ME: Oh my gosh. Do you know who made it for him?

WH: Huh?

ME: Who made it for him?

WH: I think it was this guy Tommy Akana. He's still living, you know, he's about ninety-one years old now, I think. That's my other son, his wife—that was the grandfather.

ME: Aaah.

WH: See, in my family, we get ... one, two, three—we get four Williams.

ME: Ok

WH: All my sons—well, three—two of my sons is William. My grandson is William and my other grandson is William.

ME: Nice.

WH: Only one is William Lane, the rest is named after me, like first, second, third, fourth and all that—like Kamehameha [*laughs*].

ME: Wow. And Roosevelt—did he come? He had a speed boat?

WH: Yeah, he had a speed boat.

ME: He came—

WH: I think, if I not mistaken, I think it's still lying here yet, you know.

ME: No way.

WH: And Tommy Akana was that last that was trying to repair that boat. He's old now, Tommy.

ME: Oh interesting.

WH: Yeah.

ME: So, do you remember what your neighborhood was like when you were growing up—were there plenty people around?

WH: Oh yeah, plenty people, yeah, plenty people around. I could remember some like the Nunes family, the Kamano family, and who else...and the Mirandas...oh, I get some more but I cannot think of the names.

ME: And was mostly Hawaiian, or all mix?

WH: Hawaiians and—was mostly Hawaiian and Pordagee's and Japanese, but mostly Hawaiians in that area. Then, see, in the old days too, I used to go like, they get Japanee camp, Hawaiian Camp, Filipino Camp and that's how it used to go. So, in other words—you no go into there and go make trouble because you going get lickin' [*laughs*].

ME: [*laughs*] You got to be with your own people [*laughs*].

WH: Yeah.

ME: 'Cause your probably related [*laughs*].

WH: [*laughs*] Unless you get one good friend—then you can go [*laughs*].

ME: [*laughs*] Oh wow. So your grandfather was from Kaka'ako?

WH: Actually, originally, I think he comes from Kaua'i—then he moved to Kaka'ako. You see, we also get family Maui—the Haole family out there. Edward—well, Edward just passed away. And the brother, David, he passed away—John—all the brothers passed away, only their kids living.

ME: Oh. Do you know why he came over to Kaka'ako?

WH: I really don't know, I really don't know.

ME: Yeah, yeah, yeah.

WH: I really don't know. But, my grandfather, was like on the fair side—real fair.

ME: So, maybe part *haole*?

WH: No, Hawaiian. My birth certificate [*laughs*], it says my mom Hawaiian, my dad Hawaiian, that makes me pure Hawaiian—so when I went down the archives, I looking through all this, so then I put my papers in the Hawaiian Homestead a long time ago, they told me, “But you don’t look Hawaiian.” Oh! Read the birth certificate first before you say anything, oh your dad—Hawaiian, your mom—Hawaiian, your grandfather—Hawaiian. What that make me, “Oh, you’re pure Hawaiian.” That’s it, ok. That’s one thing, I don’t know how guys do this, I tell ‘em, “Do you folks look at your guys birth certificate good?” “Oh, yeah.” I say, “Ok, what your birth certificate?” “Hawaiian-Chinese-Pake.” I say, “How many times your mother wen’ jump the fence to have all that much blood?” I mean, you know, I tell ‘em, “That’s ridiculous to say all that,” Because, they not—“Do you see ‘em on your birth certificate?” “Oh, no, but I know I get that.” “You don’t know, look at your birth certificate.”

ME: Yeah.

WH: You know, I mean I get guys who have the kind, you know, different kind blood, but if it’s not on your birth certificate, why should you use it? Just like my son Bill, put H-a-, apostrophe—I tell him, that’s not your name. Your name is H-a-o-l-e, I said don’t go do things like that when it’s not your name, you know?

ME: Yeah, yeah, yeah.

WH: I saw—he used to do that and now, all of a sudden, he don’t do that now. ‘Cause, you know what, you know like Social Security, you get into trouble when you do stuff like that, you know, I tell you. So, I sat down my kids, whatever your first name is, that’s the way you go. Whatever your birth certificate says, that’s the way you go. Don’t go putting stuffs in, ‘cause it doesn’t [*laughs*]*—it doesn’t belong there, you know.*

ME: No.

WH: You know what I mean, eh?

ME: Right, right, right. Wow.

WH: Like, like, you take like me for instance, when I was young, my name was always William Papaiku Haole, Jr. I went to school, my last year in high school, I was supposed to be drafted in the Korean War—I mean, yeah, the Korean War. So, went down, take my physical everything. I was supposed to go into the service 1951. I think it was summer or April or something like that, but then, when I went down for get drafted and everything—took my physical. Then they told me, “You cannot go on, you cannot go.” I said, “Why I cannot go?” My mom midwives—the time I no look at my birth certificate. They had my name William Haole Papaiku, Jr. They had my middle name for my last name—and I was going school and everything with the way, the way my name is here. And then that time Governor Long was governor at that time. My mother guys have to get \$75 to reverse that name around.

ME: Oh my gosh!

WH: Because, you know, midwives, they going put whatever name down. So she must’ve heard something and put my last name for my middle name and I never know that.

ME: Oh my gosh.

WH: And when I got that straightened out, I was supposed to go in the service 1951, then my mother bust the whole thing and said, “No,” I cannot go. So the military kick me out again because I was the only surviving son.

ME: Wow.

WH: So I couldn't go.

ME: But you wanted to go?

WH: I wanted to go 'cause all my friends went, and then today, every year we have reunion up in Vegas at Club, California Hotel. In fact, we just had one pass in November. And my ---- Reunion, they call it the "Hawaiian platoon" and I'm still invited because I was supposed to be with them, you know.

ME: Aww, yeah.

WH: But darn guys, "You get one." "No, I never go," because—they said, "Yeah, 'cause we all was together."

ME: All drafted at the same time.

WH: Yeah, yeah.

ME: Aww, that's good, that's nice.

WH: I still go—I still go to the reunions. Yeah, but, funny you see that's why I say, "You got to look at your birth certificate."

ME: Yeah.

WH: Like, say our president—Obama, he get the same problem.

ME: *[laughs]* People say he was born in Africa.

WH: I mean it's proven that he was born and raised in Hawaii and all that and then people still...

ME: Yeah, yeah, yeah.

WH: The main thing, your birth certificate—don't ever change 'em.

ME: Interesting. Do you ever remember people getting salt, *pa'akai* from the area?

WH: I used to see people used to make—in fact, right down here they used to make—Bellows, in Bellows though, Bellows before the war time. They used to make, they put 'em they get 'em on the stone, yeah. Kalaupapa, I go Kalaupapa and they make it right there. You go with the spoon—clean, no go make anykine way 'cause they no like—you gotta go slow. I still get, in fact, I get salt from Kalaupapa, yet.

ME: Yeah.

WH: I still go—I go Kalaupapa, every time I get chance, I go Kalaupapa.

ME: You have friends that live down there?

WH: I had, he passed away—Boogie—not Boogie, Nicky Ramos. I get one more friend, he's still living, that's Boogie, he's the head down there now.

...

ME: But, did you ever get *pa'akai* from Kaka'ako area?

WH: No, I never did, never did, only from there I remember.

ME: 'Cause I've seen in the old pictures that they had the big salt pan in Kaka'ako. Do you remember that?

WH: I used to see, but I never did ---- around, you know, where they used to make 'em, but I used to see the salt, you know.

ME: What did it look like?

WH: If, like, in color, or what, they do 'em right on the rocks.

ME: Right, right, right.

WH: They let the water come in and the water drain out and all of—that's where the salt come out from. I don't know how they were doing it at Kaka'ako, something like that. But I know Kalaupapa, that's the way they do it.

ME: Natural way.

WH: Yeah.

ME: And, so, before when you were talking about the burials in the area, how did you hear about the burials—how did you know about them?

WH: About—

ME: In the general area having burials everywhere.

WH: Oh, because I used to see people, you know, at home, we used to get funerals like that. And then we used to go to the funerals—I was young boy going to the—and like I said, they couldn't afford, but everything is in the house and they just take 'em out, take 'em behind and bury.

ME: Really?

WH: Bury in the yard.

ME: Wow.

WH: And that's how they take care the grave.

ME: Right, right, right.

WH: So, but they—no more headstones, 'kay.

ME: Ok.

WH: So, like today, like I said—I was telling you, every time you're going dig certain part of Kaka'ako, you going find something, yeah. It's a shame but you cannot help—no more money, how can, you know.

The people—well, you know, some people, when they bury in the yard, they say, “well, you gonna stay here forever—we gonna stay here forever and ever.” No, no, no.

ME: Yeah, yeah, yeah.

WH: Things change, you know.

ME: So would you remember if people were renting, they would still bury their *'ohana* in their yard.

WH: Yeah, they rent. The ones they bury in the yard, mostly their own, own—the renters, no. And the guys who own the place, you think like today, the parents, I would say for instance, right here. Ok, I buy this place thinking my kids going live here—my kids going sell 'em, you know, they might just sell 'em. So that's the same way Kaka'ako, maybe they figure, oh I going bury my father in this yard, and not thinking that, as the years go by and they going sell the place.

ME: Right, right, right.

WH: In fact, today, you see Kaka'ako is all sold—the properties, everybody, everybody else, only no have, you know, homes, like for people, not like now—no more in Kaka'ako today.

ME: Yeah.

WH: Yeah, and then like, you know Queen Street?

ME: Uh huh.

WH: Used to get—used to call this place that my Catholic Church used to be right on Queen Street and used to get Holy Ghost—they call it Holy Ghost Week. And the Holy Ghost Week, the Portuguese come, they cook malasadas, they cook all kine inside there. It's just like one—just like one rummage sale—and the Kaka'ako and that Holy Ghost. I talk people about that—Holy Ghost a lot of the guys go, “What is that Holy Ghost?” Never ever seen that kind of stuff. They had that every time they get. It's kinda like going to one bazaar, like, you know, yeah.

ME: Kinda like—not a carnival, but if it was like—

WH: Almost like that, almost like that.

ME: Yeah, yeah, malasadas, street fair.

WH: Yeah, everybody cooking their thing, yeah, right on Queen Street. Queen Street used to be famous over there. And then we have the two theaters in Kaka'ako before. Had Dole Kewalo Theater, that's where—you know where Lex Brodie is today?

ME: Uh huh.

WH: That used to be Kewalo Theater.

ME: Oh.

WH: And then you coming towards Waikīkī way, Cooke and Queen, that's the new Kewalo Theater, that tall building there.

ME: Not the one that's there right now?

WH: The building is still there, but no more theaters now, I think there now, yeah.

ME: The one on Lex Brodie's, do you know what street—is that on Waimanu Street, too?

WH: Stay on Queen.

ME: Oh, Queen Street.

WH: Queen Street, right on Queen Street.

ME: Do you remember watching movies at the theater?

WH: Oh, yeah.

ME: Yeah?

WH: Oh, yeah, tin roof, tin roof over there [*laughs*], all tin roof, the whole theater is tin roof and when it rain, you no can hear the movie [*laughs*], you know.

ME: [*laughs*]

WH: I was young kid that time, yeah, I used to go there. Then they wen' build the new one.

ME: You went to the one by Lex Brodie's, the first one, closer to your house.

WH: No, our house was more down from there.

ME: What kind of movies would you watch, any kine?

WH: I don't know if you ever heard of Tom Mix [*laughs*], cowboy westerns—

ME: [*laughs*]

WH: [*laughs*] Tom Mix, Gene Autry [*laughs*].

ME: Nice.

WH: Hopalong Cassidy, all western—that was famous, famous actors before.

ME: Wow, and who would you go with?

WH: Oh, my parents.

ME: Yeah, nice.

WH: We would go with my parents.

ME: You remember how much it was?

WH: Oh no, but I remember when I was going to the movie it was like nine cents—it's not any more, nine cents!

ME: And would all kinds of people go to the movie theater—

WH: Oh, yeah, yeah.

ME: —wasn't just the Hawaiians, Japanee, everybody goes?

WH: All kind of people, yeah, yeah.

ME: And you guys went to church, too?

WH: Oh, yeah, the church we used to go—Pentecostal Church before. Used to be right on, what is that...Ala Moana, you know that road you going up to John Dominics [Dominis]—right across that tree—oh, today there's that Nissan company over there.

ME: Ok, yeah.

WH: Ok, our church was right there. That was the Lamb of God, 'kay. The pastor was Hauoli.

ME: Oh.

[discussion with 'ohana]

ME: Was your church a Hawaiian church?

WH: Huh?

ME: For more Hawaiian people at your church.

WH: Oh, yeah, yeah, it was more Hawaiian people, yeah. Now, that church is on Isenberg Street, Isenberg, just before Kapi'olani, yeah, that church there and then they get one, one in Wai'anae someplace. The pastor before used to be—you know Lenny Kwan the steel guitar player?

ME: It sounds familiar.

WH: Ok, the brother, Melvin, Melvin Kwan used to be the pastor for the E Street one.

ME: And you said—was someone in your 'ohana the pastor at—

WH: No, this person was H-a-u-o-l-i.

ME: Oh, Hauoli.

WH: Yeah, yeah, like *hauoli makahiki hou* [laughs].

ME: And that—he was there when you were growing up?

WH: Yeah, yeah—at the Ala Moana one, the original one, yeah.

ME: And did you like going to church?

WH: Oh, yeah.

ME: Yeah? What did you like about it?

WH: Ahh...actually, I don't know, I just enjoyed 'cause we had fellowship, the kine, young, you know, young people. We had plenty young people together and everything and we used to, you know, do things together. And then, after church, we used to walk across...where that Kewalo Basin, that there, we'd throw our surfboard inside, go out surfing and stuff, you know. That was the good part about it, yeah.

ME: Nice.

WH: Yeah, Don Ho, all us, we was all young at that time, used to all go surfing together.

ME: At Kewalos?

WH: Kewalo.

ME: Is it still there—

WH: What?

ME: Kewalo's, I mean I know there's the surfbreak.

WH: Oh, yeah, yeah, it's still there.

ME: It's still there.

WH: But now, they go to the new beach, you know where they made—by the old incinerator, I talking by John Dominis—that's where most people go that side now.

ME: Yeah.

WH: 'Cause the waves over there, big, ah? They wen' out a little bit—took the land out a little bit more, so—we used to go there, too, but, the other side was better, you know, towards Ala Moana Park, yeah.

ME: Where the—I don't know what that apartment building is—where Bowls is now? That kind of area, Bowls?

WH: Yeah, right. That was all swamp area, that. Where Bowls are [entrance to Ala Wai Harbor surfbreak]—that was all swamp area—that's where the parts we—I was telling you we go through the swamp and then go across to—yeah. See, that land, what they did, see this land here, all this area, Dillingham, you know, Ala Moana now, you go Ala Moana Park, you see that channel-like, that's where Dillingham was dredging all the coral and shooting 'em inside there and wen' fill up all this land.

...

ME: Wongham [Young]?

WH: That was one of the Big Fives—used to own practically Kaka'ako, yeah. Them, Dillingham's, you know, Castle & Cooke. And you know where—I guess you know where the area stay, that is the Ward Estate, yeah. That whole area used to be the Ward Estate—they had fence all around the whole thing.

ME: And was there anything on it before, or was it kinda more bushy area?

WH: Was bushy, but see they had they house there—they had their two-story mansion, was close to King Street side—that's where the last two sisters was living and then I guess they passed away after that. Then they wen' demolish the whole thing and I guess they sold 'em or whatever. Oh, no, Ward, Ward stay running that—but, I guess they lease 'em out to whatever, that...yeah. Oh, yeah, that is all Ward Estate, that area, yeah.

ME: And did you play any sports when you were growing up?

WH: Oh yeah.

ME: Yeah? What kind of sports did you play?

WH: I played football. I played baseball. I wrestle at Farrington High School, yeah. I coached for Moana, twenty years—Kaneohe and Waimānalo. I played semi-pro, twelve years.

ME: Wow, football?

WH: Yeah, and I ended up coaching the semi-pro, yeah.

ME: And then you said you were a stevedore?

WH: Yeah.

ME: Where were you doing that?

WH: I started stevedore when—in 1954 and I retired 19—ah. What is this—2011, 2001—

ME: Wow, nice.

WH: That's about what—no, no, I think 2001 I retired—forty-seven years, right? Forty-one, fifty-four, fifty-four, about forty-seven years, yeah.

ME: Wow.

WH: Yeah, but I was playing all that—in between that time—the company—they [*laughs*] let you play, but they no like you get hurt, you know. They not going to be responsible when you get hurt.

ME: Yeah, yeah, yeah, right, oh my gosh.

WH: Yeah. Yeah, we get plenty good athletes now still working—all working for stevedore today. I used to work for Waldron before, way back before I went stevedore. Waldron Feed Mill—that's where today, you know Sam Choy's Restaurant on Nimitz Highway across from City Mill, that was our warehouse before, the feed mill warehouse.

ME: Feed mill?

WH: Feed mill, you know that kind, you know, cattle feed and chicken feed and all the kine, yeah.

ME: Ok.

WH: And then from there, I went stevedore.

ME: Nice.

WH: Yeah, and, the time I was working there, Larry Price and the brother used to work there too.

ME: No way [*laughs*].

WH: Yeah, Larry Price and the brother used to work, when they was playing for U.H., the dad used to be the boss at the Feed Mill—and they come work part-time, 'eh, you know, like that, yeah.

ME: Wow. That's so funny. So did you know Don Ho?

WH: Oh, well.

ME: Yeah?

WH: Very well, I was his body guard, too [*laughs*].

ME: [*laughs*]

WH: I know Don Ho well, very well.

ME: Right, right, right.

WH: I knew his wives, his girlfriends, and all ---- [*laughs*].

ME: Wow. So, were there many places where you could go listen to them playing music in Kaka'ako area?

WH: Who?

ME: Don Ho and all those guys.

WH: Ok, right, but he was started at the old Honey's up in Kaneohe, then he ended up playing down—we used to go Joe's Waikīkī, where the roller derby girls after they get through. Then with ---- —all can go down Joe's Waikīkī, sit down and they play where the guys play music—but that time, he wasn't as popular yet, he was coming up. He always used to tell us, "One day, I'm going be—I'm gonna make it." "Yeah, yeah, dream, dream." Yeah, he dream good! [*laughs*] But, one thing I give him credit, I no care how big he went or whatever, every time we wanted to go down, he always had space for us. We'd go right to his locker room—I mean dressing room and then from there, then we just sit down where we like—everything was taken care.

ME: Nice, nice. Did he live nearby you?

WH: Yeah, at Kaka'ako before.

ME: Oh, yeah?

WH: We used to stay at the "squatters" before. That—where I was telling you about, the old incinerator. But our house wasn't there, our house actually was up—down but, during the weekends li'dat, my father guys, they don't come home, so we all go down there stay down there.

ME: Wow, and they would sleep down there, too?

WH: Yeah, we always used to sleep down there—Don Ho’s mom, my mom, my father—all the guys, it was, almost like family kine, you know.

ME: Yeah, yeah, yeah. I could imagine during the week if they’re working and they don’t have to go home, but was it just more fun to be down in the camp?

WH: Oh yeah.

ME: Just ‘cause so many people and so much going on?

WH: It was fun because you know why they get—everybody get their camp, yeah, like how, you know how you go picnic li’dat, and everybody just jammin’ music and everything. And Don Ho was young at that time.

ME: Yeah, yeah, yeah.

WH: And then, you know, you young kid, you running all over—everything’s like...oh.

ME: —playground.

WH: Yeah—

ME: [*laughs*]

WH: —like a vacation, or you know, for us, it was a big thing you know, ‘cause there was nothing else to do [*laughs*]. We couldn’t go to carnivals ‘cause my parents never had money, you know.

ME: To where?

WH: Any kine carnivals or circus, you know, we couldn’t go. And circus—the carnivals, it wasn’t like now, they get carnival here, carnival there, all over—carnivals is like one time a year, you’re going to have someplace with one [*laughs*].

ME: Yeah, yeah, yeah. And was that mostly Hawaiian people?

WH: Yeah, yeah, Hawaiian. But, you know, carnival, you know, you get all kine. But at the beach it was like mostly Hawaiian, all us, yes. Yeah, that was fun, I never forget that. Every make—like you see everybody pounding their *poi*, gonna make their own *poi* and stuff. But, now, today, my kids never did see that kind of stuff, you know. ‘Cause we no more that kind of stuff, now, not like before.

ME: Where would they get the *kalo* from, if they pounding *poi*?

WH: They grow ‘em themselves, they grow ‘em themselves—like in Kaka‘ako, we used to have small little patches, the kine dry land kine now. Yeah, they make they own and they come down they bring maybe two, three, or four, you know, the big like that, they start pounding and make their own *poi*.

ME: Did you guys grow anything else at your house?

WH: No, was mostly that and, oh, the other thing was like ti leaves because you got to make *laulau*. Me I still get ti leaves [*laughs*].

ME: Yeah, you got to have ti leaves—good for everything.

WH: And the other one was sweet potato, my grandfather used to grow. Because before, every time you go *lu'au* they get sweet potatoes on the table, 'eh.

ME: Nice, nice. And then even when your grandfather folks were fishing, would they throw net, or was pole?

WH: They throw net, they throw net, throw net, yeah.

ME: Off the canoe?

WH: Hmm mm.

ME: Wow, and would he make his own nets, too?

WH: Oh, yeah, they make they own, they make they own. Don't ask me how, but I never did make [*laughs*]. I never had time for sit down and make [*laughs*].

ME: And you remember the canoes that he would take out?

WH: Oh, yeah. The canoes was something like [refers to a modern one-man canoe in garage] this but shorter, you know.

ME: For one person?

WH: Yeah, one person. Then they get the other one for two.

ME: Wow. That's fun. How often would he go fishing?

WH: Weekend, weekends he usually go. It was like, they just catch so much and that's it—they no try catch the whole ocean and take 'em home—just enough for eat, and that's it.

ME: And your dad would go fishing, too?

WH: Oh yeah.

ME: Your dad and your grandfather—

WH: And they come home and then they *pulehu* on the fire—the *manini* and all that. But those days, I no drink yeah, I was young, yeah, so, I watched them enjoy it, so, today, now, what they do, that's what I do now [*laughs*]. And now I can, yeah!

ME: [*laughs*] They passed on the tradition [*laughs*].

WH: Yeah.

ME: So then, were you doing research on your genealogy?

WH: No, I hardly—my son is trying to go through that, you know, yeah. No, I didn't go through that, only once in a while, when my wife was living, we used to go down the archives, like, the reason why we used to go down there was because we had pictures that I wanted in the archives, when I used to play football and stuff. So I used to go there, take pictures, you know, come home develop them, whatever. And then sometimes we look up family kine, yeah but, but that's about it. We didn't put our whole time into it, yeah, yeah.

ME: And then, do you know of any Hawaiian sites that were in the area? We talked about the burials but, never had any, like, other kind of traditional Hawaiian sites, like walls, or, I guess we would call it archaeological sites nowadays.

WH: I know on Queen Street—the way I was telling you about—that bottle, that recycle, but we had one stable before, horse stable over there—and at the end of Kawaiaha‘o, where my grandfather guys used to live, right across, they had one small racetrack, a mini racetrack, yeah. That was something because used to be full every time—weekends, yeah, you know, it’s like they knew.

ME: And sorry, where was that?

WH: Right at the end of Kawaiaha‘o, just before the swamp, yeah, it’s like in this area—this is Waimanu, yeah. Or Kawaiaha‘o, no, no, not here. But something around here—it’s close-by. Yeah, used to get the race track over there and then, no. That’s about it that I can remember, so far, but if I can think of something I can let you know [*laughs*].

ME: And they must’ve had restaurants in the area, too, would you guys mostly—?

WH: It was mostly stores.

ME: Stores.

WH: Yeah, stores because they used to make the kine’ like, you know, noodles and you know, manapua and stuff like that, yeah, yeah. Because you know why, restaurants were kind of expensive too, yeah, you know. We had one potato chip factory, that’s about it, you know.

ME: Yeah.

WH: But, outside of that, had restaurants—oh, Kewalo Basin, Kewalo Basin, right across you get Kewalo Inn, where now today that area is where that Ward, they get that Ward Center over there they get all that stores, that’s where Kewalo Inn used to be.

ME: And you guys would mostly eat Hawaiian food or all kinds?

WH: All kine, all kine, all kine food. But, I be honest with you [*laughs*], our famous food, ooh, until today, I don’t want that in my house. I hate to say, but you know the canned tomato sardines, the can, the old one...that was our meal practically for the whole week. They put ‘em on the—we get the kerosene stove, they put ‘em on the fire, they open the can, put ‘em on the fire, put onions on top, take ‘em off and then you eat. And...today, I look—I cannot stand that, I cannot, I cannot—no. And then, weekends, Sundays, ok, we going have duck or something because my father go gets—he go shopping, you know [*laughs*] and we probably going have stew and maybe—whatever, but we going have meat, meat or chicken or duck. That’s on the weekends. Now, if he tell you got to—we going eat at three o’clock in the evening, afternoon, and you not home at three o’clock, you going back eat the can sardines like that, you ain’t going eat—you got to wait one more week. And till today, I cannot stand that, you know what I mean, I ate that oil one, you know, but not that.

ME: The tomato—would they eat it on rice?

WH: Rice, bread, [*laughs*] whatever made you full. That was terrible.

ME: Yeah. And your mom and dad would cook, or mostly your mom?

WH: Mostly my mom.

ME: And would they send you out on errands in the area?

WH: Oh, yeah, yeah—run to the store, and those days when you go to the store, no more money—you charge. They know everybody living in that area. So, when you go to the store, you tell ‘em—your parents write down what they need so you just give ‘em to the store and the go pick ‘em up for you and then they write ‘em down in the book.

ME: Ok.

WH: Yeah.

ME: And then now every month, you go pay?

WH: Yeah, when you get paid—they guys get paid then you go to the store—you pay all. Before used to charge—no more money, everything was charge and, you know, you know the codfish, they call it the codfish—the dried one?

ME: Yeah.

WH: They used to sell ‘em like this—the whole thing, one whole—like for fifty cents. One fish—the whole, and that’s another meal you going eat every day. You put ‘em on the stove. They make ‘em with onion, they make ‘em with water, they make ‘em all...

ME: Oh my gosh [*laughs*].

WH: Yeah, terrible— ---- what the hell—still you grow up healthy, though, that’s the main thing, yeah.

ME: And, um, they had the trolley around that time, too? Would you catch that?

WH: Before the trolley, we had the street car.

ME: Ok.

WH: The streetcars we had. The street cars is, like, you know like the one in San Francisco?

ME: Yeah, yeah, yeah.

WH: Same like that, we had that. Then, they said that was too small, then we came to trolleys, ok.

The trolleys was good, but, every time they make the turn, the driver got to stop the bus, go outside, put back the line, ‘cause the line used to fly out every time on the turns, yeah.

ME: On the trolley?

WH: Yeah. And was all electric, yeah. They had after the trolleys they came to regular buses, again and then today what we get.

ME: Do you remember how much it was—cost to ride?

WH: No, no, no, I no remember.

ME: Did you ride it very often?

WH: Oh yeah, yeah, we ride that every time. But, see, like, on the streetcars [*laughs*], plenty guys used just hop on they no pay, yeah [*laughs*].

ME: I heard that.

WH: Yeah...I think—if I'm not mistaken, I don't think it was more than a quarter. I think it was less than quarter...yeah.

ME: For the streetcar and the trolley?

WH: Yeah, yeah.

ME: But was the—could you still sneak onto the trolley—was it harder to sneak on to the trolley?

WH: No, the trolley was better than the streetcar. The streetcar was wooden seats. The trolley had regular, like, cushion seats. I mean not the nice, you know, but, yeah...and we also used to ride the train from A'ala Park, go all the way down to Hale'iwa, yeah, they used to have the trains, too. Yeah, and then—you know, you know today, you know Hawaiian, I no believe. Today, we going—they fightin'—they like the rail—billions, billions and billions. When they had the train before and they could've used that till today. Took 'em all out and now they going build billions and billions of dollars—I cannot believe that. And you know, you know, you drive down Wai'anae side, you can see the tracks is still there. That's the tracks we used to ride before, go all the way down to Hale'iwa. Right around Ka'ena Point, right down to Hale'iwa, you know where the Hale'iwa Beach Park—that's where—they stopped there. And that time, was like, I think, like seventy-five cents for go and come back.

ME: Roundtrip?

WH: Roundtrip, yeah. I think it was seventy-five or dollar.

ME: And how long did it take?

WH: Well, at that time, the train no go too fast, so it's like about, maybe about two hours before you reach Hale'iwa—but was good, you all on the edge of the ocean, you know, on the ocean side. That's the good part about it.

ME: And compared to today—it's not that much longer, especially if there's traffic.

WH: Like today's one, they going make 'em twenty miles, just like from Kapolei to University. Me, I be honest with you, I think it's a big waste of money, you know why? You take like me, ok, I live this side, I ain't go catch that. And even if I was living Kapolei or wherever—where the train—where the tracks—I mean the trolley—that rail going run, I would get that because you know why, say, for instance I come all the way in town with that, now, ok, say by Aloha Tower get a, you know, so, I jump off there. Now, what I go to do, I got to walk and catch one bus to get to next—to me, it doesn't make sense. Me, I would drive my car, where I can park the closest to where I want to go. And that's what's going happen. It's going to happen the same way. You take like now, ok, we get the bus going around the island, they say that's going to help. You check the bus is it full going around the island—it's not, 'cause a lot of guys drive their car. And that's what they gonna do—they gonna drive they car, they not gonna...we went through ferries from island to island and that went down. I tell you the best thing that went down and I wish that wen' stay was the Super Ferry—the one they had. You know, today, people regretting now because, you know why, you wen' drive your car, you would drive your own car on it, you get off, you get your car—that was number one, ok. So they wen'—Kauai wen' buck 'em and everything. So who's make the money? Young Brothers, ship to Kauai. What the Kauai people don't think you going have to pay Young Brothers for get your car there. The other way, they could just go, and you know. Now they realize what they did wrong, 'eh, it's too late...yeah, really. That's the—I

don't know, to me, might be I could be wrong, but, I don't know. And then all people that involved in that rail—all the islands paying to the rail and they not even here, they not going be—Hilo, Maui, and all that, nothing.

ME: Yeah, yeah, it's not fair.

WH: No...it's not going to be used, yeah.

ME: So, when would you—when was it that you were going on the train?

WH: Oh, that was like—the—no, no, no, not the Fifties, I think it was still in the Forties, I think it was. The Fifties, the Fifties—no, the Fifties was *pau* already. It was in the Forties, the early Forties, or the—just about the middle part of the Forties, yeah. Right after the War, we still riding, yeah, right after the War, we was riding the train yet.

ME: And what would you guys do—would you just go for fun, or—

WH: Yeah, just for fun.

ME: Just cruise?

WH: Yeah. Just jump on the train and go—maybe we have six, seven, eight of us, we just jump on the train and just take a spin, you know.

ME: Yeah.

WH: It was good, it was good.

ME: It sounds nice.

WH: Yeah...too bad they took away that.

ME: Yeah. And then, what was I going to say. There's a couple more questions about the development and we're wondering if the proposed development would affect a place of cultural significance, or access to a place of cultural significance?

WH: Which one?

ME: This building, here, yeah.

WH: I be honest with you, I'm not sure, because you know why, I never, you know, I never been there—I never go and see what the development is and all that. But, I'm kinda interested now and I probably go just drive down there and look what the hell's going on, you know. I know what "Boy" [his son, William Boysie Haole] talk about it all the time, you know. Then I read about it, about the burial and all that, but, right now, I not too familiar about the whole thing, but now I getting kind of interested, I probably go be familiar with the whole thing, I like it—I like it what you guys doing.

ME: Of the study part?

WH: Yeah. You know, too bad, we could've done this long time ago. You know, you get that on?

ME: Yeah, I can...there we go.

[*tape stops*]

ME: And it's going...Are you aware of any other cultural concerns that the community might have about this development project?

WH: No, I don't think so, not that I know.

ME: Yeah, in Kaka'ako, nothing cultural—

WH: Hmm mmm.

ME: And you mentioned a couple people who you remember from the area and were living or working Kaka'ako, but do you know of any other *kūpuna* or *kama'āina* from the area that might be willing to share?

WH: No, really, I forgot, I forgot, I really, I really...no.

ME: You mentioned Tommy, Tommy Akana.

WH: Tommy Akana—that's the one, that boat.

ME: He was a boat maker?

WH: Yeah.

ME: Like canoes and—

WH: Canoes and—mostly he had charter boats. He used to have—ok, you remember a long time ago, I don't know if you remember that boy was swimming and the propeller wen' cut his neck off?

ME: Uh uh.

WH: Yeah, ok, that was his charter boat, he had five charter boat. But the boy was surfing and in that area, you know, I guess he went under the boat, and then...yeah. Then they gave up all his charter boat. I think he had about three, three charter boat if I not mistaken. So, he builds, he build boats. In fact, his son is in Alaska and he builds boats, too. Tommy Akana, Jr. In fact, they had one write-up about him about two years ago in the paper—about him building boats up in Alaska, yeah.

ME: Who else did you mention...was there, I think there was a *wahine* you mentioned, but I'll look through it and I'll find it.

WH: Who?

ME: A lady you talked about—an aunty...no, no, no.

WH: One lady?

ME: Yeah. Not Pearl, Pearl Hami—Pearl?

WH: Oh, that's my sister.

ME: That's your sister?

WH: Yeah, Pearl Hamili.

ME: Oh, yeah, yeah. Where does she live now?

WH: She live in Wai'anae. Right across from Tamura's Market.

ME: And she was down at Kaka'ako longer than you, too?

WH: Yeah, yeah.

ME: I wish we had more time, we could interview her too, maybe.

WH: I don't know, today, she kinda old, eh, she kinda...kinda forgetful little bit. And...even me, when I go see her, every time she look at me long time, she tell me, "Oh, brother, I thought you *make* already."

She get, you know, yeah, so.

ME: Yeah.

WH: Yeah, I go see her, I go see her, I go down.

ME: Well, if you think of anybody else [*laughs*]—

WH: I let you know, but I really, right now, right now.

ME: You're the guy [*laughs*].

WH: [*laughs*]

ME: Those are all of my questions, but if you have anything else you want to add?

WH: No...no.

ME: Yeah, really interesting, I mean, I know, you don't, you don't think, or you might not think you know a lot, but you do, I mean, of that area.

WH: You know, before, another thing too, say that Kawaiaha'o Church, I mean, Kawaiaha'o Church, my aunty, my aunty, I get couple aunties buried in there, too. Of might be I forget the location, but we always used to go down there—like Sundays and just sit down, my mom guys, just sit down, you know, and eat something, talk story and I used to, when I was young, I used to think to myself, wow, I wonder if they going come up talk to us, I used to be scared, eh, you know, I was young boy [*laughs*], oh wow.

ME: But you guys would have picnic around the graves?

WH: Yeah, around the grave, yeah.

ME: Wow, that's nice.

WH: Yeah, it's just like, I know, my aunty was like, Queen and Punchbowl, kinda like in that corner, that area over there, but I cannot, I cannot pinpoint that grave.

ME: It had a marker, or no?

WH: Yeah, they had marker, but I don't know why—I don't know if the marker still there or what because that was long time ago already. So, I not sure...yeah.

ME: Would you guys visit any other 'ohana at the different cemeteries too—kinda like that picnic style?

WH: No, that one was majority that, that was majority and we used to go up to 'Ālewa Heights, the old graveyard—in fact, just the other—they had 'em inside the paper couple—I think this Memorial Day past they was cleaning the grave up there 'cause people hardly go, not like before, yeah. Right across the tea house, you see that, across of the tea house up 'Ālewa Heights.

[*talking with 'ohana*]

ME: You know when you were in the canoes your grandfather would go, were there a lot of canoes on the beach?

WH: There were a lot of canoes?

WH: Oh, yes, Ala Moana Beach Park, had a lot of canoes out there, plenty of them. And all of a sudden when they started fixing the place out there, then everybody had to get out all their canoes. Yeah, and before, that channel never had that Magic Island, you know that, and that used to go all the way up to Ala Wai Canal. We used to paddle surfboard—we used to surfboard all the way up to Ala Wai Canal. That time, Ala Wai Canal was clean, not like today—today, it's dirty, no. And then Ala Wai Canal, the roadside, used to get all you get—they call 'em horses, that's where the old timers used to sit down with their bamboo and catch mullets—before—like I said, it used to be clean.

ME: Yeah, yeah, yeah.

WH: Today, no more, you no see one of that benches on the side of the road, they took 'em.

ME: What did they call 'em?

WH: They called 'em the horse. They make 'em like one bench, but they call 'em one horse, so when they sit down—the old timers sit down, they get they back rest and they get the food. Used to be loaded, everybody used to go there fishing.

ME: Nice. And there were plenty horses in Kaka'ako area?

WH: Oh, yeah.

ME: —like people riding horse?

WH: Oh, horses! The live one? Oh, yeah, they had, but not as much, but, no, no, few. Not like this kine area [Waimānalo] before all the horses down here, the stable, yeah, no. Had few by Queen Street, yeah, over there had, but as for the kine, I think was rich guys, the guys with horses have money, yeah [*laughs*].

ME: What about people raising animals near their houses, had people raising pig?

WH: Oh, yeah, they had, pigs, chickens—

ME: Dogs?

WH: Dogs, dog, plenty dogs.

ME: Did you guys used to eat dog, too?

WH: No, not me, I know guys eat, yeah, yeah.

[talking with 'ohana, end of interview]

APPENDIX L: INTERVIEW WITH MAY KALEHUA KAMAI

May Kamai [MK]: ...and all of us that lived down Kaka‘ako...

Mina Elison [ME]: —all kicked out?

MK: Hmm hmm, it’s just like the ‘āina in Hawai‘i Kai, the Lukela family, we used to fish over there. Only because now we didn’t have documents. And us Hawaiian people go like, “What is documents?” They never told us anything about documents. So, all...and I decided, you know what, I need to broaden the minds of my children. They focus on what was and what’s to come, so I raised them in California for the simple reason I was raising them as human beings, individual, has nothing to do with where you came from, who you came from, because they had the hardest time there, too, ‘cause they were asked, “What are you?” “Oh, we’re from Hawai‘i,” and it changed the whole story. We are of many races and, so many now, for what? I circled the whole world [*laughs*].

Much of this area, I’m not really, really sure about except, right on Queen and Halekauwila, there was an outdoor theater, I think and then Sanitary Laundry I believe was—

ME: On Queen and Halekauwila? And that’s near where you lived.

MK: Yeah, and we used to be called Magoon Block. I was—I’m a Kekauoha.

ME: Kekauoha?

MK: K-e-k-a-u-o-h-a.

ME: Ok.

MK: That’s Welden them.

ME: Welden?

MK: Yeah, my grand-nephew. Welden’s grandfather and I are first cousins. See, they came from that Kaka‘ako area. The Welden’s and I think the Lopez...L-o-p-e-z, “z” I think, yeah.

ME: Ok, let me start this and so you can...Aloha, today is April 14th and I’m with Aunty May Kamai in Nānākuli at her residence...and this is Mina Elison and we’re working on the Kaka‘ako Cultural Impact Assessment and we’ve gone over the consent form, if you could sign—you can write your name there and initial on the line. ...

MK: *Hiki ‘oe ‘ōlelo Hawai‘i?*

ME: Little bit.

MK: *Li‘ili‘i loa.*

ME: Yeah, yeah, yeah. You speak Hawaiian?

MK: Because I was raised by *kāpuna* and my parents.

ME: *Laki ‘oe* [*laughs*].

MK: Yeah, lucky is a gambler’s expression, fortunate is comes from above.

ME: How do you say that? If I was going to tell you that you were fortunate, how would I say that?

MK: *Maika'i loa keia.*

ME: I got to come and hang out with you, I'd learn a lot.

MK: Lot of the Hawaiian language is confusing, the simple is simple because even in their songs that they write about, I know the meaning of it and I can tell you it has to do between a woman and a man. And, one verse is missing it's because it's just between the two of them—it's not to be sung.

ME: That's special.

MK: But my Tūtū Pilahi, have you ever heard of Pilahi Paki?

ME: Hmm mmm.

MK: She doesn't know how she got that name from. So, Pilahi comes from the island of Maui.

ME: That's a beautiful name.

MK: It's of royalty, yeah, and it's from Pa'ia all the way down to Keanae, Kaupo area, and because of the men-of-war, 'cause she don't know why Hawaiians killing Hawaiians, because Hawai'i is made out of many Polynesian race, it's not one particular. So, Tūtū said, the only way you can identify the Polynesian people was their lips—the big lips are uniform, well, right [*laughs*], and then color of hair, the *ehu* hair is where they come from. So, the blend of *ehu* and kinky hair is because they had to get together to make it work.

ME: Oh.

MK: That's my schooling, my Tūtū Pilahi. And *pilahi* is a *kapa* blanket made out of fine linen. And the *kapa* was never to be hung outside, so I was raised properly, I could never wear trousers or pants or shorts.

ME: So what did you wear?

MK: My Tūtū sewed clothes for me, and that's how come I learned to sew, it was all in Hawaiian. I asked her why she picked me from ten of us. There were two older sisters, but she said I was the one who paid attention. And she said that's where wisdom come. Yeah, so, if you look at my yard, I don't have any single thing that would abuse my neighbor. He plants a *kukui* nut, guess where the leaves end up. Same thing on the other side, they plant plumeria over there. When the wind blows, where does the rubbish go?

ME: Oh no.

MK: You never put --- but if you planting guava like that, I share with the neighbor, it's a time of sharing.

ME: That's so special. So where were you born?

MK: Kaka'ako.

ME: Oh, you were born in Kaka'ako?

MK: Uh huh.

ME: With your parents—your whole family was there?

MK: Magoon Block. And Danny Kaleikini's grandfather also lived there. And Danny Kaleikini's father married a Korean lady.

ME: A Korean lady?

MK: Yeah, he's half Korean. Aunty ---.

ME: Ok, wow. And so there were ten kids—I mean ten *keiki* in your family and what number were you?

MK: Five.

ME: You were the fifth?

MK: So my number is five. It's something that I appreciate that I was given that, that type of love, yeah, too, and hence, I cannot help myself, I just love everybody. I cannot help myself. I can see so many things and some things, I cannot tell, I cannot, I cannot tell of what I see. I can't help myself. I do this—I travel all over the world and I do the same things here as I do there. Love is something you don't buy, caring is something you don't buy. Sharing is something you need to do, yeah. And, it doesn't matter—you don't need to know names, you don't need to know the genealogy, you need to know that they are human and that they were created by God and my husband keeps saying, "Why you keep helping people?" I don't know who will be the one to help me in need. True, true, no wonder everybody keep helping me, "Can I help you aunty? Can I help?"

ME: [laughs]

MK: But, Chris Kamaka them are all Akeos also, and Gabby Pahinui them, they lived on Halekauwila, I think that's Punchbowl right here, 'cause you could hear them singing all night.

ME: No way.

MK: Oh, yeah! Halekauwila.

ME: So, close to you on Magoon Block?

MK: Yeah, I can come on the rail, yeah, 'cause the store is down here and I see them from the rail and I can hear them singing. And the Royal Brewery was right by the graveyard.

ME: Not, at the church, Kawaiaha'o?

MK: Kawaiaha'o Church.

ME: So, would you go play with them?

MK: I just listen, but there was so much competition these Hawaiian people...not "I'm smarter than you." I need to share that *akamai*. I don't know what it is, but, I telling you, the love of living in California was the greatest thing I could ever say because it allowed me to separate my children's daily life from military and they were all valedictorians.

ME: Oh my gosh, all five?

MK: All five.

ME: No way, that is so special. So, how long were you in California?

MK: Fourteen years, and every *keiki* that I bore, I got them life insurance and it matured while we were in California and with the maturity, I bought my home. I bought a four-bedroom. And when we sold to come back and take care of my folks—each of them have their own home.

ME: Oh, that's so nice.

MK: You need to return kindness—they didn't even know [*laughs*]. And then, I took care of my mom, she died in my arms in Waimānalo. That's—I inherited, this [homestead], only because I knew responsibility in paying the taxes of a land you don't own. And, so, my grandfather, Keolaokalani from Kipahulu—

ME: Keokalani?

MK: Keolaokalani, ok, all Tūtū them were not allowed to have two Hawaiian names, first and last, they all had to have biblical names. Keolaokalani was actually his first name, yeah, and he kept Keolaokalani. Tūtū kept Pilahi.

ME: Beautiful.

MK: So, all the names had to be cut in half and so my grandfather refused to go by John Keolaokalani.

...

So, the area I looking at [on the map], is not in this area, no.

ME: And when were you born?

MK: 1931, October 21st—27th, good gracious, May.

ME: [*laughs*] And so you were born in Kaka'ako at your house.

MK: At the little apartment.

ME: They had a midwife?

MK: No.

ME: No? Just your *'ohana*?

MK: They just say, "Pant like a dog."

ME: [*laughs*]

MK: I watched the birth of all my other siblings and I helped my mom cut the *piko*, breathe into their nose so they would cry, yeah, *'ue*. They need to cry so that everything comes out.

ME: So how many girls and how many boys were in your family?

MK: There were seven boys and four girls. My oldest sister lives on the Big Island.

ME: And how long did you live in Kaka‘ako for?

MK: Just till I was about six years old, I only went back and forth. My Tūtū didn’t want to expose me to city life. See my grandfather, Keolaokalani, worked for Doris Duke’s father. Right, all of Waimānalo was the rich people—where the Anderson’s, and Dr. Wall, he was a doctor. Mr. Cromwell owned that house now, has like a mirror on top. James Castle, he bought the Cromwell’s place and so in 1934, Tūtū Keola...burned...burned four, nine lots, acres.

ME: What!

MK: Yeah, he burned it.

ME: Why?

MK: So that you kill the centipede, you kill the scorpion and when you go clean it, you only pick up those that will have the young shoots, it means they’re going to grow again. So, that’s how I was raised. So, for Waimānalo, Kamakau’s house—this was all ‘*ohana* of ancestors, that’s where the name Kamakau.

ME: What does that mean?

MK: He was of royalty.

ME: So, was your ‘*ohana* was there [in Waimānalo]?

MK: Yeah, my Tūtū Pilahi’s ‘*ohana*. Tūtū Keola, and then came Tūtū Josephine, all like brother and sister, yeah. Then Tūtū Keola one’s sister, come all the way. Tūtū Kamahakū was also of royalty.

...

ME: Was that one of your...grandma’s sisters? No, no, no, no, great-grandma’s.

MK: They were all royalty, all the family.

ME: She was a Paki?

MK: Yeah, yeah, kinda stuff like that. This is where all them Randy Fong them, all the ‘*ohana* came. Aunty Genoa also, too.

ME: Aunty Genoa?

MK: She was Adolpho. Tūtū Kamakau took care of the ‘*ohana* because everyone get kicked out of there.

ME: Out of where?

MK: Out of Kaka‘ako.

ME: How long did you parents stay in Kaka‘ako, and you were in Waimānalo?

MK: In 1934, Tūtū Man burned the place. It didn’t become a homestead until 1938 and we have a *pōhaku* in the yard that he stood on to claim that land. And you couldn’t move that buggah, we used to use it as go for play hide-and-seek, yeah. But, I remember him as a little—standing on that rock and

across the street—you know Mayor Peatree? Well, he was the mayor and he was with Shriner's, but in those days, Shriner's never let in any other nationality but white. Ok, Dr. Wall, Ordenstein Mortuary people, they used to own there.

...

I barely remember Kaka'ako as a little child, except, one thing that I did, I was going to get *pa'i* for that—we had two tubes and we used to let the tube roll down the street, cross the street because I wanted to go pick up the dates.

ME: Really?

MK: Yeah, had dates all around there had dates over there.

ME: On Queen Street?

MK: Yeah.

ME: So, what kind of tubes were they?

MK: Tire tube.

...

But, I only—my mother was a *lei* seller down at the waterfront.

ME: Wow. So would you ever go with her?

MK: That's how I made my money.

ME: Making *lei*?

MK: Yeah, staying down in Waimānalo with Tūtū Pilahi, I had the land to plant plumeria of many colors, *pīkake*, *pakalana* I planted.

ME: Oh my gosh. And then you would—you could pick the flowers and go sell the *lei*?

MK: I could sell mine cheaper than the rest. You know Leina'ala Heine Kalama, the *hula* dancer?

ME: Sounds familiar.

MK: She's with Robert Cazimero. Her mother was a witchy. She had to buy her flowers to make her *lei*, I didn't have to buy mine. She sold her plumeria *leis* for fifty-cents, mine was quarter—

ME: Oh my gosh.

MK: —or four for dollar. By the time Lena Machado came, she did sing—right where the parking lot is.

ME: At Aloha Tower?

MK: Yeah, where the parking lot is, they had a stage there—it was because they had to wait for the suitcase to get off the ship. And they entertained the guests and fed them food, yeah, and then I used to

sit over there and just listen to her, yeah. My father used to work and then he come help us sell *lei*, yeah.

ME: Where was he working?

MK: Honolulu Iron Works.

ME: Wow.

MK: With his two brothers, Joseph and Edward.

ME: And what was his name?

MK: My father?

ME: Yeah.

MK: Robert.

ME: And his last name?

MK: Kekauoha. His middle name was Molena.

ME: Molena, that's nice.

MK: So, the name carries on in the generations.

ME: And your mother's name?

MK: Was Elizabeth, she chose that name, but on her birth certificate, have Rosa.

ME: *[laughs]*

MK: She didn't know she had that name, Rosa.

ME: Oh, that's funny.

MK: Keola...but the real last name was Kuha'ike.

...

ME: Her maiden name?

MK: Yeah, but, because they came. But then my Tūtū had, you know that's why I remember going into 'Iolani Palace as a little, as a little girl, ---.

ME: Wow. Tūtū Pilahi?

MK: Tūtū was upset because they made her to live as a commoner on Maui, and while they stayed in the royal palace, only because she refused to marry *haole*.

ME: No way.

MK: At that time, she refused, “Otherwise our nation will have nothing.” And I knew the backdoor, I remember coming in there *[laughs]*. From Magoon Block to going over there, I’m going, “Oh, I can’t believe this.”

ME: *[laughs]* Why, ‘cause the difference between Magoon Block?

MK: I’m going, “Oh my goodness.” *[laughs]*.

ME: So, what was she doing in ‘Iolani Palace?

MK: She was trying to hold a meeting with her relatives. The part about it is that Maui was the only island that had the worst war. Ok, they couldn’t have a war on Kaua‘i because of the channel, ok, everybody was tipping over. So, they couldn’t...

ME: So, how often would she go to the palace? Would you guys go a lot?

MK: Well, as far as I remember, I remember going to the tax office, paying the taxes across the street, and then, the guy looking down at me and he go, “What do you want?” I said, “What do you think I’m here for?” I mean, how—see as a child, they want to treat you as a child. They don’t realize that I have the ability to know how much I had in my hand, how much I needed to pay, and then I just walked back and I said, “I need a receipt.” *[laughs]*

ME: That’s so awesome.

MK: But my daughters, I can see myself in them. You need to be able to say what you need to say. Something I always said whenever I had to go by myself is that, do I have anybody standing in the back of me? I’m by myself, and if you never say anything, you can go get somebody, ‘cause this is how I was raised. You need to have a witness, it’s not between him and me, and I’m—are you here to witness what I have to say? They go, “Whose little kid is this? Whose little kid is that.” ... We had to step up to what needed to be done. I don’t know why but there was a time to say what you needed to say, and there was a time to *pa‘a kou waha* and *hana pono kou maka*, shut your mouth and just let your eyes do everything.

ME: *[laughs]* That’s true.

...

MK: But Kaka‘ako is a place that I only know—so Magoon is on Queen Street area, there were cottages all in the back. Who lived there, I don’t know, but I climbed the fence to get—to get whatever was hanging over to eat.

ME: No way.

MK: There were cottages in the back. Mr. Magoon was owner of that, he has reason for it. But he was a very gracious man because he learned the language so that he could converse with the people there, yeah. ... And I believe they were the owners of American Sanitary, because they owned that whole, that whole block. There was an open-air theater there, and fortunate for us, we were able to go sit on a bench—was—I know the Lindley family also lived there, but, I don’t know where they’re at.

ME: And at the theater, was it mostly music?

MK: No, Flash Gordon—a movie theater *[laughs]*.

ME: Oh, *[laughs]* a movie theater! Kind of like a drive-in [theater], but you just sit there.

MK: So, Magoon Block, you can yell all the way down to Halekauwila Street, too. That was a tenement housing, like, all over there, Queen up to Ala Moana. So, who lived in that area, I don't know.

ME: And, the cottages had food? *[laughs]* What kind of food?

MK: Oh, you could smell 'em. Get *laulau*, all kind.

ME: From the Magoon Block people, or just the cottages, only the cottages, or just everywhere?

MK: Just the cottages. We were not allowed to—not unless we go to one area or go across the street—there was a little park. But when you do that, you have to call all of the *'āina* to come and share, that's how it was in the olden days, sharing. But also, everybody had their own attitude. Same thing like over here.

ME: So the apartments, how tall were they, was it like two-stories?

MK: Only the grocery and one, and that's it.

ME: So, down below you guys was a grocery store?

MK: Yeah, grocery store and I used to sit down, look at the apples, and I go, "I love this apple, can I taste it?" *[laughs]*

ME: *[laughs]*

MK: The lady, she was so *lōlō*. "Why you pick the bottom one?" "Cause it's easy for me." The apple roll down, *ba-lump, ba-lump, ba-lump*. "Ok, is that you sitting over there?" *[laughs]* But I used to go help clean.

ME: Wow.

MK: Yeah, I had all grocery stores, like five-and—, candies, whatever.

ME: And the owners, were they part-Hawaiian?

MK: All oriental.

ME: Oh, oh, oh, oh.

MK: Same old, same old, yeah.

ME: And, so like you were saying, even when you were in Waimānalo, you would go back to Kaka'ako to go visit, or once you were in Waimānalo, you—

MK: No, it's because I had to go sell leis, and then the visit had to go over there, and then, they were going to tear it down and we had notices that we had to move out.

ME: Do you remember when that was?

MK: No, because I was already in Waimānalo.

[tape stops]

MK: The only old-timers there is Chris Kamaka, them.

ME: Ok, that are still there?

MK: That are still there. And I think they were able to purchase the --- . And bless their heart, they pursued their—they don't sit on their brain. That's what I keep telling my grandchildren, you guys got two brain, one you sit on, and one you think you know.

ME: Yeah. So, how old were you when you started selling *lei* then?

MK: Five-years old.

ME: Young, five-years old. How long were you selling *lei* for?

MK: Twenty-one, when I bought my house [*laughs*].

ME: Oh, wow.

MK: When I built my new house.

ME: Where, in Waimānalo?

MK: Hmm hmm.

...

ME: So do you know of any songs or stories—traditional stories about Kaka'ako?

MK: No, they all sang naughty songs.

ME: [*laughs*] Any of those are about Kaka'ako.

MK: Even Aunty Genoa, she didn't know what Mauna Loa stood for.

ME: What does it stand for?

MK: A woman, a woman that is on fire. And if you don't respect me, I will flood you, yeah. And I keep telling many visitors, do not say anything derogatory about the crater because you will never make it out. You know, it was really bad. They go, "For real?" Yeah, I took my two friends over there, she walks across the crack, she goes, "I didn't know Pele had that long crack." You know what happened, our Jeep wen' stuck. We had to call someone and I was, "See what I talking about? You do not say anything derogatory about this place. You do not pick anything. The only way you can when you exit." She was go, "I don't—." I said, "Everybody kept telling you." So *lōlō*. "So, what is Pele for?" "She's the keeper." She too...ah. Just like the song *Hanohano Olinda*, it has to do with a couple and their friend said, "I have a cottage in Olinda and you can go there work out your problems." A couple of the tourists was cracking up, and I going, "Eh, I know the story because I knew the people." And they go, "Oh so, why he not sing the third verse?" "Because it's just meant for the two of them." This is what I call *maha'oi*. You like know something you shouldn't know.

ME: Right, right, right.

MK: But I was put in homes that needed help. Was something 'cause I had—I got to know a lady that always had hard time giving birth. So, I said, "Do you people know that 'au'aukai is the best medicine?"

You don't need a machine to massage your back, go and let the wave hit your back, hit your back, hit your back." And I said ---, because in the olden days, down Waimānalo, the women used to go in 'au'aukai give birth in there 'cause it cleanses the child and the child came out of water, ok, it was able to [*breathes gently*], come up, so that all the *na'au* of the mama was left for the fishes. You do not waste any *na'au*. Even when you catch fish, you clean it in the ocean so that the *na'au* is with the fishes. So, all these babies come out, I tie the *piko* [*laughs*].

ME: Do you ever remember going swimming on that side, in Kaka'ako?

MK: Oh, we were not allowed to go. You know why?

ME: Why?

MK: We could only go on Atkinson Drive because the oil, yeah. The oil of the ship wasn't good. And all these boys used to dive for money, oh. All the oil from the ship gets all in their lungs—they don't get it, they don't get it. You keep warning them and—but some of my brothers were not allowed, my brother was not allowed.

ME: What about on the more Ala Moana side, could you swim there?

MK: Ok, jeez, what families lived down there...we never crossed boundaries they call it.

ME: Oh. So you wouldn't go to the beachside?

MK: Because they going to accuse you of 'aihue the *limu*.

ME: Who would? The people living there?

MK: Yeah.

ME: So they didn't want you in their *limu*?

MK: So, for my Tūtū Pilahi, it's *lepo*, the *limu* is dirty. And she look at that and she shakes her head 'cause she no like them get sick. So, you had to go where there was no function of motor oil. Even the Ala Wai, you couldn't cook it, we used to.

ME: Used to get from Ala Wai?

MK: Yeah.

ME: Before it was how it is now?

MK: Yeah, yeah. But then they use it for a harbor. Canoe racing wasn't bad 'cause there's nothing—but they started doing other things, yeah.

ME: Did you used to paddle canoe?

MK: We were not allowed, *hana ka lima*, *hana ka wāwae*, no, we needed to know how for plant for eat, plant to—yeah. They call it "idle time."

ME: "Idle time"...paddling?

MK: Yeah, and a waste of time, yeah. If you were to paddle, you paddle outside Rabbit Island [near Makapu‘u] and—

ME: —go and get some fish! [*laughs*] Go paddle to get dinner.

MK: So, I know most of Waimānalo side. Then after my grandfather got put out of the --- father’s house, he had a garden up where the ranch is. It’s sad because that land could’ve been used for gardening instead of horses. I had to approach them by myself because I knew the ‘ohana Correa, ok. And I’m by myself because he’s allowing the horses to come in the back of our place. And what does that do? Shifts land. Ok, what was for the water to come down, his ---. So he going—I said, “I don’t need to be ---, I need to be right.” And I must tell you, the business will not survive, because this is not the land for such thing. You need to go down Kualoa Ranch, and do other things there besides using those poor horses just to go up the hill, down the hill, up the hill. And I said, in the olden days, all these boys that didn’t have parents, they had to plant—if you look on the mountain. But, Mr. Correa wanted to take the *pōhaku* for make wall. I said, “If you take one *pōhaku*, the whole, the whole wall going come down.” I said, “So, you going need get *pōhaku* from your own place.” *Nui ka pōhaku* over there. He was kind of happy that I told him the truth, “I didn’t come here to waste my time, or your time, but I really want you to listen to what I have to say.” And they were associated with all the Hawai‘i Kai people that got put off over there.

ME: Was that your ‘ohana in Hawai‘i Kai?

MK: The Pai family, the Jones family.

...

ME: So, did people in Kaka‘ako have small gardens?

MK: Only those that had the cottages get. In some instance, they put their garden in pot, yeah.

ME: In the apartments, in the cottages?

MK: Yeah.

ME: What kind of things would they grow?

MK: Tomatoes, eggplant was the top—easy to care for, easy to look after. Anything else, I don’t know because I never ate in a restaurant, my Tūtū never allowed me to eat in the restaurant, she said they were not healthy. That’s why I told her then, “The salmon—salt salmon not healthy, *nui ka pa‘akai*.” She go, “Water down, water down.” [*laughs*] But then, living down Waimānalo...was a sad thing because everything was catered to the plantation. If it wasn’t for us, we had to walk to school, there was no transportation. Walking to school was ok because we got back there at lunchtime. That’s three miles from where we lived to Waimānalo Elementary School.

ME: Did you go to school in Kaka‘ako, or you were [too] young?

MK: I think Aisley and Hale Manu them. Aisley, Hale Manu.

ME: They went to school up there? And then you were at Kailua High School?

MK: Nnnn nnnn [no]. --- We had to move it in district, so I had to go Benjamin Parker School.

ME: In Kaneohe.

MK: Frank Hewitt mom and I were classmates. Yeah, I know most of Kāne‘ohe, too, that area.

ME: Wow. And then, when you were going between Waimānalo and Aloha Tower, that was on the old Pali Road?

MK: Yeah! I drove up there many time—

ME: Really?

MK: —in one junk car.

ME: [*laughs*] So you had to drive, right, ‘cause there wasn’t any kind of—

MK: I didn’t have a driver’s license. Oh, we had the kind of Ford car with the rumble seat. --- I used to sit on one can?

ME: Driving?

MK: My father drove us to the waterfront, yeah that was our—and then we had to hold the roof so the wind doesn’t blow off into the top [*laughs*].

ME: And how long would that take, from Waimānalo to Aloha Tower?

MK: I don’t know...around hour or less because there were hardly any cars on the highway yet.

ME: And then, what was I going to say...how many *lei* would you sell on a typical day? You were making good money, yeah?

MK: Yeah. I knew exactly who to sell the expensive *leis* to. And who not to overprice for the newcomers. For the one, “I don’t want one plumeria *lei*.” “Oh, yeah, I know what you want.” And those *lei* sellers in the olden days, they used to shoo they hand right in front of my face, like, “Uuh.” In fact, the coconut trees are still there.

ME: Where? At the Aloha Tower?

MK: At Aloha Tower—the parking lot.

ME: No way!

MK: In the parking lot over there, the first coconut tree, yeah.

ME: You planted those?

MK: No, they were there, but I had to use nails to hang my *leis*. All of us had to take the nails off ‘cause the tree trimmer goes up there, yeah, so, you don’t put lots up, you just put enough up there. Ok, for four for dollar, four for a dollar, four for a dollar—you have twelve and they’re gone. Then you see the locals coming and you know what they want. I said, “I have *pīkake*, and I have *pakalana*, and they’re in here so that no one else would be able to know.” And then they’re like *boom*.

ME: How much was the *pīkake*?

MK: Fifty-cents, I made my money, because I got to tell you, how you plant your flowers is that *pīkake* will always—hot, heat, the sun, they got to be out in the open.

ME: They like the sun?

MK: Yeah, so mine is over there. They get the morning sun and as the evening sun come down, they still get the morning sun, a lot. And all these plants we have, we have not bought any of them. They throw them away and we pick them up. We don't know how this guava tree came in here. The birds brought it, I believe.

ME: Wow.

MK: The blessing is like—ok. I pickle the guava, too, like I pickle mango, and the kids whack 'em [*laughs*].

ME: And so, who taught you how to play music? Was it your Tūtū Pilahi?

MK: My father, my parents. We were not allowed to argue or misunderstand and my parents dealt with us individually so that it was just between them and us. But they found that I was the one that had a better backbone than a wishbone because I never used the word “wish”—I wish I had this. And Tūtū Pilahi said, “You can wish for everything all your life and that wish may not come true.”

ME: And did you want to learn how to play and sing, or were they—kind of told you?

MK: Ok, much of our way of living was watching, “I'm not going to waste my breath telling you how to hold your keys, ok?” So, when we stand to sing, whoever is playing the guitar stands on the left side, so that the *'ukulele* knows what the guitar going to move. Bass—we don't need, and we don't care where you at, yeah, so that's what it was.

ME: Wow.

MK: That's how we were brought up and my oldest sister's father-in-law was a bass player in the Royal Hawaiian Band, Mr. Kahele. And the sad thing about all of us too, did you know that many of our *'ohana* had to move to Guam?

ME: No, wow.

MK: To go to Saipan.

ME: Military, no?

MK: We want you go work over there work because there're job for you there. We were not allowed to work plantation.

ME: Here?

MK: Yeah.

ME: Why?

MK: We would like to know ourselves. You know Sonny Ching—he's a Guerrero, Guerrero's come from Guam. And you know Aunty Ma'iki Aiu's *hālau*, the --- one, she comes from the mountain.

ME: Oh, so they came from Guam [to] here?

MK: Yeah, they married Guamanian.

ME: Oh, and then they came back.

MK: That's why Guerrero's all came from...my uncle—my mother's brother had to go all the way to Saipan and then from there he went to work on the Panama Canal. ...My uncle, then they come back home. He settled in Sacramento and married one Indian lady [*laughs*]. This is what has happened. All the family, young girls that my cousins whose parents died from leprosy—did you know we had a leprosy colony over here?

ME: I read about that, in Kaka'ako.

MK: In Kaka'ako, they moved them all the way to Kalihi Street, all the way down, and they mixed TB, so the combination. So, all them—all my cousins that lost their parents to this type of sickness—you know the girls home in Kailua? That wasn't for bad girls, that was for girls who didn't have parents.

ME: The one in Olomana?

MK: No the one in Kailua. The jail—across the street there's that—and that was a criminal school—all my cousin's go there because their parents died of TB and leprosy, and they couldn't come out of there unless they were married. So, what kind would they marry? All Filipinos from the plantation. All of them.

...

I was raised mostly with adults, quilt-makers, feather-lei makers, this is where—only because I had to sit underneath the quilt and watch them—they need to go all the way down [*laughs*]. And the gossip—oh, I tell you, unreal. The gossips were about relationships and my Tūtū Pilahi is going, “*kela keiki, --- pepeiao.*” She's telling them I know exactly what they're all talking about [*laughs*].

ME: And they were all speaking Hawaiian, all of them?

MK: Yeah, yeah. But I believe in those olden days, they were need to keep in the family, “Huh? Huh?”

ME: Like who they marry?

MK: So, one of my aunties said, one of my grand-aunties said, “I going Molokai, I going marry *japane!*”

ME: [*laughs*]

MK: So, Tanabe. Oh, yeah, I tell you, we talk about it, we had so much fun. And then after that, my other cousin going there, “No wonder I'm a DeMello!” From Tanabe to DeMello, I tell you.

It's because of my vision, my Tūtū Pilahi and she told me about her royal life on Maui.

ME: Wow.

MK: 'Iao Valley was a greatest war...and because of the war in 'Iao Valley, they used the human life as a sandbag, and that's why that valley floods as it does, because now, they cannot find where the water's coming. So, when that happens this is what happens, yeah.

ME: So, when you were with them, did she go to Maui a lot, or, she grew up there and moved to O'ahu?

MK: She moved to O‘ahu because there was a lot of *pilikia* among the ‘*ohana*, the Ka‘ouamo family, that’s why all my relatives of the area don’t have documents, they not going even own their *lo‘i*, may not be able to.

ME: On the what?

MK: The taro patches.

ME: Oh, the *lo‘i*.

MK: Yeah, yeah, they not going to own it because they don’t have documents. And the house is falling down. And the last Tūtū Kane that was there, I have pictures of him from there—of Keanae. I can share that with you.

ME: Nice, yeah.

MK: So, from Magoon Block, I used to go on the top and call my cousin, “Eeeeemmmmmaaa!” then, “They like eat oveeerrr theerrree!”

ME: [laughs]

MK: And then everybody go, “there’s that kid again.” I said, because I would have to go down here, go down there, and go across the street, that’s too much walking for me! Why just call ‘em from here! Yeah, yeah, good thing—they going hear me, “there’s that damn kid again!”

ME: And on Magoon Block was mostly Hawaiian families or all kinds?

MK: Yes, all kinds. And everybody got along. Everybody did a lot of sharing in there. But, again, sometimes you wonder if the sharing goes beyond—you know ---- there, you know *loa pa‘a*, you know, “what you doing, hello.” Pretty soon, “I’m *hāpai*.” Among them, it was a normal thing.

ME: To be *hāpai* without being married?

MK: Yeah, because half of the Tanabe family was adopted because my Tūtū Kamakau couldn’t have children. And if he did, he had one, but—[laughs].

ME: So, there was a lot of partying—a lot of sharing and a lot of partying?

MK: Because my grandfather made his own alcohol.

ME: Wow, was it ‘*okolehao*?

MK: That’s why the—where the Correa Ranch was, was his garden [laughs].

ME: Oh! [laughs] So, he made it over there?

MK: Yeah, he planted whatever he needed over there, and then—gee, I could tell when—I couldn’t go ‘*au‘au* in the tub!

ME: Why ‘cause it’s the ‘*okolehao*?

MK: Everything is in the tub!

ME: Oh my gosh!

MK: Oh my goodness!

ME: That's made out ti leaves? No?

MK: They made it out of everything they were capable of harvesting.

ME: Really?

MK: Yeah.

ME: Like what?

MK: Cactus—

ME: No way!

MK: Yeah!

ME: And how did they make it?

MK: They ferment. I thought the crocks had *poi* inside.

ME: [*laughs*]

MK: That's not the kind of *poi* that's— [*laughs*].

ME: Oh my gosh. He wouldn't sell it, he would just—would he sell it, too, no?

MK: No.

ME: He would just share.

MK: Yeah, at a particular time they share with the family.

ME: So, was your dad's *'ohana*, were musicians?

MK: My father's were and my mother's also. But my father came from Kapāhulu, Mokihana Street.

ME: Would they play music in the house, or would they go somewhere?

MK: Yes, my Aunty Daisy was a piano player. Daisy...and she played music with the Konkee family.

ME: Is that with a "C"

MK: "K."

ME: "K-o-n-k-e-e"?

MK: Yeah.

ME: Did you have a piano at your house, too?

MK: Yeah.

ME: Wow. How often would you guys play music?

MK: When we were allowed, my father was very strict in our life and being raised. We were only allowed to sing the songs my mom taught us to how sing—the old songs—that’s why I do sing all the old songs, oh my goodness.

ME: You don’t sing them now?

MK: Oh, I do. I just got through doing that for Buddy Gordon. I said, “Buddy Gordon, how did you know about me.” “Ah, Hula Records and Hawai’i Theater.” “Oh my, aaaaaaaaaaaaaah!”

ME: Is that going to be on a CD?

MK: I was hoping that would be on a CD because I believe that everything that is made from such projects—I would like to have it be a scholarship for Hawaiian children—further their education and be proud that it came from such places like that and it would help them to, to keep that, otherwise, it’s going to be lost.

ME: So, did your mom let you listen to the newer music and the “naughty” songs that were coming out?

MK: She would not say it, but she would look and made a motion that we needed to...yeah—

ME: —to turn it off?

MK: But Lena Machado sang all those songs that I—and then I’m going—she looks. [*sings*] *Ka mana’o a’ela au i ku’u wā li’ili’i i ka pa’ia mai au he hūpē kole a nui a’e...* [from Lena Machado’s song *Ku’u Wā Li’ili’i*]. She’s talking about the little child growing up all—but after growing up, to be a beautiful young lady.

ME: Ah, that’s beautiful.

MK: But no interpretation is made.

...

But I do not know that area.

ME: Do you remember ever going into this area [near the subject property], near where Lewers & Cooke was over here...

MK: I wish I had the opportunity of expanding, but where we grow up, it’s not your boundary. “That’s where that came from.” “Excuse me?” “This is not your boundary line.” “I don’t see no line.” And that’s how come I didn’t make it over there. Oh my goodness, why is all of that—but then, they need to take responsibility—they nearly give ‘em. Then in the olden days, with all of these Hawaiian people on the homestead, even among them—

ME: Not getting along.

MK: Yeah, but my great-grandfather—my grandfather was raised in Salt Lake City, Utah. He was a ---. The youngest one, he came—that’s why he took Tūtū Po’i to Lā’ie.

ME: Po'i?

MK: Po'i, he was the youngest. Lā'ie Mormon town. And that great-grandfather didn't believe in putting all of his children in one area, in case of disaster, it would wipe out the whole family. So everybody was put—Wai'anae, Kapahulu...and Damon Tract was theirs.

ME: Damon Tract?

MK: You don't know where Damon Tract is [*laughs*].

ME: Uh-uh.

MK: Oh my goodness, where the airports are, Damon Tract. That's why I still have cousins that still sell *lei*. My aunty them used to sell, the Kaue family—Queenie Bento? Queenie Dowsett?

ME: Ok, ok, ok.

MK: Their sister's were all that, that's how they own Pua Melia *lei* stand.

...

And, I was raised, I had three kind of teachers, or guardians overlooking my life as three men. One was Uncle Guss Kauwe. The other was Marques...

ME: Marcos?

MK: Marques, with a "q-u-e-s," Filipino. And then...and my Uncle Don, I forget his last name. That's how I learned to raise peanut and eggplant and tomato. Oh, and my *kupuna japanee* was Mrs. Saito. You know, what his name, Kekuni?

ME: The reverend, pastor?

MK: Kekuni's wife was a Saito and I was raised with Kekuni's wife and his one daughter was a newscaster.

ME: Yeah, yeah, yeah. Kekuni Blaisdell.

MK: Yeah, he was *hānai* too. Nice story.

ME: Just had a couple, I guess questions...

MK: Yeah, we couldn't cross barriers, boundary.

ME: Where was the most Diamond Head side you could go?

MK: That's why Aunty Genoa them, I only went over there because my cousins lived over there, but the family that live Papakōlea now, they lived there, that's why we were able to go, but, there was a boundary line like, oh. Then I had a cousin live over there and a cousin live over there—it was like a circle, yeah. Oh, I want to go this.

ME: Where were Aunty Genoa guys? Up in Papakōlea?

MK: No, down—

ME: Kawaiaha‘o?

MK: No, down by Mother Waldron Park.

ME: Oh.

MK: I think they were on this side.

ME: The ‘Ewa side?

MK: Yeah, I going, “Oh my goodness.” Yeah, but, she was an Adolpho. And the one that sings with Ellen Akaka’s, Momi B, that’s Aunty Genoa’s niece. And she is still Adolpho family on Moloka‘i, too.

...

We were not allowed to play sports, to my father, it’s a waste of time, and, um, we were—even when we were doing our jobs, we weren’t allowed to sing, and when the war broke out, our house was used as barracks for the army, yeah, down Waimānalo. We and my two sisters look at each other, “We should go entertain them, yeah?” And my father never knew. We put nice clothes under ours, and pajamas on the outside, ‘cause we had to go to the *lua* on the outside. In the olden days, cooking and the bathroom, outside, nothing of water is in the house. Like they said, in case of flooding, those things outside.

ME: And so, when was your ‘*ohana*, did they leave Kaka‘ako, do you remember?

MK: No. When Mr. Magoon sold—

ME: Then they got the notice.

MK: We got all our notice, and then Danny Kaleikini’s grandfather had to move to Lunalilo. Many of them didn’t know Lunalilo could be used, only a few knew.

ME: Really?

MK: This is what happened in the olden days.... And we couldn’t go across, that was out of boundaries, we only belonged over here and we just there.

ME: Did you guys ever go to Waikīkī side?

MK: No.

ME: You stayed more over there.

MK: Because Hawaiian Village was run by Hawaiian people and if you were an entertainer, you weren’t allowed.

ME: So you wouldn’t be able to go there?

MK: No.

ME: Why?

MK: Because it was not our boundary. All of the Hawaiian people that lived Kapahulu, they were able to go. That was in their boundary, like ---. And we respected boundaries, we never imposed on Auntie Genoa from Papakōlea when she moved there. Have you ever been to her place?

ME: A couple times.

MK: You know when you go down the hill, you leave your slippers in the mailbox, every time you go get her, got to go down, pick her up, leave the slippers in the mailbox.

ME: A couple other questions, real quick questions, I don't want to take too much of your time. Did you ever hear about burials—you were mentioning with all of the sicknesses that were going on?

MK: I remember telling the Kawaihae 'o people, these 'iwis, the ancestors have to *hele* on, pay attention to where they've been, even if you were to condense all these in one area, it's ok. Why are you folks fighting among each other? When the deads are laughing at you, they are, they are laughing at you. And they say, "Oh, you see how stupid they are, fighting among themselves. Just if that extension needs to be done, and they find a place that the 'iwi has to go to, then let it be, put this all aside." Why are you preaching one thing and doing something else.

ME: So, in Kaka'ako, do you remember hearing and knowing about burials?

MK: Yeah. Like I said, after the epidemic, they're the whole area, all the way to the [Ala Moana] shopping center. Excuse me? They don't get it, yeah? This whole island is full of 'iwi.

ME: So, how did you hear about the epidemics and learn about that?

MK: My parents.

ME: Your parents told you.

MK: They didn't want us to be ignorant because it's not in history books, but then when my son-in-law is an engineer, yeah. He engineered Restaurant Row. He call me up, he go, "Mom, I need to talk to you." And I go, "Ok." You know the Lee brothers?

ME: No.

MK: Football players?

ME: Ok.

MK: Their grandfather used to own a restaurant, Mr. Santos, right across from Restaurant Row, I think it's a parking area now. They had—they go, "Mom, they came across a lot of 'iwis." I said, "you know what the problem is? Nobody seek help before they start building, ok. All they thinking about profit we can have. Before they can get profit, they need to respect these 'āina." And he go, "Mom, you right." He said...he said there was plenty [burials]. Because they couldn't bury across, that's waterfront, they had to come across the street to bury them. He said, "You kidding me." I go, "No, my parents told me there was a small pox epidemic on that whole area by the waterfront, and they all died, and they had to be brought across the street—all the way down to Ala Moana Shopping Center. He go, "What!" All the way down there. That's why they couldn't make Ala Moana Park any bigger.

ME: More 'Ewa side, they couldn't go more 'Ewa?

MK: I go, yeah, people need to pay attention. They had nowhere to bury, and they will—Kawaiaha‘o Church, if you were not a member, you weren’t allowed to be buried there. It’s only for members, only. There weren’t looking at their Hawaiian people.

ME: Do you remember going to any funerals when you were younger in the area?

MK: You know, nobody was allowed to have funerals, because it was too expensive. It was always at the houses at these people. Nobody went to—it was too expensive, the --- was expensive, Ordenstein was expensive. They couldn’t afford any place else.

ME: And where were they buried?

MK: Well, to some, they would bury ---.

ME: At their house? Wow.

MK: Do you blame ‘em? I don’t blame ‘em.

ME: Even if they were renting?

MK: [*motions yes*]

ME: Wow.

MK: Because to them, this is our ‘āina. That’s exactly true, that’s exactly true. And nobody paid attention to all of that. I guess greed sets in real fast, yeah. Now, even at Ala Moana Shopping Center, this side is your side, this side is my side. I can’t believe this. Oh my goodness. I go, “Why did that happen?” “Oh, we had a—” Oh my gosh. And then --- them. It’s sad, it’s really sad. Atkinson Drive was sad.

ME: It was sad? Why? Because people were fighting?

MK: Yeah, ‘cause you couldn’t cross the boundary. You couldn’t cross the boundary. Even where the Convention Center is, you couldn’t cross the boundary.

ME: Did you ever catch the streetcar and the trolley or was that still around?

MK: No.

ME: No?

MK: [*laughs*]

ME: You were walking?

MK: Walking educated me. It gave me time to look at a lot of things. Even all the way down to Lincoln School, Thomas Square...the graveyard across the street. You know, come to think about it, that cemetery, I have a cousin and she married Lopes, she was a little baby and my aunty and uncle found her in the graveyard.

ME: Oh my gosh.

MK: Yeah, that's why her first name is Maryhood, she had a hood on over her head. And she's still alive.

ME: Oh my gosh, wow.

MK: Maryhood.

ME: So they *hanai'd* her?

MK: Yeah, became one.

ME: That's nice.

MK: Yeah, ---.

ME: So, another reason why we're doing this study is to make sure [*tape stops*], they are going to build an apartment building on this—right there [*points to subject property on aerial photograph*], so they want to make sure that they find out about any, you know, they actually did find burials on there. Yeah, you heard about that. So, they're going to leave them all in place and they changed the building and everything and they want to make sure that if they build the building, that there's no major Hawaiian cultural—I mean, other than the burials—that it wouldn't affect a place of cultural importance. So one of the questions that we ask is...

MK: No cultural things were done there.

ME: Do you think that the proposed development would affect a place of cultural significance?

MK: No, as it is, I don't think it will. Culture is wonderful to upkeep, but there is the place to preserve the culture because our culture has extended beyond our horizon and many countries have embraced our culture, right? Even if [Donald] Trump cannot find Obama's birth certificate, I mean, it has gone that far [*laughs*].

ME: [*laughs*]

MK: What do you think?

ME: Exactly.

MK: And our culture has expanded, yeah, to there. Now, whether inquisitive people will seek to find out? Come on, come on, and you going to change your mind because now we are of many races...so.

ME: And do you know of any other concerns the community might have with the apartment condominium there in that area there?

MK: I would only make a suggestion that you contact those that have the backbone—like OHA, I know Haunani [Apoliona], I play music with her—she's so funny. It's them—their concern to these leaders of Hawaiian culture and not one area, the whole, the whole ---, because Alicia Smith does know a lot herself about—

ME: Who is that?

MK: Alicia Smith?

ME: Yeah.

MK: She was a *kumu hula*. The daughter is Pi'i, dances for the Royal Hawaiian Band. I used to sing for their *hālau* and we won in '89.

ME: No way! Merrie Monarch? And you won that?

MK: Yeah.

ME: So you learned how to dance, after, then, no?

MK: They do the dancing and I do the singing.

ME: Oh! Ok, ok, ok. Wow! That's so cool. Sorry, I interrupted you. You were talking about Alicia.

MK: Yeah, she's very good 'cause now she lives in Hale'iwa.

ME: Her *'ohana* is from that area, or Kaka'ako?

MK: Yeah, I think, but Arnold Morgado is her nephew...the Castle family from Waimānalo is her *'ohana*. She was a ---. Only thing when I sing their song, I have to sing it right...But inquire all of these people before you move on so that you won't be faced with issues that is not pleasant.

ME: Yeah, yeah, yeah. And I know, during the interview, you talked about people who are still around from that area, and you mentioned the Kamakas,

MK: Yeah, because I think Chris, them generation—that's why they're still there. He know how to *mālama pono* the *'āina*, of course, of course.

ME: And, I guess, any other people that you think would be good to talk-story with?

MK: My cousin from Papakōlea...she's a Ka'apuni, the daughter is Ka'apuni from Papakōlea and my cousin is Kahale Kekauoha, too...they came from the Mother Waldron area, so their boundary different from ours [*laughs*].

ME: [*laughs*]

MK: Crazy, yeah?

ME: So, is her last name is Kahalekekauoha?

MK: Her last name is Kekauoha. He is Kahale, my cousin is Kahale. And the daughter, Ka'apuni, I believe is some kind of head of their homestead community kind of.

ME: Wow. And so, your cousin was from the Mother Waldron area.

MK: Yeah, the Mother Waldron area and it's his oldest sister, Maryhood. They choke too, they were choke down there. And my father's side crack me up I used to say, "Daddy, how come you, Auntie Lilly, Auntie Daisy, Uncle Joe don't get red hair?" So we had—he go "Kalehua, why you ask this?" "No, I would like to know because its happen, how come only me have red hair?" My sister didn't have red hair.

ME: That's so funny.

MK: My mom just passed me, “shhhh.” [laughs].

ME: [laughs]

MK: “Kalehua, you *maha‘oi, maha‘oi, --- wala‘au.*” Did I ever tell you how in olden days they give birth? Face the wall.

ME: Face the wall?

MK: Yeah, and put a pillow there so when the baby come and usher out, the baby goes right up to the cushion and the mother has footage to face the pain up against the wall.

...

ME: Do you have anything else you want to add? I could talk story with you all day, but?

MK: I don’t think I have something else to say.

ME: Ok, so, no more—

MK: But, that’s what we need to do is pay attention and I would like to talk to Anne Marie again, I really do, but I just couldn’t because it was so much sadness over there, oh gosh. All my friend’s lost their house because a restaurant wanted to be built. That’s why I have a hard time eating over there.

ME: That’s Anne Marie McDonald?

MK: Yeah.

ME: I’ve heard of her.

MK: Kirk, Anne Marie Kirk, Kirk. Yeah, I want to get to her and I want to talk to her, maybe I feel better about sharing. Yeah, so Kaka‘ako, I got to tell you all those boundary lines you couldn’t cross over. And if you went there they would just took the *‘āina* and *himeni*, but, talk about we were not allowed.

ME: And that—was that more for the younger—as you were a kid, or even as you got older, you stayed in your area?

MK: Yeah, yeah, everybody respected the boundary.

ME: That’s really interesting.

MK: And this is why there’s no more *pilikia* between all of us, you see. They had to do what they had to do and we respect the issue. But many of us—I couldn’t protect them because we didn’t have documents in which to say we were to say weren’t only tenants. Even a cousin that owned an apartment—

ME: They lost it.

MK: Yeah. I guess, it’s how long you do have it, yeah. But I always said that the land was made to bury you [laughs].

ME: Right, it will take care of you.

MK: I don't believe in cremating, it's just like going in a fiery furnace. And then when I had to explain to my great-grandchildren, "God had two sons, you know." They were like, "He had two sons?" I go, "Yeah, God had two sons. He had one saint and one devil." They go, "Tūtū, you right you know." "So, whatever choice you make, you want to go with the devil? Yeah, it's ok. But I think the saint better."

ME: Your family was still on Magoon Block during the war?

MK: Yeah.

ME: They were?

MK: I was already down with Tūtū, but my siblings were there and so I wasn't brought up with them except when the war came and we had to go sing. So my father said, "Somebody told me my three daughters was singing at one party." Oh, we just brought the military—mostly local—together.

ME: He taught you how to sing—so it's his fault [*laughs*].

MK: That's what my mom said. My mom was a slack-key player. And somebody stole our guitar—Martin guitar.

ME: Oh no, goodness. Well, thank you so much.

MK: Will that help you?

ME: Of course! That's great, thank you, thank you.

[*tape stops*]

APPENDIX M: INTERVIEW WITH MANUEL WAYNE MAKAHIAPO DECOSTA KULOLOIO

Mina Elison [ME]: Aloha, we're working on the Kaka'ako Cultural Impact Assessment. Today is Thursday, February 3rd, 6:18 pm, and we are at Zippy's on South King Street and I am with Mr. Manny Kuloloio and this is Mina Elison. And, Manny, have you read the agreement to participate?

Manuel Kuloloio [MK]: Yes, yes I have.

ME: And do you have any questions before we start?

MK: No, no questions.

ME: And you signed the consent form.

MK: Yeah.

ME: And I'll explain the purpose of the interview is to—the goal of the project is to identify and understand the importance of any traditional Hawaiian and/or historical cultural resources, or traditional cultural practices on properties owned by Kewalo Development in Kaka'ako and within the general vicinity of Kaka'ako and, we'll also attempt to identify any effects that the proposed development may have on cultural resources present, or once present within the project area. So that's why we talk-story with knowledgeable people like yourself, so, thank you so much for meeting with me, I know that you are real busy.

MK: You're welcome.

ME: To start can you please tell me about yourself, like your full name.

MK: My name is Manuel Makahiapo—it's actually Manuel Wayne Makahiapo DeCosta Kuloloio. The last name is supposed to be Kuloloia, K-u-l-o-l-o-i-a, but my grandfather, Wally Kuloloia, when he signed his name at the HC&S Mill on Maui, at A&B, the subsidiary, he signed his name in cursive and didn't bring the loop down for the "a." So imagine that—so, we're the only Kuloloio's in Hawai'i and they tease us the *'ōkoles* and the "a's" for the *ali'is* but, it's supposed to be Kuloloia—just to let you know.

ME: Yeah, yeah, ok.

MK: Makahiapo is our ancestral name, comes from the Kahiapo clan, named after the Reverend Moses M. Kahiapo, famous—or infamous, Hawaiian *kahu* at Pa'ia Hawaiian Protestant of Maui. Mentor for people like—Hawaiian *kahu* like Akaiko Akana, Abraham Akaka, Abraham Williams, William Kaina, David Ka'upu, Kimo Mersberg—can go on and on, yeah, so we come from that kind of lineage—we have his property up in—all the way up in Haiku. Where A&B started, in Haiku. I think I mentioned that to you once.

ME: Yeah. And we talked a little bit about where you were born, could you talk a little bit about that—where you were born, your birth date and where you grew up?

MK: I was born on October 22nd, 1969—in Wailuku. Born and raised on Maui, area called Kihei, the eldest. I guess I'm forty now, I have a sister two years younger than myself, Leina'ala and she's a Hawaiian language immersion teacher.

ME: Wow, awesome.

MK: She has two sons, Kamalu and Puniawa. Puniawa is named after the bay in front of our Pa'uwela home in Haiku. But after my mother died in '78, my dad had another child—a daughter named Kekane.

Kekane is named after a woman named Kekane I'i, who comes from the John Papa I'i family, you know the I'i Brown—we are not the rich side, but we come from that—

ME: Kekani?

MK: No, Kekane, like the man, yeah. She's named after a tūtū who was very big, six feet and plus—and when she would walk into the room, the men would cower. But, my sister Kekane has that kind of presence, she's the first of my immediate family that went to Kamehameha up at Kapālama—not knowing that our great tūtū man named Akuna—Apio Akuna was one of the first graduates, anyway. I was born and raised Maui and traveled here for work. We have property in Makena and Haiku.

ME: And you said you went to school in Maui?

MK: Yeah, I went to the old Kihei School that used to be next to—what was called...Suda Store, Robaire's Restaurant, Kihei Canoe Club right by the wharf.

...

ME: And then you were at U.H., Mānoa?

MK: Yeah, I graduated from Baldwin High School in 1987. I was the valedictorian—the only Hawaiian—ever.

ME: Wow.

MK: But, college wasn't something that interested me—my mother went to church college, B.Y.U. up in Lā'ie. It wasn't a big thing for me. I went to M.C.C. for two years and got my A.A. and transferred to U.H. Mānoa and for almost two years. Lived with John and Marion Kelly at Kupikipikio, Black Point—interesting time of my life. I quit school the week of spring break—right before spring break and I left the Kelly's house—John Kelly and I became very close—that's Marion Kelly's husband. Marion Kelly, the 1848 *Māhele*, land tenure, noted author. Through John Kelly I heard that he had recovered war shot torpedo off of Kaho'olawe with Admiral Momsen, Admiral Lockwood, Captain Northrop Castle—it was that. With bamboo goggles he learned from Hawaiians at Kupikipikio, now known as Black Point, he recovered the war shot torpedo that was there from World War II training exercises to remedy a torpedo malfunction and defect. He told me this story, he could never tell it. When he passed away a couple of years ago, I gave that story away to a local reporter, plus the Presidential Commendation from Chester Nimitz that he gave me—only because he heard my family was involved with Kaho'olawe. What an irony, you know, things come around.

ME: Yeah.

MK: So, I was very honored. But, I left his house one day—it's almost like we were on a mission. I had something I wanted to do—he knew.

ME: Yeah.

MK: He said Manny, "You ready to go." I read every book in their house. Their house was filled with books, from Ludwig von Mises' *Socialism* to *Das Kapital*—to Barry Nakamura's, *Waikīkī Reclamation*. My rent was cleaning the ink brushes from his roller wheels to print Mililani Trask's *Ka Lāhui Hawaii* printouts. But there were very important people who used to come to the house who I cannot name. Things that twenty years later I read—like in *Blind Man's Bluff* from Dr. John Craven—those were things that we were talking about back then—it was interesting. He just said, "Don't trust anybody." I did my thing—quit school, went against everything—my mom's values of school, my grandma, but, the bombing of Kaho'olawe stopped on my birthday, couple months later on October 22, and that was the

greatest gift I had—up at that time, you know, that was a big thing, because, you know, we had intimately been involved, not just familial connections. J.G. Stokes of the Bishop Museum who came out searching for our Tūtū Awaloa, “The man of Kaho‘olawe,” as he wrote in his little journal, it’s in Bishop Museum—it’s handwritten. Stokes writes he is looking for, “The man of Kaho‘olawe.” Awaloa’s wife, Mo‘oloa doesn’t want to tell him the place names, so our *tūtū* named Kauwekane gives the place names to a Mr. Judd, Mr. C.S. Judd of the Board of Commissioners of Agriculture and Forestry—comparable to DLNR chairman today. Judd writes to Kauwekane—Mo‘oloa’s brother—gives him a map and says, “Please tell me all of the place names of Kaho‘olawe,” and Kauwekane does put the names on the map. And that original map is in the archives, but if you don’t know how and where to ask—what exact number, they’re not going to show you that. I always wanted to make a copy of that. Kauwekane names old names—so that’s our connection, yeah, I was talking to you about Honua‘ula, we come from that area, Honua‘ula which encompasses Haleakala, Pohakupalaha, Haleakala Crater, ‘Ulupalakua, Kanaio, you know, Makena, Molokini and Kaho‘olawe.

ME: Honua‘ula?

MK: Yeah, Honua—yeah, the land, ‘okina, ‘ula—the red earth. Beautiful, beautiful place, yeah, anyway.

ME: And what is your association to the subject property—how are you associated with Kaka‘ako and the connection there?

MK: Well, me, our name is Kuloloia, if you go to the Bishop Museum and you look in John Papa I‘i’s book, *Fragments of Hawaiian History*, they only show a cut-out, an abridged section of the map that was created—I think drawn by Paul Rockwood, as compiled by Dorothy Barrere. Dorothy Barrere had a habit of not wanting people to cite her sources without her permission, but nobody has ever seen that map—the full picture—the one I sent you, nobody will ever see that picture—the only one who has ever printed it is Hal Hammatt, that’s the full map, but you got to go to the Archives—Bishop Museum Archives, Susan Lebo, a Bishop Museum Anthropologist, they did some C.I.A. [cultural impact assessment] studies for Harbor Court and they used that map by Bruce Cartwright and they totally butchered the name, they put Kulolia showing the old Harbor name when they know very well that was wrong, you know. So, Thrum’s Annual—he writes about Kuloloia, the *kai* of Kuloloia, he mentions it as *mo‘olelo*, as proverbs, *malihini au i ke kai o Kuloloia*—I’m not *ma‘a* of—accustomed to the harbor of Kuloloia. That’s one ancestral name, Kuloloia. Papa I‘i talks about the beach of Kuloloia, from Nu‘uanu Stream to Kaka‘ako, and I think I wrote to you, Lorrin Andrews submits a request to Keoni Ana to buy the reef of Kuloloia from the government—the reef part, yeah, to build the harbor, the harbor, the waterfront—that was the big thing at the time. People hear of the Esplande, the water lots and if you go to Henry P.K. Kekahuna that’s cited by Kamehameha Schools and in the Bishop Museum in their new Hawaiian Hall—Henry Enoka Palenapa Kekahuna, he’s family—cited by Kamehameha Schools and all of their studies—he wrote, you know, *Hawaiian Place Names of O‘ahu*—prior to Puku‘i and he talks about Kuloloia as a stream that ran from the Federal Building area from the pond of Kuloloia, out to the sea of Kuloloia. So, that’s my connection.

ME: Yeah.

MK: Kekahuna talks about the ‘Ewa border of Kaka‘ako being the Kuloloia Stream, yeah. Cultural Survey butchers it all the time as if there’s some confusion, but, they just didn’t read the quote, and I always give it to them. I gave it to Lani Ma‘a [Lapilio], I gave it to—I gave A&B a copy and A&B knows, I gave them the original.

ME: Yeah, the revisions are good that they made in the report.

MK: So Bernice Pauahi quotes, yeah, *E ea wale no ke kai o Kuloloia*, sovereign area of Kuloloia. In fact, I don’t know what I sent you, but it’s an invocation of Kalākaua in his interregnum with Lunalilo,

yeah, in that contentious vote...talks about how, you know, from the Waters of Keomo struck the first blow on Big Island to the *hui lokahi ana o na Mokupuni i ke kai o Ku-loloia*—everybody coming together building the government at the *kai* of Kuloloia—it's pretty heavy stuff. So like, how people ask me—what came first, the name or the place...I let you decide.

ME: [laughs]

MK: It's like Kukaniloko, eh—people tell, “What's the significance?” But if you look in the genealogy, there's a person named that, too. Does that person derive one's name from one place name or a person gives a place their name—we don't know. But that's what we, we, how we feel. For us, Kuloloia is an ancestral name—an old name that came in with the fish—people of the sea. People talk about the Ku—the ceremony, the *lolo*, the ceremony—that's how we interpret it, but I let others—somebody knock me down first, 'cause we know, but we just like watch. I'm just sharing with you.

ME: Yeah.

MK: I think I told you, some people talk about—Bishop Museum talks about Lahaina Noon—it's all a marketing campaign for the sun, the old timers, *kau ka la i ka lolo*, yeah, at the zenith, the sun, you do your astronomy, astrology—what was above here at the time? People say Pisces, “Oh no, I not going see,” but, we get our—we do our homework, too.

ME: Yeah.

MK: And I believe this, you know, this ancestral knowledge but when you read Thrum, when you read the Hawaii Historical Association their volumes—you've seen 'em right? They have volumes and they talk—Dole—all them were talking about this name and how the old names were being wiped out so they could “right” the title to the lands, very interesting kine stuff. And they know who—what abstractors, what people to go to achieve this—so that's how I got involved, Mina, got involved with that, you know, was the initial—got involved with Ward, the burials there—intimately involved, I know exactly what happened from beginning to end, you know, from General Growth with Dwight Yoshimura starting with Communications Pacific at Walmart, and Kawaiaha'o, so you recognize all three—all contentious, same players. I just was concerned because I could see a confluence of events of personages, of lack of funding, SHPD determinations—some I thought was wrong—OIBC not even reading the paperwork that's been given to them and making decision without information. I'm telling them, “I think you should defer,” you know, but, whatever, that's their power, so...so that's how I got involved, but I'm concerned, yeah, with A&B's ones—they are in coffins and I've been recognized at Kawaiaha'o—not recognized just by the OIBC, but I was recognized by SHPD first, and then the OIBC where others never get recognized by SHPD, but OIBC wen' recognize them—some they get families in the burial, as a cemetery—but I did the homework about the cemetery for Dana Naone Hall, I know, so I know the background, so that's why I was concerned about A&B. A&B's a big player—one of the biggest landowners—I was concerned if they were going to play off the same kind Christian burial coffin kind of mentality that I've been hearing last week at Kawaiaha'o. I don't know if I'm making sense, Mina, that's my big concern about that kind...

ME: To explain some of the background that you learned there—I mean the situation with the burials that are in coffins versus other burials?

MK: I don't know what I'll share, but Kawaiaha'o it's not marked—unmarked, they couldn't provide who's there, when they died, where they're even located, so that never fit under Department of Health rules. Department of Health refused to issue a permit of disinterment—I know that 'cause I went and asked. Up until last month—December they issued one, almost reversing their original decision, but, it's just interesting.

ME: Yeah.

MK: It's unmarked. I don't trust what the archaeologists tell me until I read what they've found. So, that's been my concern, Mina, so just like A&B, I tell them, I'm the type, I ask for the A.I.S. [archaeological inventory survey report], I like read 'em, and I read 'em and I offered to pay for it. And I read 'em. You know, we found some coffins, right, A&B found some coffins, we found some without coffins, too—the worst—not the worst part, but, they found cowrie, right, they found cowrie shell, *leho* and they found, what, adzes, right, adzes, *ko'i*.

ME: Yeah.

MK: I was concerned because I heard they took the *ko'is*—I don't know who gave them the authority—A&B, or Hal Hammatt himself, Cultural Surveys took these adzes and had them do the EDXRF [energy dispersve x-ray fluorescence] tests, you know, by Dr. Mills and Dr. Lundblad at U.H. Hilo and determined they came from Waiāhole or Waikane, but, this is the kind stuff, you know, to me, it's almost like grave robbery for do this kind stuff and I'm not into that. They never even asked and I refuse to be a part of that kind stuff. Am I even making sense, Mina?

ME: Yeah, yeah, no, no—that's—

MK: So that's been my concern, ok, so that's been my concern because Dr. Lundblad and Dr. Mills are requesting the same thing on Kaho'olawe to go up to Pu'umo'iwi, where we as young people, even I was part of the clean-up—I led the clean-up for surface ordnance removal—and I do all the critical sites on Kaho'olawe—my team, actually, I create one team. We do long-line helicopter—long-line, cut trees, remove ordnance, remove the bomb—we no can even go Pu'umo'iwi, even me, I'm a P.K.O. [Protect Kaho'olawe 'Ohana] member since I was small and I no can even go on top there. When the Navy bomb 'em they blamed the Navy. For going up top there, they just like go walk over there and take adzes for make—for determine where these rocks come from. As if to say, “Oh,” if they find these adze on different islands their disposition as if to say, “Oh, yeah, these Hawaiians really did travel by canoe.” I don't need them to tell me that. It's like how I never need these guys find this rock that came from Kealaikahiki, Kaho'olawe, saying, “Oh, Hawaiians really did travel from here to Tahiti, or Marquesas. Maybe the Hokule'a, the Polynesian Voyaging Society needed that kind of confirmation and I'm happy that they did what they did and I'm proud, but I never need that confirmation for tell me that. If you believe your *mo'olelo*, then you believe your *mo'olelo*, right, I mean, it comes to the heart of it, do you believe them or you got to get verification, so, I guess this is what I'm saying, Mina, how I got involved. It was propitious, like I said, go to the archives all the time, Marion Kelly showed me private collections. And only recently, I go Bishop Museum—I used to hate to go to Bishop Museum, I used to hate it because of the way they look at you like, “Oh, you don't belong here.” But, I feel like, yeah, I belong. Bernice Pauahi talks about Kuloloia. She played and rested in the house of Kuloloia. Bernice Pauahi's father, Abner Paki, states that Pauli Ka'oleioku, Bernice's grandfather had four *keiki*: Pauahi, Hanuna, Keola and Konia. Konia is Bernice's mother. Hanuna has a child, Kuloloia, who farms the *lo'i kalo* in Waikapu, Maui, the property of which A. Paki and Konia steward. When you look on the Kamehameha Schools genealogy chart they don't like talk about 'em. And that's fine with me, but we know, and they know, and like I said, we come from another descendant, Kekauonohi. Kekauonohi, not only are we descendant from her, but she lived in the house of Kuloloia, too. And Kekauonohi—people say that she never had a child, but we come from that line of Moewale was a child that got sequestered at Pa'uwela and that's how we get these lands from Daniel Papa I'i and we are named after this person.

ME: Wow.

MK: Kekauonohi is the daughter of Kahoanu Kukina'u and Kahakuha'akoi. Kahoanu Kukina'u was Kamehameha's first son that did not become Kamehameha II, according to John Papa I'i. So, you can see that we come from this kind of line.

ME: Yeah.

MK: Not the victor, but Kekauonohi inherits the most lands if you look in the *Māhele* with Kamāmalu. Kekauonohi, K-e-k-a-u-o-n-o-h-i.

ME: Kekauonohi.

MK: Famous name. Her property on the bay of Kuloloia was bordered on the Wai‘anae side by Kamāmalu, and then, on this--what you would say Diamond Head side by—Ka‘unuohua—it’s a famous name—she’s a retainer, comes from Maui and she inherits all these lands by Sand Island. Kamehameha III doesn’t reside on the beach, but resides *mauka* of Ka‘unuohua...on Queen Street—that’s the old shoreline of Kuloloia, Queen Street is the old street, yeah, out to Halekauila Street. On January 13, 1847, in her testimony to the Land Commission, Ka‘unuohua makes a claim for a “House lot on the southeast side of the enclosure for guns of Honolulu, along the shore of Kuloloia, the south side of this lot adjoining also the road called Waialeale.” That ran all the way down. And that’s how I got involved ‘cause my contention was, what we see today is all fill—but people lived there along that shoreline. That’s what I determined at Ward—I told him, “You stay on the shore line, you close, you going find burials.” And Cultural Surveys said, “No, no, no.” But the A&B burials are right across—stones throw from Ward, yeah, where we find—I think was sixty-seven plus [burials], so, that’s why I was concerned, yeah, I wanted to know the truth—what was there. Our *ali‘i* are buried in coffin, too. I don’t like the contention that coffins mean necessarily they’re modern, you know what I mean? They are, but, as if discounting them from protection—I don’t know if that makes sense.

ME: Right, yeah—no, it definitely does.

MK: I’m not a believer that everything got to stay in place, but, I like to see somebody try and exhaust the options. I’m a big believer in that. At the same time, I don’t expect a developer to pay \$2 million, you know, to go broke to do something, but at least try. So that’s been my intention.

ME: That’s good.

MK: So, that’s, you know, you ask me why I got involved, so, it wasn’t out of *nīele*, but I felt I had a, like a...

ME: *kuleana*...

MK: Kahu Kaina said *kuleana* at the blessing, yeah. So, our own name is Kuloloia—Kaina Kuloloia too, so he’s family. So, just sharing, yeah, so, anyways, sorry, talking too much.

There was a Kaina that had a home contiguous to Kawaiaha’o Church. There was a Kaina that had property along the Kaka’ako shore.

ME: No, you’re not [*laughs*].

MK: I got nothing to prove, or make a name, or I’m bored. You and I were talking earlier about going to the archives—I think it was about timing about finding things. I found things that, all my life—I never even look and I flip one page...I find stuff in the T.C. Heuck Collection—the famous Heuck, he’s the guy who was the architect for the Royal Mausoleum, Queen’s Medical—you know, these guys keep records—

ME: Heuck? H-u—

MK: H-e-u-c-k. I heard the State paid a million dollars for his collection at the archives—interesting collection. I find his stuffs.

ME: Wow.

MK: And I finally get to meet the Mr. Forbes, the famous Forbes who makes the green volumes doing his research, he asking me what I do. But it was thanks to—I'm not going to name the name—but, a Forbes' family member that gave us part of their collection about Kuloloia—about the lands in downtown Honolulu. That's how it got me all fired up, too. So, I'm just sharing, you know. The Forbes' notes questions how and why our *ali'i* all end up dead in foreign lands.

So, Kamehameha I had his *hale* there, yeah, on the shore of Kuloloia—the fort, *heiau* of Pākākā, the Wharf of James Robinson. Kamehameha III writing to the Pope, King of France of how they *wāwahi ia ka papu makai o Kuloloia*—smashing—*wāwahi* is a strong word, to smash, smash the fort and to *hana ino na waiwai o na ali'i*—almost like squander the wealth, yeah.

ME: Wow.

MK: This is the kind, you know when you hear these things, it kind of makes you cry, you know name chants from Kamāmalu. Anyway, that's why I kind of push a little. I got to feel like I belong and I have felt that way so far, it's been good, you know, if I don't get that good feeling, I wouldn't be involved and take time to make the commitment too, so, yeah.

ME: So what kind of chants have you found about this area?

MK: Plenty chants...at the Bishop Museum, in *He Mele Ali'i*, I think it's a name chant for Pauahi. I think her secret name was Kaiona, I think. But it's a beautiful—it's a love-making chant—it's a beautiful one, in the archives—it's in the chant of Kalaikuahulu talking about the Battle of Nu'uano that's in the archives in *He Mele Ali'i*, or Kekahuna Collection, it's in a binder. Talks about Kamehameha leaving Moloka'i, yeah, coming and ending, yeah, and all his steps. Talks about the chant of Ku'ula it's mentioned, Kuloloia is talked about. Yeah, Ku'ula, the fish god leaving Hana, yeah, traveling all along that coast of Maui. The east coast going to Honua'ula, goes across the ocean to Hakio'awa, Kaho'olawe. It goes to Lana'i, Kaunolū, Punakou, Molokai, it comes across to Makapu'u, Kālia, Kapapoko—yeah, he naming all these places, he talks about Kaka'ako to Māmala, the Sea of Kuloloia, you know, these are all chants before time, but I don't know, when you hear the Pele chant you no hear nothing. I heard one story that somebody said, but, anyway—I leave that up to—I leave that up to Puakea Nogelmeier, them, or whoever, 'cause they will acknowledge Kou, K-o-u, but they never acknowledge Kuloloia, and you hear of Kou...

ME: Yeah.

MK: And you look at Hal Hammatt's map, last year, he even created a map—a calendar for 2010 and he shows the old name of Honolulu Harbor called Kuloloia. All this time, Bishop Museum was writing Kulolia, and they butchered it, and thanks to Hal Hammatt, through Kamehameha Schools, I showed him the unabridged map of John Papa I'i that's in the archives.

ME: Right, right, right.

MK: And he wen' change 'em, he was the first guy to ever do that.

ME: What were they calling it?

MK: Kulolia.

ME: Kulolia...

MK: K-u-l-o-l-i-a, even on the Bruce Cartwright map that Dr. Susan Lebo cites for the Bishop Museum, she writes that still. [See Pulaholoho and Charlton's Claim: Archaeological Data Recovery at Harbor Court, Downtown Honolulu (Site 50-80-14-2456)]

ME: Kulolia?

MK: They butcher ‘em, you know.

ME: Yeah.

MK: Everywhere has place names, right? They take away the sanctity, rather by choice or not, mistake, I don’t know, but, imagine that being transferred, yeah, so. So you might ask the question, well, what am I doing with Kuloloio. I use “a,” I use “a” now, one day I will change my name, you know, but I just wanted to tell you the story—we the only guys known as Kuloloio, was ‘cause of the “a.” David Kuloloia was one of the most famous cowboys in Hawai‘i, he ran Kaneohe Ranch for Harold K. Castle—famous like Ikua Purdy. He was asked to go to the Wyoming rodeo and said no he neva like. But he’s a noted cowboy—Kuloloia, too.

ME: What was his name?

MK: David Kaina Kuloloia—one of the famous cowboys. When you look at one of the publications of the O‘ahu Cattlemen’s Association, by Ilima Loomis, he’s on the front cover with one *palaka* shirt playing one guitar with his horse. Always goes to the taverns, Kaneohe, god...he’s famous. This *haole* man, Ed Hedemann dedicated his book called, *Training Horses and Stories of Long Ago in Hawaii: The Right Way, The Wrong Way and My Way*, about him—a famous family, and his wife lives on the Big Island. That’s the Ward Estate, they have one castle. You ever fly helicopter, Mina? Big Island, Kona, Ward Estate, Victoria Ward, they get one castle in the mountains. This man is named—this guys book about how to train horses. He was one suck ‘em up guy, like to drink, our family is like that, very wild, singing. Ed Hedemann writes, “David Kaina Kuloloia and Tommy Utaka were the only ones to ride the world famous bucking horses, Honest John and White Lightning, two of the best bucking broncos in the world, when a ‘wild west show’ came to Hawaii as a stop on their world tour.” We had one Uncle ----, James Kuloloio that was a famous musician in the Royal Hawaiian Band. He had his glass eye from Kalākaua. We come from...whatever. We Kauaua too, but we been with the *ali‘i* in terms of that kind of realm, yeah. That’s why I got involved. I didn’t like what I was seeing. One thing that Honokahua taught us was about the politics of anthropology, archaeology, contract archaeology, the removal of not just the artifacts, you know accession of *‘iwi* for study. That wen’ stop at Honokahua with my dad, and that’s what I didn’t see over here on O‘ahu. Anyway, I don’t know if I’m making sense, but, since you asked.

ME: Yeah, yeah, yeah.

MK: That’s why I got involved. Wasn’t I was bored, I got nothing to do. Not good for relationships but I believe in something.

ME: Have you yourself spent much time in Kaka‘ako?

MK: No, no.

ME: By doing your own personal research and what your family...

MK: What the family’s been telling—

ME: And the Kellys, that’s where you learned so much information—mostly seems like personal research.

MK: That came from oral—from my tūtūs, my grandpa on his side. But you know how they say, you got to get the verification—the *palapala*. We knew, we talked about it, but they don’t believe us, so now I show ‘em all their documents and I throw ‘em right back at them—that their own sources—their

own Kamehameha Schools Publishing, their own Bishop Museum Publishing—that they publish Hawaiian Mission Academy—Mission House, I show ‘em all their documents.

ME: So when you were growing up, did you know—would they talk about the bay of Kuloloia?

MK: Yeah.

ME: They would, so you knew that there was a place that was named after your family?

MK : When I was young, this was before the Kupuna Program got started, my grandma and dad were part of the origination of—used to call her Aunty Betty Jenkins out of O‘ahu—created—my dad and grandma helped create the Kupuna Program at Waihe‘e School on Maui with a taro patch and as a young man going to Li‘ikai—I used to be the only Hawaiian in the Hawaiian studies class, I read the book I‘i and I seen the big, bifurcated map—one cut out showing you half of the map, Kuloloia right there, get Kuloloia. And I showed my dad and I said, “Eh.” And that’s how he first heard it, from me showing him the book but I heard of it from my grandpa, but them, they never had formal education—they never had formal education, they never go beyond high school. They had to work—their parent died when they were young. This famous cowboy, David Kuloloia used to take care of my grandpa and his brother and his sister, Kuamo‘o and William—there were three of them, and they got taken care by the Ulupalakua Ranch owners.

ME: This was your grandfather—he had two siblings?

MK: Yeah, he had an older—he had a younger sister, Kuamo‘o Peters. The brother was William, William Kuloloia. 1948—excuse me—1958 he was the Aloha Court king for Maui and the brother, William, was for O‘ahu. We have a picture in our house, of our family and—very loud—very good singers, yeah...

ME: Yeah.

MK: ...talk Hawaiian, *imu*, fisherman, making *imu* a lot, kinda noted for that.

ME: Sorry, what was your grandfather’s name?

MK: His name was Wallace Kuloloia. They were born on a place people never hear about called Waiohinu on Maui. That’s below Kula, around the Kula area. The genealogy goes back to Puhau, old, old names, all these names that were not given Land Commission Awards in the *Māhele* for whatever reason. Maybe they couldn’t pay the commutation, we don’t know, yeah. And the ancestral name that I was telling you, we knew ---- till you read ‘em in the book, there was a place called Kuloloia—the house of Kuloloia that is the northeast side of Moku‘ula in Waiane‘e, Maui, right. That’s the old capital of ----, of Hawai‘i, Maui, Mokuhunia fishpond—that’s where there the Mo‘owahine comes from—the house of Kuloloia is where Hoapilikane had his house, yeah. ---- of the Royal Mausoleum up here—that Mausoleum that moved, yeah, down from Hanaloia—that’s the old place by the Hawai‘i State Library—between the archives, Kawaiaha‘o, yeah, capitol—am I even making sense?

ME: Yeah.

MK: Would you come to Maui—with the graves over there—Ka‘ahumanu, Kaumuali‘i, Hoapili, Hoapiliwahine, their other names were Kaheihemalie, Ulumaheihei, Keopuolani, they’re all buried there—that was our place, we come from that, so Kuloloia—that’s a famous name. And I‘i talks about all of the children of the Royal School come to the house of Kuloloia in Waihe‘e, Maui—that’s one famed, heavy place too. Kamamalu rides on the swing and sings at the house of Kuloloia.

ME: Yeah.

MK: There are only two places I know where the water comes out of the mountain and that's Wai'ale'ale on Kaua'i and the end of Waihe'e Valley on Maui. If you ever go by helicopter, take you right to the origin, water coming out of the mountain—

ME: Whoa!

MK: That's heavy, you know, Waihe'e, so we come from that kind of place—where all the Royal School, the kids—Pauahi was age ten when she stayed at the house. Kamāmalu was talked about singing at the house with all of the kids, they were comfortably situated at the Kuloloia house. Anyway...

ME: Wow.

MK: It's in that, in that written kind, yeah, but we have our own—if you read that newspapers, talks about the *awa* of Kuloloia—*awa* is like a bay, yeah, the *awa*. Office of Hawaiian Affairs talks about the *awa* of Pu'uloa Pearl Harbor, but it talks about the *awa* of Kuloloia, how the ship Mohongo—it's a famous ship—M-o-h-o-n-g-o goes into the harbor. Kawaiaha'o has broadsides talking about the famous markets of Kuloloia, yeah, you know selling, yeah, selling wares like salmon, salt salmon.

ME: Right, right, right.

MK: Forget that name they used—like a big business—it was a *hui*—I think it was Pakele, Hui Pakele—or the business man's *hui* and they had it out at Honolulu Harbor—Hui Pakele-something, Merchants—Hui Kalepa Ho'okuonoono Hawai'i, *o ka hana a keia hui, o ia ke kuai ana i na i'a maka, i'a malo'o, bipi, samano, a me na waiwai like e aie a pua a ka pu'u e ono ai, a ma ka makeke ma Kuloloia a lawelaweia ai na hana a pau.*

ME: Wow.

MK: At this place called Kuloloia, it's so interesting.

ME: Yeah.

MK: If you go to Aloha Tower, they get one small little information-kine slanted informational display. The sad part about it is—talk only about the Kalakaua boathouse (Healani?)—nice, and but they show the map, the John Papa I'i map, cut in half.

ME: No!

MK: That I showed you the full map. Why you no show the full map?

ME: Yeah.

MK: Either they don't know, or they don't choose to know. So when I showed you that map, you never ever saw that map, yeah? Kamehameha Schools never ever, you know. Hal Hammatt never saw that map like that. So he the first one wen' publish 'em as a full—and I did that without permission, I gave it to him 'cause I like see what they going tell me. You know what I'm trying to say? It's not their history, it's history, I don't know, I mean, I don't know about copyright, but, I just sharing with you.

ME: Yeah.

MK: 'Cause you never going see 'em like that—and I asked. Marion showed me how to ask.

ME: Yeah?

MK: When I was too, um, I hated Bishop Museum, now I go and I feel I get business, you know.

ME: How did she tell you to ask?

MK: Marion had access to all private collections in Hawaii.

ME: Wow.

MK: And it was through her—and I kept my notes. And, like you said, the timing. I wish I had found this when I was young, to see how my *kūpuna* would talk to me. In my family, I cared about the genealogy—I keep it. I cared about the history. It was a burden to listen about land struggles we had to go through, but now that I reflect, maybe was meant to be, or what. I'm grateful you know. Probably could've become a rich attorney but I'm happy where I'm at. There were—like you said—things come to me. Some things I never seek, would just come. I had a couple doors open, yeah. Was my sister, Leina'ala wen' find the reef of Kuloloia that request by Andrews, you know. So, it's nice, you know. Like I said, the Forbes family gave us a lot of stuff, too. I'm not at liberty to tell you who it was—'cause they kind of *high makamaka* family, but they shared—it was kind of eye-opening, so they know—people know, there's nice people out there too, missionary and the like.

ME: Yeah.

MK: So, when I met the Mr. Brown at the archives, I forget his first name.

ME: DeSoto?

MK: I bust the ice with him, said, you know, "I'm an I'i." He said, "Oh, yeah, whatever." I told him, "Oh yeah, by the way, when your cousin wen' crash the plane on Molokai, we came, we look for him and find him." And then, right there—wen' bust the ice, you know? That's the kine stuff I think open up, you know? I believe in that. Sometimes you go there, you got to write, yeah, what you looking for, everything you have to write down. That's fine with me, but, it's nice that it's out there and I'm a firm believer in that. So recently when these Kū images came home, you know, I was kind of upset all they talk about is these images belonged at Ahu'ena [Heiau] or, you know, they don't talk nothing about Pākākā—nobody's places comes from—heavy, that's a heavy place, Pākākā ---- the *heiau* of Pākākā.

ME: And that's on Maui?

MK: No, it's right here—in Honolulu, right there—probably where the canon stay, right now, you know the canon by the Topa Building—the little court, yeah, I think it's around that area—the famous *heiau* of Pākākā.

I don't know, my dad always talked about visiting that Kū up at Peabody [Museum], and the one in Britain, but, it's nice to see them home. Should've stayed home—I cannot fathom that they got taken away again—in this age of time of what we've fought for, should never ever happen, but, I leave that up to—I don't know if I make sense.

ME: No, yeah.

MK: But if you've ever seen that the—at least the three, can you imagine more of that? You can feel the *mana* and I never believe that they should've been with the *malo*, just leave 'em, natural. Every other culture—Michelangelo down—they celebrate the body. I thought that was kind of missionary-typical Bishop Museum mentality. I mean, it's sad, but had some Hawaiians—I'm not going name 'em, some major works of art—the one from Britain, you saw that buggah from the back? Just the artwork right down to the ground and what hurt me is I brought my dad special for the opening for the Bishop Museum and it came out in the Kaelele, in their journal, a month—quarterly magazine, I wrote, 'cause

at the time, only the Kū from Britain was going come, I wrote, I said, “Oh, I like come to this lecture—Pacific lectures, Traditions of the Pacific.” So, I was the first guy on the list—I make reservation.

ME: Wow.

MK: Then two weeks before the exhibit going open, oh, big article—“After 150 years, three Kū unite” so the Peabody one coming back. So I called the Bishop Museum, “Oh I have reservation list, I was the first guy that made reservation to attend the lecture, can I add my dad to the lecture?” And they said, “Oh, by the way, we were trying to get a hold of you, Manny, well, first of all, your dad cannot come and by the way, you cannot come.” And I said, “Why?” “Oh, because you’re not a Patron [member].” I said, “Oh, ok, I fix you.” I could’ve just called Uncle Timothy Johns, instead, I called Noelle Kahanu—Kahanu, she’s from—the family’s from Pa‘ia, they from Maui. I called her up, said, “Noelle, who this punk telling me I cannot come? I was the first guy on the reservation.” Ah, they were scared, so me and my dad, we go, big lecture opening, met all these Kū warriors Debbie Nakanelua’s husband, Uncle Billy—they all holding these spears, Keone Nunes. Me and my dad go in front—they put the spear to his neck like, he cannot—I said, “What the f—, WTF man?”

ME: Yeah, yeah, yeah.

MK: They tell, “Oh, sacred, sacred, sacred.” I said, “You know what, brudda, I’m making ass out of you right now. Two hours before this—tonight, I was over here, I paid whatever money, came in here and was standing with little kids, *malihini* from around the world, right here, this same spot and in the back, looking, and now you tell me—not only can we not go in the front there, but we cannot go in the back.” I said, “brudda, I hope you stand guard from today to when these Kū go back home. You like play these kine cultural games with me, you talking to the wrong guy.” I just sharing, ‘cause that’s where I come from.

ME: Right, right.

MK: That’s the real Kū, right, I just sharing. To me it was propitious and it was nice to see them though and if it ever happen again—I don’t know, am I, am I—so that’s how—you asked me how I feel.

ME: Yeah.

MK: I had heard something that there’s a channel between O‘ahu and Kaua‘i that was called the Sea of Kuloloia, too, but—and my dad says he saw that someplace, but I cannot verify, but there is a stream that goes from west Maui mountains down to Waive‘e that’s called the Stream of Kuloloia too—it’s on a map.

ME: Ok.

MK: They don’t like show you that kind stuff, they really scared we going fight for our rights, but I don’t know what, but. So, it’s written, we have our oral side and even though I believe that, I never need verification but it’s nice to see ‘em, ‘cause when you see ‘em in *pepa*, it’s almost like confirmation, like in a sense, validation, validate. So, that’s what I do, I do quality assurance for the Navy, so yeah, the validator, so. And the source is pretty good source—it’s not one tourist book, we’re talking about Thrum, yeah, the Annual. We talking about Sanford B. Dole, Kekahuna, right? We’re talking all of these—Bernice Pauahi, so...even Kuluwaimaka was a chanter for Kalākaua, he talks about that too, so, you know, I just sharing, you asked me, so, that’s how I felt, I felt comfortable, so far. And if I didn’t, I wouldn’t be here—kinda, I go by feeling. Before I used to kinda give deference to other people, but, now, I don’t back down, especially for the cultural descendants. I seen ‘em all already, on O‘ahu, I seen ‘em all, and they predictable already. I don’t know if I’m making sense. But, I’m the type, if they share something that they feel that they belonging to and I like it, I will step away, you know, watch, but, ‘cause Kawaiiaha‘o is involved, kinda touchy this thing—too early.

ME: Yeah, yeah.

MK: So, whatever I heard from the judge with Dana, I'm kinda watching this now, 'cause it's like, I don't know, am I making sense? Sorry, sorry...

ME: Nah, no, you are.

MK: It's just the timing, so I'm trying to watch. You got the same players, Cultural Surveys, got a monopoly on transit, Kamehameha Schools, A&B, Kawaiaha'o. You got Lani Ma'a still involved, yeah, don't mind me, I'm sharing, yeah. Lani Ma'a [Lapilio], Dawn Chang—know where Dawn Chang is now. You got Communications Pacific, yeah, Coochie [Cayan], Pua [Aiu] who was with Walmart, now the SHPD [State Historic Preservation Division]—they was Ward—it was trouble, it was trouble. Now maybe it has nothing to do with them, but maybe it's inherent in the 'iwi, could be. I just sharing that—and then when they bring in the [Linda] Colburn for help facilitate, that's a whole new game too. I seen her doing facilitation for big federal projects, so, I don't like that and I'm not going let them control the dialogue, so having said that...

[talking to restaurant server]

ME: So, do you think the proposed development would affect a place of cultural significance?

MK: If this development was the first one in the area, nobody was built around...I said if that was the first one, obviously you could see that impact, but now, it's in the midst of many other that have been approved. Perhaps its—maybe it's like, in a sea of—it's another one of 'em, but, having found those—not just the burials, the coffins, even when the quarry—there were more artifacts that were associated—that I know, they know. So, like the adze, yeah, so that tells me people, people—they never just drop 'em, yeah.

ME: Right, right, right.

MK: They never just throw 'em out of the truck—I don't know, but, you know. That's the kind of issues that I like them talk about this. And what going be the final disposition for that—the *ko'i*--that people actually live in this area and not just people who they say had the L.C.A. [Land Commission Awards] Awards, because there was a time before the *Māhele*. That's what the *ko'i* tells me—that there was a time before these burials that were in the coffins they like to say is historic. At least there's a recognition that people lived there. I no like do one DNA, I no want to get into that kind of mentality and yet, it could tell us maybe li'dat, but I don't want to get into that, you know. But the impact, yeah, it's part of a continuing development in O'ahu that's unchecked, it's not my job to stop it, but, we used to mitigate, ---- that's what we trying to do, is to...now that we found them, what is A&B going to do to give, you know, the respect that they deserve, and I think A&B is able to do that as well. I don't know if I'm making sense.

ME: Yeah, yeah. So the fact that there's other development around, we just have to deal with this parcel by itself, but...

MK: I think what the Ward—the A&B discoveries uphold with that which was found at Ward, only begs a lot of questions about how much were actually hidden or white-washed, or not recorded, that's what—I'll be honest with you—that's what hurts. And I cannot speculate yet, but it kind of begs the question, what about the other burials? And that's what hurts me—why should we isolate Ward, or A&B? What going happen to the other guys in the area? Did they do something so that they no need to go through this kind of *pilikia*. I don't know if that makes sense.

ME: Yeah, no, it does.

MK: So, that's the impact, when—try ask me about the impact, the cultural impact—it's the cultural impact of these people maybe before the burial laws, even with the burial laws—what is their respect in finding this kind, maybe it's more convenient and cost less risk or worse to just smash 'em—not record 'em and who is part of that poor [cultural] monitoring? I don't know—poor monitoring. I don't know.

ME: Yeah.

MK: I learned a lot from my dad when he was a monitor, I know the tricks, yeah—they not hard.

ME: When he was a what?

MK: When he was the cultural monitor for Honokahua, you know, so, my dad's been around, I've been around too, you know. So, that's why I ask certain questions—like how I went through that evolution of ----, I don't claim to be the expert, but, some recent cultural descendants who don't even know how to file—they going have to go through that learning curve and I'm not going to teach them, that's their—they got to ask the right question—I been through that. Somehow, we'll share, because they might be totally diametrically opposed to that which I'm trying to fight for, they might want to take 'em out of the ground, so why should I try to teach them, you know, if they going be my enemy, so, I just sharing, *e kala mai*.

ME: No.

MK: Ok, ok, and I not answering your question, eh? *[laughs]*

ME: *[laughs]* ...are you aware of any cultural concerns the Hawaiian community might have related to Hawaiian cultural practices within or within the vicinity of the Project site and Kaka'ako?

MK: I get hard time answer that question, and you know why I say that, I seen one C.I.A. done for the Super Ferry and they did that for Honolulu Harbor and they did that—I like say Kennedy, I think he did 'em...what they did was interview fishermen, they interviewed Hōkūle'a, but when I look at your question, I'm thinking about this A&B parcel—the way it's surrounded, so you would never get access to that place, perhaps, only because of finding the bones, we're aware, so in that sense, maybe it was meant to be. But to me, to see not just the coffin burials, they're separate, but to see the adzes that are pre-Historic to me, validates my point that there was one shoreline there and that people did—not just live there or bury there—but perhaps it was in use, yeah. And it just, you know it kind of takes away this mentality that, alright, it's all fill, ah, rubbish pile, yeah. I mean, you always going hear that, fill, rubbish pile—same mentality in Waikīkī —swamp, you got to cover them with coral fills, mosquitoes, but it was a vibrant time, you know—at that time.

ME: Yeah.

MK: It was valued, they had beachfront property—and I don't think we can fathom how it looked like at that time. I don't know, am I making sense?

ME: Yeah.

MK: Like how I told you about Kuloloia, it was totally changed, yeah, Sand Island, all of that used to—that's how it was. Just imagine, I have copies of all of the original pictures—what is his name, Dampier, he drew pictures of these areas, you know, salt ponds, you know. It's nice to know. I just sharing.

ME: Yeah.

MK: So you talk about cultural use, yeah, you...to me, if we've got the ocean, the fish, you know, I'm a fisherman, I come from that kind line, so, we value that. We're not city people, maybe that's why the city folk don't value that, but that's them. But the adze, they had to use that for something, you know.

ME: So, the fact that the *'iwi* are there, but it's also important to recognize that it was a bustling place where people were living, and you know, a lot was going on.

MK: I'm of the belief somebody don't just bury haphazardly, where I come from, Maui, we bury in our property, so we have a famous—if you look in the—I guess [Nanette] Napoleon them, after the Burial Council rules were made, they created a book about cemeteries in Hawai'i. You look in the Maui book, up in Pa'uwela, there's one, it's called Haokekai, Tūtū Haokekai, Haokekai, buried in her property, now right there—to me, they bury because they belong there. They think that's their place. That's how I look at it that when they buried them—they belonged there. I think they believed that that would be their final resting—I don't know, I don't think they thought they'd be exhumed to be transferred indefinitely like how I see other—Kawaiaha'o, I seen that. There's a pretty set pattern, actually, and I think that's what concerns me, you know. And I'm mindful of the economics for A&B, but the mere fact they bought 'em knowing they had burials—that's a whole different story to me, so, I'm watching how they going—if they going drag this process out.

ME: And they feel they have the obligation to...

MK: I think A&B has the capacity to feel and to know what is right, without having any of us to be recognized or not. I asked to be recognized only in so far as I'm worried about the Hawaiian that don't want to keep 'em in place, that's what I'm worried about. And it may be an L.C.A. member, Kapapa or whatever, but, like I telling you and I telling them, "We're before you," but I might not get recognized on that but, I just saying, I belong. I like see how they push me out, but I'm kind of sensitive to that and I've never been one to push, I like help. If they like push, I going push back. But, I think A&B has the capacity—they said they going keep 'em, so I think they could build something nice too, you know, without my consultation, and I'm looking forward to seeing that and I've seen that so far. Like I said, they come from Maui. They've moved many burials too in sand. All the sand that comes to O'ahu, yeah, comes from Maui—don't come from Saudi Arabia, it comes from Maui. And they know, I just sharing, you know. I think this is one project they can at least try to make something. I think they know how to do it—maybe not be like how they want it. I'm happy they chose Kahu Kaina, they usually pick the wrong guy and get in trouble, you know. It's kind of sensitive, you dealing with the Hawaiian politics, now, that's how I look at it.

ME: Right, right.

MK So, I don't know if I'm making sense.

ME: Yes.

MK: When I was watching Linda Colburn, how they going facilitate us—not as a mere "stake-holder," you know that kine mentality—I wanted to watch. Am I making sense?

ME: Yeah. And do you know of any other *kūpuna*, *kama'āina*, cultural/lineal descendants who might be willing to share their *mana'o*?

MK: Yeah, I know some, but I don't think they want to—I don't think they want to share, yeah. I don't know, when you say lineal, what do you mean by that?

ME: I guess if they were, any—basically, anyone from the area, they definitely don't have to be recognized by any council.

MK: Yeah, yeah.

ME: You know, people who have spent a lot of time.

MK: I heard some names in my readings over the years, but, I don't—I probably have to go find that for you. I remember coming across some. It brings some old kine studies, eh.

ME: The Kaka'ako—

MK: Brings back a lot of things.

ME: Those are all of my questions—oh, actually I skipped one on the sheet, here we go, oops. Are you aware of any traditional gathering practices at the Project area and within the surrounding area of Kaka'ako—that are either have been in the past or on-going?

MK: Like I said, I can only speak of the past—that which we've been told in our family about that whole area. Some people say the Waikīkī district extends into Honolulu. Some people say that the Sea of Kuloloia goes to Waikīkī, I don't know. I'm not going impose that on somebody...but to me it was vibrant from the sea, yeah, you come from the sea, that's where you get your gathering. You see there are all kinds of pictures in the archives of canoes at the sea, yeah, of the old shoreline, by the sand, the *papa*, fishing, with kids, you know, looking back and it was very heartening to see that. It's just unfortunate that every harbor in the world is where you get commercialism. With harbors come appurtenant things that—to facilitate ships, yeah, so there'd be shops, ship building, shipyard repair, commerce, oil, fueling, coal, and all the pollution that comes from that. So, that a famous *awa*, a bay, a sandy bay like Kuloloia is pushed out by commerce, whether it was whaling, tourism, military, the great white fleet came into the harbor—just sharing—the outfall to create commercialism to make land for industrial, so, I mean, from a Hawaiian back time—they got kicked out of all of these areas, up *mauka*—Kalihi, Papakōlea, you know. So, that's the impact that we talk about in our family—is that removal. You know when these lands get filled, who owns the land? Not the people there, they cannot pay 'em. If you read that story, they had no choice, they wen' fill 'em—Dillingham wen' fill 'em and they had to pay. If they couldn't pay, then they'd lose 'em right? That's the real story, that's the real story—Barry Nakamura stuff, so. It's a bleak one. It is sad, but if you ask me, the impact of that time—I cannot tell you we had a continuous fishing relationship to this day—'cause I mean because we never do that. Our rights is lessened, I feel. I would like to fish in these areas, but am I allowed to go into Kuloloia, ancestral fishing areas now called Honolulu Harbor? Am I allowed to go up Kaka'ako, certain areas that get harbors or Homeland Security? No, you're not allowed. Can I take a canoe into Honolulu Harbor—Kaka'ako, right? No, you're not allowed. So, that's the impact, you ask me and that's why I re-refer that back to the Super Ferry C.I.A. case. That's the impact—it is an impact, you don't have that free access—restricted in polluted waters, it's not the same, you know. I don't know if I'm making sense, but, yeah, it is restricted, it's kind of boxed in this area, you know. I not going make one claim that I don't have, yeah.

...

MK: The way I look at it, sometimes you got to watch the State, people will tell you, “Oh, go, go, go.” But they no grease the skids to make them do what they got to do to encourage businesses. Does that make sense?

ME: Yeah.

MK: Linda Lingle—she's from Maui, we know her—she know us. You could tell was just weird—Nainoa Thompson, they used all them. Super Ferry's an oversize Hokule'a—you know what I mean, you can only P.R. this thing so much. Ever read the Hahalua Lounge magazine? You can use Willie K., Keali'i Reichel go sing songs with Brothers Cazimero, ain't going help you. That's what I told 'em—

get all your Krispy Creme and Liliha Bakery coco puffs and malasadas, Komoda Bakery or Tasaka Guri Guri, you ain't going win this thing. Does that make sense?

ME: Yeah, yeah, yeah.

MK: It was very arrogant, you had to be there. So, what those guys did on Kaua'i, I applaud them—scary, if I was a Coast Guard I'd arrest 'em all, but, it was predicted.

ME: But what did they do?

MK: They wen' blockade the ship. You never hear about that? With surfboards, canoes, boogie boards they wen' block the harbor—night time, Nawiliwili Harbor, Kaua'i.

ME: Wow.

MK: But I going tell you, you better stop 'em now...

ME: Manny, do you have anything else you want to add? Those were all of my questions.

MK: No, just say thank you, Mina.

ME: Thank you.

MK: I just sharing about me—the little we know, the oral side and then that which was told to us plus that which was written. I think I gave you some—never give you all—I try to keep that close to the vest. Someday I may be—you may be the DLNR chairman and you and I going fight.

ME: Never [*laughs*], never fighting!

MK: I just sharing. I don't know what I gave you but there's more—just to Kuloloia, but I'll give you, that they have, it's from their record, but I'll show you that, ok, alright.

ME: Thank you, *mahalo* for your time and sharing with me.

APPENDIX N: INTERVIEW WITH DOUGLAS JAMES LAPILIO

Mina Elison [ME]: Aloha, this is Mina Elison. It is April 19th, 2011, yeah, about 3:15pm. We are at Century Center, 1750 Kalakaua Avenue and this is Mina Elison and I am with Douglas Lapilio. ...And have you read the agreement to participate?

Douglas Lapilio [DL]: I have, I have.

ME: Do you have any other questions before we start?

DL: I know that when the final papers come out, that I have the right to change some of it—

ME: Of course, of course.

DL: Ok, ok.

ME: And you signed the consent form and so, again, the purpose of the interview is to collect information about, you know, cultural practices, either, you know, traditional Hawaiian practices which went on, you know. In this area [the subject property] and Kaka'ako as well, any kind of stories, recollections, you know, the good stuff of what it was like when you were growing up. And then we're doing the interviews and the background research at the Archives, Bishop Museum, all that, to make a nice report to learn about the cultural and historical significance of Kaka'ako. So, that's the purpose of the project.

DL: Nothing else, right?

ME: No, no—not to make my millions [*laughs*]. Unfortunately...

DL: [*laughs*]

ME: It's getting me there. To start off can you please tell me about yourself?

DL: As you know my name is Douglas Lapilio.

ME: Do you have a middle name?

DL: James.

ME: Ok.

DL: And I was born in November the 25th, 1929.

ME: Nice, four days before my birthday, I'm November 29th.

DL: Oh, really?

ME: Yeah. And you were born in Kaka'ako?

DL: I was born in Kaka'ako, right on Kawaiaha'o Street.

ME: And what was the cross-street?

DL: And I was delivered by—what do you call that—people that deliver children?

ME: Midwife?

DL: Midwife, and I was born around six o'clock in the evening.

ME: What cross street was it? Where on Kawaiaha'o Street was your house?

DL: I was born on Kawaiaha'o and Ward Street, one of those corner lots—on the corner. Right now, sitting on the corner lot is Aloha Tofu and also a Japanese/Korean restaurant.

ME: And, where did you go to school?

DL: Oh, I went to school name Pohukaina, Pohukaina.

ME: And then after that?

DL: And then after that I went to McKinley. Oh, no, I went to Washington—jump the gun! I went to Washington for two years, Washington Intermediate School. And then I went over to Central for my ninth grade studies, yeah, Central is located in town, ah.

ME: And you had siblings? You had brothers and sisters?

DL: I had three brothers. I had Joe and there was Richard. Joe was the number two. I was the oldest of the siblings and Joe was number two and the other one was the greener one.

ME: *[laughs]*

DL: And my dad died when I was three years old, yeah, so it made it quite hard because right when I was born, the depression started—it didn't start here till 1930, or 1931. And we came from a poor family...And...my grandfather, when my dad died, my mother was having a hard time and so my grandfather offered to raise us in Kālia at that time, but my mother said, "You can take the two boys, I want Jimmy." She used to call me Jimmy—the eldest. And my grandfather said, "How am I going to take care of the youngest one? You know what I mean, I got to go to work and what not." So, anyway, she raised up Richard until the certain age and then my grandfather took over. It was a good thing that my grandfather took care of us—actually he took care of me too, quite a bit. In fact, if it wasn't for him, I probably would've been in jail today. Maybe as a car thief, well, there wasn't any cars—too many cars those days, but...*[laughs]*.

ME: *[laughs]*

DL: We probably would've ended up being in a cab because, eh, things are rough, things are rough. You know what my grandfather used to get paid, he was working with the City & County as a garbage man, you know, and that was a job, you know what I mean. He was lucky and fortunate to have that job. But, what happened was, those days, people had no consideration. They have barrels of garbage, used to weigh almost a ton, I guess. My grandfather said the whole barrel, you know the fifty-three, fifty-four gallon drum—they would fill it up with dirt, all kinds of rubbish and the guys have to lift it up and dump it into the truck and the truck is high, yeah. Well, that job didn't last too long, so, his back gave out and he found another job, luckily, because people were out of work at that time and lucky he found a job, because, if it wasn't for him, like I said...but people were nice those days. You didn't have break-ins like you have today. Maybe I'm jumping the gun, but anyway, those days, people trusted each other, trusted their neighbors. The doors and windows were left open, not like today, now—some people are even putting bars in there, you know, their windows, yeah, to keep intruders out, but in those days, no.

And then, you know, a lot of times when times were rough, neighbors would help neighbors, share some food with them guys and a lot of people did. A lot planted taro, sugar cane, you know, anything to help get food on the table.

ME: In your apartment, or the houses where you lived by?

DL: The house that my grandfather had?

ME: Yeah, people would grow...

DL: We'll go with my mother's house first. Now my mother was fortunate because, I'm proud to say, a lot of people condemn welfare recipients, but we, my mother and I, my brothers and I and --- used to be on welfare too. So, we had some help from the welfare people because otherwise we never would've made it because, although my grandfather was working, but, you know, those days, you were making twenty-five cents an hour. That's considered good pay. That was good money—now you can't go into a store and buy a big piece of round steak for about 15 to 25 cents, you know. So, everything was so cheap, but, the idea was—your money, you had to have money. So, my mother, Lei Akaka, her home was a duplex on Kawaiaha'o Street, and was a two-story house, a duplex and half of the time, I wasn't living—what I would say was about 35% of the time that I was living with my mom and the rest of the time I was living with my grandfather. I wanted to be with the Hawaiians. And where my mom was living at—had a lot of Portuguese people—*pordagees*!

ME: [laughs]

DL: [laughs] So I didn't want to be considered as a *pordagee* [laughs]. I wanted to be with the Hawaiians!

ME: So your grandpa was your mom's dad—or was your dad's dad?

DL: Yeah, right, right, right. My mom's parents, they condemned—they frowned on my dad. They used to call him "*kanaka*—black *kanaka*." They wouldn't even speak to us.

ME: Oh my gosh!

DL: That's the God's truth.

ME: So they were Portuguese.

DL: Yes, they were Portuguese.

ME: From Portugal? ... Wow.

DL: Yeah. My mother got married at a young age, against their will. Love at first sight—she met my dad and that was it.

ME: Yeah, yeah, yeah.

DL: Yeah, so, anyway, my mother had a pretty nice-sized home—a two-bedroom home and nice big yard and what not. It was a real comfortable—I mean, you know, she could've put all three of us together—had also my grandfather they don't want to be that section. They want to be across—the Hawaiian section ----, Kālia, yeah, yeah. So...

ME: So, what was his name, your grandfather?

DL: William.

ME: William. Same last name as you—Lapilio?

DL: Yeah. William Bonaface.

ME: Wow. B-o-n-a-f-a-c-e. And so, do you know how long he lived in Kālia for, all his life?

DL: No, no, no, no. Actually, my grandfather was—as a child, taken as a child, I think he was a ----, oh, I think four or five years old—to Kalaupapa.

ME: No way.

DL: Yeah.

ME: He was five—four or five?

DL: He eventually became an altar boy for Father—Saint Damien.

ME: That's crazy.

DL: He was taught how to play the piano—all kinds of instruments when he was at Kalaupapa. He was taught how to read and write beautiful penmanship, yeah, and he was *akamai*, that's why my brothers were more *akamai* than I, 'cause I was in the *pardagee* side [*laughs*].

ME: [*laughs*] So, they thought he had Hansen's—leprosy?

DL: He got burned as a child—on his hand, just the hand, everything else was fine. Yeah, and he was placed in Kalaupapa. He showed me a photo one time that was clipped out of *Life Magazine*—I don't know if you've heard of *Life Magazine*—once upon a time it was really a popular magazine. And he showed me all the young kids—a bunch of 'em, you know, they were on the bleachers like and they took pictures of them. I think at that time, he was about ten/eleven years old.

ME: Oh my gosh.

DL: Yeah. And he married my grandmother over there. They got married and each time that they had a child, the child was sent back to O'ahu—Honolulu—and raised by the relatives. And they opened up a store over there. He and my grandmother, but my grandmother died over there.

ME: Ok.

DL: And when she died over there, he was lost, he decided to get out of there. And then there was a friend of ours, and small world, when I came back from the service, I got into a condo and then next door neighbors, he was also a stevedore, and he's the one who got me a job because in '57, it was just like how it is now—couple years back, in about 2008, everything went kaput, and everyone lost their jobs and what not, so, in 2000—I mean 1957, things were bad—really bad too, so, I was real, real fortunate, God must've been watching over me. And then I tell this to the stevedore—and lo and behold, his wife's parents were from Molokai, Kalaupapa also. And guess what?

ME: What?

DL: They took over the store that was my grandfather's.

ME: No way!

DL: I go, “What!” I was amazed. But at that time, my grandfather was deceased already. So I told my brothers and, “What! What!” So, I introduced them to my next door neighbor. It’s such a small world, you know what I mean—things happening like that.

...

ME: So, where in Kālia was your grandfather’s place?

DL: You know where Ala Moana Center is now?

ME: Yeah.

DL: Well, that used to be marshland, mostly marshland. And then it got filled then by E.E. Black, I think it was—the firm that did that, I think it was. If I recollect...and was it Young...I believe it was E.E. Black. Anyways...just before you get to the marsh part of that Ala Moana Hawaiian camp, you had a community over there—a Hawaiian community and the majority—I would say 90% of the people that were living there were Hawaiians—pure Hawaiians. They had one Samoan family there and he—till today, I don’t remember what kind of job he had, but he had a car. He had a car, one of these old Model A’s and he had two daughters—ho, they couldn’t get out of the yard [*laughs*] for no money. The only person the Samoan used to speak to was my grandfather because he knew my grandfather was a church man. My grandfather was really, really, religious man, yeah, so, everything he learned in Kalaupapa, he handed it down, you know, to people who was interested how to play the instruments and show services. He loved to read books and what not. But, anyway...this community...Ward Street, next street was...geez...what was the name of that street...Ward Street...anyway a couple of blocks on up there was the village.

ME: So, where, more or less, where Ala Moana Center is now?

DL: About that area.

ME: Yeah.

DL: Now let’s see, where’s—this is Ala Moana Boulevard?

ME: Yeah, yeah, and the Sears is on this side.

DL: What building is this? Oh, this is Pi’ikoi Street, right? Around here.

ME: Oh, ok, oh, close by.

DL: And there weren’t any Pi’ikoi Street at that time.

ME: Oh, really.

DL: There weren’t any Pi’ikoi Street at that time, yeah. Waimalu Street came up to about, maybe about here—you know where the Gas Company is? You know the Gas Company—it’s also Waimalu, right?

Yeah. And anyway, you run up to the Gas Company and you go a little further on, that was it, there was all forest and marsh land after that—right around here—this area right around here [*points to area east of Pi’ikoi Street, where Sears is located*].

ME: Do you know what when put in Pi’ikoi Street?

DL: Yeah, there was—like I said—you know, there was a lot of pine trees and a lot of bushes and what not, and we used to spooky—no streets and what not.

ME: And so, what kind of housing were people living in, apartments, or...

DL: No, they had home, you know, shanky kind of homes and what not. My grandfather lived in one that was actually two bedrooms and within that house, there was the old car port that he shared with—because they were so old and they had nowhere to go to, anyway, he took them under his wing and what not. And they had a granddaughter, too. So, all the kids and I, we used to sleep in this one—the room was kind of big though, yeah, maybe about ten by fifteen [feet], or something like that.

ME: Wow.

DL: Yeah, and there was only one bed—the three of us would be in the bed and my grandfather used to sleep on the floor.

ME: Oh, wow.

DL: Yeah, he—that's how considerate he was.

ME: So that was actually close to this property then?

DL: Well, yeah, yeah, right.

ME: Right where Ala Moana is right now, the Sears side?

DL: They had Pensacola Street, I remember Pensacola Street, they had Pensacola Street, yeah, Pensacola, and where was Ward now?

ME: Ward? I think it's this side [to the west].

DL: Further on down?

ME: Yeah, I think it's...

DL: Pensacola...oh, yeah, further on down.

ME: Wow, so it was really close.

DL: So where was McKinley High School, you know?

ME: I think...

DL: Pensacola...oh right here. That side, Pensacola right there. See, this is Queen Street, and Queen Street used to go all the way up—past Gas Company, yeah.

ME: Interesting, and so, to get around, do you remember walking? How did you get around this area?

DL: On Queen Street, you could go only so far and that was the end of it. But on Waimanu Street, there used to have a dirt trail, like, where, I think at that time they had only about four people that lived in this camp that had automobiles, you see, so they had a dirt road that used to take them in there. And what the only road that a vehicle could go onto this camp over here.

ME: Interesting.

DL: I look at this and I think of water. *[laughs]* I don't know why.

ME: Yeah, you know there used to be a pond there.

DL: Hmm?

ME: There used to be a pond on this side. And then further over, a while back, there used to be another pond. But that was a long time ago that there was a pond.

DL: Must've been before me though.

ME: But you remember water being around this area?

DL: The only water I could remember...was on Pensacola, next to where McKinley High School is at now, and they used to have a little stream like coming down and it would go underneath the street, looking for Kapiolani, and there's only one—at that one estate where H.I.C. is at now, they had one artesian, da-kine, pond over there, yeah. Yeah, one big one in there, and the whole place used to be boarded up—no outsiders were supposed to get inside there, but, attending McKinley High School, is right next to door to it—we hop the fence when we needed coconuts for our—kine—occasions, sometimes occasions like one *lu'au*. I just remember all the coconuts all over the place!

ME: Oh nice! Do you know why they boarded it up?

DL: Keep the intruders out, yeah, that was the Ward family that—there's the ones that opened that shopping center.

ME: Right, right, were they doing anything in the pond?

DL: No.

ME: No plants growing?

DL: No, no, no. Just—

ME: Ducks?

DL: And they used to have fresh mullets and what not. Because somehow, somehow—salt water—it was a saltwater—and plus fresh water was mixing up together and they had mullets inside there, yeah, and some other kind of fishes as I recall.

ME: Did they have taro, *kalo* growing?

DL: They hardly messed around—except maybe around their home, you know. They had a really nice home, and they had caretakers—gardeners that would take care—but majority it was wild, it was wild. Coconut trees up the ying-yang, loaded, yeah!

ME: Nice.

DL: Really. Oh, and some breadfruit trees.

ME: And so you preferred staying with your grandfather at the Hawaiian camp?

DL: Yeah, right, I really did because...I had a couple of aunties, they was really nice, I mean, they knew the predicament I was in and what not. They really was nice, they treated me real good, yeah, but some of them, you know, their nose was up in the air most of the time and they used to believe what my Portuguese grandfather used to say, "They're blacks." I telling you, on Sunday morning, we used to come down—every Sunday we had to go to church—any function that the church had, we had to attend with my grandfather. And as poor as he was, there wasn't a Sunday that went by if he didn't put money in the collection box, he used to give us guys a nickel—we graduated with nickels each. Every Sunday, that would be fifteen cents and he used to put a quarter—that's forty cents...every Sunday. And we used to pass my grandfather's place—the other one, the *pordagee* side—they'd be sitting on the porch and as soon as they see us or spock us guys, *pheew*, they take off in the house. Sometimes we would catch them off-guard. Sometimes my grandfather says, "Good morning." *Poof!* That's how it was.

ME: Oh my gosh.

DL: Yeah. So, I never spoke to him, I never spoke to my Portuguese side grandparents, yeah. That's how bad it was.

ME: And, so where was your church? Which church were you going?

DL: On Kawaiiaha'o Street. Ward and Kawaiiaha'o Street, go down 'Ewa way, just one block down. It used to be called St. Agnes Church.

ME: And was that mostly Hawaiian congregation?

DL: No, no, no, no, a mixture. The majority that was there was *pordagees*.

ME: So, was Catholic?

DL: Yeah...yeah, my grandfather became a Catholic when he went to Kalaupapa. Right to that, he didn't know what religion meant and anything like that. It was the privilege of Father Damien that make him learn how to speak Latin and write, but not—awesome, boy, really awesome.

ME: So what kind of things would you and your brothers do for fun?

DL: For fun?

ME: Yeah.

DL: Well, I'll tell you how bad it was. For fun we used to—I don't know if you, how about that game...we used to get these broomsticks like and you cut 'em like that and you dug holes and what not and you...put the thing in a certain way and then you hit it and it would go up in the air and, put the damn the thing and it's supposed to fly so far and you take off to first place—or not. We used to have cans, we used to go around and look for antique cans, and with a nail, or spike and make a hole from the top and get string and what not and make it so we could put our feet inside there and walk around with the darn thing and fight each other [*laughs*]. Yeah, things like that.

We used to have those bags, Durum bags, that was a popular type of tobacco that people used to use—they roll their own tobacco. And my grandfather was pretty sharp on that, boy, one finger job!

ME: [*laughs*]

DL: Yeah, yeah you could tell the oldtimers—all one...----. Light it up and then smoke it up. But anyways, we used to have the paper that they have the tobacco in that and use it. Anyway, the bags, we fill it up with sand and we'd tie up the opening and then we used to look around for some rubber bands,

or whatever we could find. If you couldn't find any rubber bands, or whatever we could find—like, if you couldn't find any rubber bands, we used to have a cord or string and tie it around like that. But some guys used to cheat, them buggahs, they used to put rocks inside.

ME: Oh no!

DL: Yeah, aww that dirty buggah—then you see a fight going on, boy—especially if it was against the *pordagee*! The *pordagees* against the Hawaiians! [*laughs*] Geev' 'em the gas! [*laughs*] Go home bloody nose and what not. “What happened to you guys? You guys fought the *pordagees* again, eh?” That's the kind of games we had. Or, not, another game we had—if you find—go down and ask the service station if they had those old rubber tubes—you know the kind that you couldn't use any more—and then we used to cut it like, you know, right across there and we would put it over, over around, around our waist and attach another band to it, and then we *jun-ken-po* [rock, paper, scissors], who's going to be the first guy to run around and we chase the guy and pull the darnn thing and *waapa*! Give him the gas. Well, “Oh!,” and then the guys would jump and then they would grumble, “You did it too hard you know! I quit!” “You can't quit, you got to catch somebody else!”

ME: Oh my gosh!

DL: Those were the kind of games and then you know the aggies?

ME: No, what is that?

DL: Marbles?

ME: Oh, marbles.

DL: Yeah, we call 'em aggies.

ME: Eggerts?

DL: Aggies.

ME: How do you spell that?

DL: We used to spell it a-g-g-i-e-s, something like that. Yeah, so we used to—I used to be a pretty good shooter and that because I had one famous *kini*, they call that, the *kini*, and that would be your best aggies, you know and you'd...watch it like you had a million dollars, like you know, you sleep with it so nobody would steal it from you.

ME: They were glass marbles?

DL: Yeah, glass marbles, yeah. Beautiful ones—ones that were part of the aggies were beautiful ones—all kinds of colors.

ME: Where would you buy 'em?

DL: From the stores. Because, as we got, you know—when we became six or seven years old, we had to survive, so, you know, we look around. Oh, the milk company used to buy their milk bottles, five cents a bottle. Oh, I used to go out and look for bottles and whatever we made, we would buy crack seed, or buy something for the gang, you know, and buy the aggies, yeah—and also the yo-yo's.

ME: Nice.

DL: There was some, you get the ----. And, we used to love to go fishing. My grandfather taught us how to spot the *tako*, squid. Yeah, he was good at that, he had the eye, you got to get the eye for that.

ME: How did you do it, how did he tell you to do it?

DL: Well, you know, let's say for instance, this is the reef like. And you find a spot where there's sand, like...the squid like to hang around the sand because the crabs usually hang—and you know, the smaller type of crabs, they come around and go into these little...coral rocks and what not. And the squid will go, "*Ooopah!*" That's where you would call those sand spots, you know, in the area that had a lot of reef and what not. And as soon as you see something like rocks that would be—if they're turned over and it looks bright-like and different from, you know, having the, what-you-call, *limu* or not on it, you know a squid's around someplace. So you go to that area and you keep looking around and then you—all of a sudden, you see something winking at you. "Oh, there it is, *whoomp!*"

ME: [*laughs*] Oh wow!

DL: Later on I'll tell you a story what happened to us, we went fishing one time. Oh my God! The cops caught us—it was war time.

ME: Oh no!

DL: Oh, shucks! Oh, that was funny. I told Michael, you know "Lapa," yeah I told him about it just recently—he laughed! He said, "What! No shorts?" I said, "We was all bare!" [*laughs*].

ME: [*laughs*] Why?!

DL: Well, as long as you are under water no one can tell, yeah. Only when the tide go down—then you got to worry. If the tide up, eh, what the hell, in the water you know!

ME: Yeah.

DL: Yeah, yeah, oh, that was funny, that was a close one, boy.

ME: Is that for off the record—

DL: Huh?

ME: —or on the record?

DL: I don't know if I should tell that one 'cause that would be good in the book [*laughs*].

ME: Oh, oh, oh.

DL: Oh my God. At Ala Moana Beach, during the war, they had an office that used to man the artillery, the guns and they also had a quarter-master guys—the guys that were working—you know where the Hawaiian Electric is at, in town...on Bishop and Nimitz over there, close to Aloha Tower...well, that place used to be a warehouse, a pick-up point for the military on—I like say for instance, at Fort Shafter and certain of the units that were stationed along the coast, Honolulu coast and what not. They used to pick up the supplies from there and...those guys were living in Ala Moana Park, in makeshift tents and what not.

ME: The military people?

DL: Yeah, the whole park was under the military.

ME: And that was in the early 40s?

DL: Right, right, as soon as the war broke-out, martial law took over.

ME: Is that when they kicked your grandfather out?

DL: No, no, no, the war was over when they got kicked out, but, at that time, in Ala Moana Park, they had the artillery outfit and also these guys from the quarter-master. They're the one who furnished the food for the troops that were stationed around Honolulu, different—the airports and what not—they used to come and pick-up their things from there. Anyways, those guys used to take care of the beach and no one, no one was supposed to go on the reef, you know Ala Moana place—they had barbed wire and what not. There was the five *kanakas*—kids.

ME: Oh my gosh!

DL: [*laughs*] Black, like, it was summer time, too, yeah. You know Kewalo Basin, where Andy Anderson...

ME: John Dominis, the restaurant?

DL: They used to have an incinerator, da kine, over there. We used to go the point, [*makes a clunking noise with mouth*], hit the water [*heavy panting*]...

ME: At night time?

DL: Day time [*laughs*], day time.

ME: Oh my gosh.

DL: Boy, I telling you, what we went through to go get—we went to go get food for the family because the Hawaiians loved the fish and the squid and at that time, it was almost impossible. Certain people had permission to go out and fish, yeah, certain people, and you had to have some kind of pull to be able to go. But no one could go on the reefs, they used to go out deep water fishing. But the Hawaiians no like go—

ME: With motor boats?

DL: Yeah, yeah, they had their own boats and what not. But no one could go on the reefs and that's where they had, you know, they had the *wana*, you know what *wana* is?

ME: Yeah, yeah, yeah, yeah.

DL: And then the squid, you know, I know all those different kind of *maninis*, and the *limu*.

ME: So, how long was it condemned for?

DL: Until martial law was lifted, one day they felt safe enough that they say, "Alright, we don't need that over there because the Japanese can't invade Hawai'i no more." They were getting pushed back, I think the war was now in Johnson Island, I think, around there, so, it impossible for the Japanese to attack Hawai'i again, so they stopped pulling out the troops because they need their recreation areas. And then Kewalo Basin, they had all these landing craft, ships, ho the big ones. I 'm telling—they were

big, they were almost as big as the boat. But what used to kill us, oh boy, is that the old-time Hawaiians was pissed off, they used to dump all of their swill right into Kewalo Basin, yeah, all over the damn place, *lepo* the water was—dirty, you know. And then naturally, who comes around? The sharks. And we went across—and we used to go across and go diving over there [*laughs*].

ME: Oh, that's so bad.

DL: Yeah, that was bad. Oh, the Hawaiians hated the white man for that. They come into our country and we weren't a state that time but they come into our territory and dump all that dump inside there like that. They should never do that ever again, you know. They had no consideration, yeah, so, it was really filthy inside there.

ME: So, your grandfather was an avid fisherman, he would go fish, get *tako* and...

DL: Yeah, but then he was telling me his back was starting to ache, that's why he was relying on us, *kanakas*—but he never knew what we were doing. He thought we were permitted to do that. He would never—because he's a church man—he would never permit that. But when he found out there was a call from the police department come pick up these eggheads—then my mom came dad [*laughs*].

ME: Your poor mother, your poor mother [*laughs*].

DL: Oh boy! And the dirty cops wanted to take our goodies. They said, "Give us some and we let you go." We said, "No way! No way! That's for our grandparents." "No, no, no. We need it for evidence." "No way!" We sitting in there, five kids [*laughs*]. He said, "We're going to take away the towels from you guys."

ME: No!

DL: Yeah, after they bug us—they didn't give us our clothes back. So when my mom picked us guys up, my uncles had to—my *pardagee* uncles had to come down with the guys ----. "Yeah, you see, you see these *kanakas*, drop 'em over, they thieves!" Somebody had to do it for the old folks. So, we used to go—from the beach, we started walking across, you know, carrying the squid on our—showing off, like, yeah. And all the Hawaiians, "Eh, brah, come! Come! Come! I like talk to you." "Oh, no, no, no, no, we got to go home, my Tūtū Man waiting for this," or "The Tūtū Lady is waiting for this." But my grandfather used to share. If had plenty and what not.

ME: And your grandma was still around, too?

DL: No, she had died, I had told you, down in Kalaupapa.

ME: Oh, yeah, sorry.

DL: The other *pardagee* [grandmother], she was alive, yeah.

ME: And, your grandfather—well he grew up in Kalaupapa. How did he get out of Kalaupapa and come back over here?

DL: You see, after a while, they determined that he was infected by that disease. But it was a miracle 'cause he never caught it. You see, like Father Damien. Father Damien did a lot of exposure work and touching those guys and those days, they didn't have soap or something like that to cleanse his hands and what not, and sores developed and then that's how he got it, he got leprosy too, yeah. But, my grandfather never did that, so, and a lot of the kids too, they came out smelling like roses, you know what I mean. But, living there so long, was home to them, you know, that's why a lot of them stayed in there forever, you know, they didn't want to come back to Honolulu and what not because although

most of them was alright, they had something wrong with their bodies, and they say, “Oh, there, that kid is a leper,” or, “That person is a leper” or something like that, you know. Slowly they get rid of them. Everyone was leery about the leper people. So, when his wife died—my grandmother died, he decided to get out because my dad was over here and my uncle and my aunties. He had two, four, six children, but two died—one was stillborn, I believe, and she died on Molokai, and then the other one died over here as a child.

ME: And so, how old was he when he moved back, do you know?

DL: I don’t remember, but he must not have been not that old because he found a job with the City & County, you know, as a garbage man, you know. And if he was old, he wouldn’t be able to lift those big barrels and boxes of rubbish.

ME: So, maybe in his twenties?

DL: No, older than that, much older than that?

ME: How much older was he from you?

DL: My grandfather?

ME: Just trying to think when he was...

DL: He died at the age of seventy-four, or seventy-six, 19...50, 50 and I was...let’s see, about nineteen at that time, about nineteen or twenty, yeah, so.

ME: Wow. And so, you said he was born in Honolulu.

DL: He was in Honolulu when he was picked up. You know Duke Kahanamoku?

ME: Yeah!

DL: That’s his cousin. And guess what?

ME: What?

DL: One day, he was telling us about Duke Kahanamoku, and Duke Kahanamoku was famous already. And he was living in Waikīkī, close to Lewers Street. And he says, “You know what? Let’s go down there, go visit him.” So from where we lived, Kālia, we walked all the way to Duke’s home and he got over there, knocked on the door and the wife answered the door, answered the door, and then she asked who we were and our grandfather told ‘em that we was the cousin of the Duke, and Duke says, “Chase them away! I got no cousins!”

ME: *[laughs]*

DL: Yeah.

ME: Oh no, it had gone to his head already.

DL: Yeah, so my grandfather then said, “Well, that’s how it is.” And I know he wasn’t lying because if he was lying, he wouldn’t have taken us to the door, and I forgot exactly what side of the family was the cousin relationship, you know.

ME: So, he took you guys there?

DL: Three of us, yeah, we was all small kids and he took us over there. And we used to walk all the way from Kālia, on Sundays like that—all the way to Tantalus, all the way up to Tantalus because they used to have a lot of fruits up there. I don't know if you know the rosie apples?

ME: Like mountain apple?

DL: Something like that, more white or yellowish. Mountain apples, we didn't see any over there. Lot of sugarcane, lot of wild avocados, bananas, apple bananas. A lot of bananas up there. And we used to walk all the way up there and coming back [*panting panting*].

ME: Oh my gosh.

DL: What a walk, I telling you! Oh my goodness.

ME: Would you guys ever catch the streetcars or the trolleys?

DL: Yeah, that was fun, that was fun.

ME: Where would you go, I mean, to go anywhere?

DL: The reason why was because we didn't have money most of the time, so, you know, on the side of the streetcars, they had a running board and people used to hang on to that. And they used to have one conductor in the front, and one in the back. So, we were kids, we would wait by Straub Clinic, wait over there. Here it comes, *ding ding ding ding ding ding*. "Now!" On the side, hanging on—the guy, "Get off! Get off!" "Yeah! Yeah!" So we go a couple of blocks and they would stop on the street, it was the trolley and he would stop and we'd be gone by the time they—scatter. We waiting, they go back, run back again! That was funny, even going to football games.

ME: Where were the football games?

DL: At the old Termite Stadium.

ME: Oh, wow. What was the stadium called?

DL: The termite stadium.

ME: Where was that?

DL: You don't know where the stadium was at?

ME: No.

DL: Mo'ili'ili. Oh, Punahou [joking about interviewers alma mater].

ME: [*laughs*]

...

And where was the trolley station?

DL: What?

ME: Where would you catch the trolley from?

DL: If you wanted to go somewhere?

ME: Yeah.

DL: We would have to—the trolley station, they used to have the car-bon[?]¹—they used to call it the car-bon[?]. It used to be on South and Queen and Halekauwila and I forgot the other street. Was that Coral Street? I think it's called Coral Street. Anyways, they use to have, what do you call, lot over there where they used to park some of their trolley's over there. And one in Kalihi, yeah. And it used to go all the way up to Kalihi, you know where Fern School is at? Fort Shafter, there's a school over there, on School Street, well, the turn-around used to be over there. The trolleys used to run all the way from there, all the way up to Mo'ili'ili and further up. I forget how far up it used to go.

ME: So, would you usually try to jump on and not have to pay. Later on did you end up paying?

DL: Well you start to realize that you wasn't doing—my grandfather would catch us guys, boy, there ears would go like that, boy. And then we did it for the hell of it, just for fun, yeah.

ME: Would you ever catch the train?

DL: Oh, yeah, that's right, I did catch the train. It went all the way to Wai'anae.

ME: Yeah, just for fun?

DL: I think my grandfather—no, I think—my grandfather, I was one of them, and I think my brother Joe... we went we caught it at Iwilei, we caught it from there, yeah, we went yeah, passing Nānākuli and what not. Yeah, that was kind of scary at first, but you know, after a while you enjoyed the ride.

ME: Right, right. What made it scary?

DL: Well, I had never been on a train, eh, and all that noise, *chk-chk-chk-chk*, you know and everything is flashing by, you know. I mean, not fast, but, it's something new.

ME: How old were you?

DL: I think I was about eight or nine around there, yeah.

ME: And did you have something to do, a reason why you were going to Wai'anae?

DL: No, just taking in the scenery 'cause everything was new, eh. And I think coming back, I must've fallen asleep because it was a tiring day, because when we got there, we had to wait quite some time before we could come back.

...

ME: Do you know of any traditional Hawaiian stories or myths, or songs about Kaka'ako?

DL: Well, I know the *pardagees* used to sing like hell at Pohukaina—the kine—park over there.

ME: Yeah.

DL: Yeah, they used to gather together—oh, they could harmonize. After I got a little bigger then, you know, I started shifting.

ME: Yeah.

DL: —I start shifting gangs. Yeah, those guys could really harmonize. In fact, we had a club, too, yeah.

ME: Yeah?

DL: I was attending Washington Intermediate School and even my first year in high school, we had a teenage club, yeah, all Hawaiian songs.

ME: A singing group?

DL: Yeah, yeah, and you know, everybody had to pay dues and what not, you know, pay what you could, put it in the kitty and then you know, set it away for a Christmas party and what not. And we invited the neighborhood, and the school permitted us to use the cafeteria. And then we had—it was so, so good, we were so well organized, they used to have the teenage club on the Fridays, the dancing for the kids, like that. And the parents liked that because immediately after the dancing and what not, I think was about ten o'clock, they would be home already, so, but the *portagees* used to be good singers, boy, and they used to sing Portuguese songs, too, eh, and all the Portuguese songs, yeah. And the Hawaiians too, at Kālia, they used to get together when they had birthdays and marriages, like that, but as far as...chants or anything like that, I don't recall.

ME: And then, when I was talking to Bill [Haole], he was talking about going to—when people passed away, they would have the services at their houses, do you remember that kind of things, too?

DL: Yeah, we used to have that.

ME: Where people were buried at their own houses?

DL: I don't recall—burying people in their own yards, but, you know where Ward Center is at, where they stopped that, what you call, the fancy one that they've got there, around that area, I was told that people used to bury some of their *'ohana* over there, that's what I heard. But, as far as people burying people in their yards and what not, I don't recall that. But, I recall, you know, some of my friends' parents relatives died like that. I remember this one kid died and they had the funeral services and what not, I don't know where they buried him, so, that part I don't know.

ME: Do you remember going to many services like that, at people's houses?

DL: No, not too many. My grandfather was well-liked, but, he was a church man and most of these Hawaiians over there, they either didn't go to church, or never believe in God, or believed only in the Hawaiian culture, the *akuas* and what not. There was Mormons at, what's that, Kawaiaha'o Church, you know, and...so, as far as socializing, my grandfather didn't do too much socializing, you know, so most of the time he was working and on Saturdays and Sundays like that, some of his friends used to come over and they used to have swipe—I remember they used to make their own swipe—booze, out of rice, yeah, or pineapple.

ME: How would they make it?

DL: I think they fermented it, I kind of forgot, but that used to taste good! Sometimes they'd all be [*makes snoring noises*].

ME: [*laughs*].

DL: All old timers, right [*acts out sneaking sips of the alcoholic drink*].

ME: [laughs] You would go sneak in and drink it, oh my.

DL: [*laughs*] *Kolohe* buggahs, eh. [*laughs*] That's why, yeah, my brother, "I like some." "Eh, get out of here!" [*laughs*] "I'm going to tell Tūtū!" "Come here!" [*laughs*] "I going choke your neck!" And all the gang, "Dougie, bring the bottle!" "No way, no way I going bring the bottle, no way." Otherwise he would go crazy.

ME: So, how long did you live in Kālia, when did you leave that area?

DL: You mean, the family left over there?

ME: Yeah.

DL: Oh...I think my grandfather at the age of seventy-four, it was something like that. And he moved onto Queen Street, next to American Sanitary Laundry—I don't know if you ever heard of that laundry before, did you?

ME: Yeah, yeah, yeah, I've heard of it.

DL: Alright, and it's across from Lex Brodie's. So, let's see, what year was that? Oh, yeah, I was playing football that time, luckily...1940—I think it was 1946.

ME: And why did you folks move?

DL: Because they were, what you call, starting to—not condemn—but people who owned the properties and such—I think they was approached by...Ala Moana Shopping Center and what not.

ME: 'Cause they were going to start working on it.

DL: Yeah, so they started to push people out. Well, it's just like Ward Center is at now. That used to be a Filipino and Japanese camp. The Japanese was mostly on that side over there, by Ward Center, all, all, all, the Japanese and Okinawans—not too many Okinawans, but mostly Japanese, that's the Japanese camp that used to be there, and eventually they, too, had to move—their land was condemned or they came back and what not, yeah. So, next thing you know, more and more people start leaving and what not.

ME: And would you go into the Filipino and Japanese camp very often?

DL: Not the Japanese camp. You know what happened, the war broke out and a lot of people suddenly, kind of had a different opinion about Japanese and what not—they felt that most of them were spies and what not.

ME: Aww.

DL: They had some spies and what not, and some people was sent back to Japan and what not for a reason, but, like on Cooke Street, they had one sake brewery...and—almost all the people working in there were related to the Japanese military and what not. Anyway, this one kid, he invited me—we was at Washington Intermediate, I was in the seventh grade and the war just broke out, as a matter of fact, and we were out of school for a month—three months, I think it was and when we finally went back and what not—and he was supposed to be a good friend of mine, and he invited me to his house in Kaka'ako—

ME: He was Japanese?

DL: He was Japanese. So, he took me over there to his home, and all these Japanese guys—the families was on the front porch and in the yard and what not. So he brought me over there and then, out of the clear, blue sky, he asked me if I wanted to fight. I said, “What?” I said, “Why you did that for?” And then somebody said, “Hook ‘em, hook ‘em.” “Eh, what’s going on?” I turned around, I shagged ass, man, I start running, I run right over to the park at Pohukaina Park, and get the *pordagees* inside there, a lot of *pordagees* in there talking about the war and what not, black out and what not, and I said, “Eh, this guy tried to kill me over there.” I kind of exaggerated. “He’s trying to bus’ me up.” “Who?” “These Japanese guys over there!”

ME: Oh no!

DL: Ooooooh booooooy! Oh, when the Japanese saw these guys running, the word went out—they all disappeared. The next thing you know, the MPs [military police] and what not came down. And then, all of a sudden, you see them running up all these guys from the sake brewery and they arrested those guys.

ME: No way!

DL: Yeah. But, the majority of the guys were good guys—a lot of guys was rounded up unfairly and they were taken down to Sand Island and someplace else and put in those so-called camps, you know. That was wrong, you know, that was really wrong. Some of the people were, shucks, their whole families were torn apart, you know, yeah, so. It was kind of hard seeing that, but I never forget that kid. And guess what, he never went back to Washington Intermediate because we was waiting for him. He changed school—I don’t know what school he went, or where he went to ‘cause if he ever came back—because I told all my friends and my friends would pass it around the school and everybody waiting for him.

ME: Oh my gosh, that’s ridiculous. Do you remember....any traditional sites in the area, traditional Hawaiian sites, or things like that?

DL: No, I can’t think of anything.

ME: Or any historic sites, I guess.

DL: No, I can’t think of anything.

ME: And we were talking about fishing, but were there any other traditional gathering practices people were doing, like, maybe before they were spilling all the *lepo* in the water—

DL: Before that?

ME: Back in the day. You kind of mentioned earlier, *wana*, people collecting that for eating.

DL: Well, there was only five *kolohe* guys, oh but had—there was this one guy that collected, you know, sheet metal. You know the ----, holes that are built with metal pens[?]. Well, he made several canoes out of that. You go on the street, it used to be so hot, you scrape out the tar, from, you know, the cracks on the road, and they used to put tar in there instead of that asphalt, they used to put tar in there—just scrape ‘em out and he used to make a what you call, canoes.

ME: Fishing canoe?

DL: *Holoholo*, actually they used this canoes—this two canoes to go out by Diamond Head-side, way, way out, when the Matsonia and the Lurline used to come in. I think I was about ten years old at the time and I used to be, just like, *garut*, his runner. He needed tar, I would go out and look for tar with him, you know, and doing odd jobs and what not, so he said, “I going take you out there.” I said, “Oh, yeah, oh boy, the thrill, yeah,” you know. Oh, lo and behold, I didn’t know we was going out that far and then, I look down and the water and I’m like, “Gee whiz, this sucker is deep!” You know what I mean, I like, “Oh wow!” You know what they used to do, is dive for coins. See when the Lurline and the big boats used to come in, they would cut down their speed and sort of drift inside like that, you got the tug-boats pulling them in and what not.

ME: From Diamond Head?

DL: Yeah. And these tourists used to be with them and they guys, they swimming and say, “Throw a coin! Throw a coin!” So, my friend—this guy used to tell me—I forgot his name, anyway, he says, “Get in there, go dive for money.” I said, “You crazy! I ain’t going in there! No way!” Then “You got to go or you got to swim back!” I, “No, please, I can’t go.” [*makes whistling sound of him getting thrown out of boat*] gosh. And here’s this big boat coming straight for you. I said, “How I’m going to get out of the way!” And he was watching me and he panicked and he knew that I didn’t know how. The boat was coming straight for him, they going right there and hanging on—and the boat went moving and I’m like that. This is crazy! But anyway, he used to use that boat also for—now, this was just before the war started, ok, we still could go on the reef, and it never had the sand like the beaches, like it used to be all coral and what not. You got to watch where you walking, boy, or you got a lot of cuts. You know *tabis* and the kind, shoes and what not, we never had that—we were all barefoot. But, anyways, they used to have these torches and what not and use the—we go torching—we go fishing and what not. We shoot the harpoon. We used to catch quite a bit and take it to the old folks, like that, especially the dump, ‘*upāpalu*, it’s a kind of red fish with big eyes. That used to be the easiest to catch—that was my specialty. The other guys would go for *kumus* and the other kind fish that would come out.

ME: What was it called, that fish?

DL: ‘*Upāpalu* — just like the kind *pulehu* kind fish, no, but the Hawaiians used to like that, they used to eat them raw, yeah. So, when we used to come in the evening like that, when you see the gas lamps, used to be waiting for their share, you know what I mean, they had family that went out fishing and what not. My grandfather used to appreciate that. And then they used to do a lot of pounding the *poi* themselves. They used to buy the taro—my grandfather used to raise a little bit of taro, and he showed me how to pound the taro. He had the board, he had the stone, the taro pounder. He used to buy the bag—about twenty-five cents for about twenty pounds of taro. And, oh, I used to hate that though [*imitates pounding poi*]. I used to hate that. But that was the old days, that’s why I learned that, “Some day you’re going to use it.” Thank god I didn’t have to—buy the *poi* ready made.

ME: It’s so expensive now.

DL: They used to share—the Hawaiians used to share quite a bit though.

ME: Do you remember any ghost stories or anything like that from the area?

DL: Well, they used to talk about that big, empty lot over there, you know, in front of the housing and, oh, god, boy they used to be spooky. They said, “Watch out for the fireballs.” I said, “What? What fireballs?” “*Shhhhhhuuuuu.*” Hah, lo and behold and one day we came from mass and my mother wanted to see me, so my grandfather said, “We see you later.” And he took the two boys with him—my two brothers. And, oh, boy, and I’m the only one, and it was so dark—and then I see this fireball! My hair stood up. You talk about—what the guys name—was Johnson, one of the best runners in the world once upon a time—I think I would’ve beat him ‘cause I was running, it was so spooky, you know, oh god, was spooky.

....

ME: And so the fireballs were by your mother's house?

DL: No, Kālia side, where all that brush was at, just before you get to the houses—oh god, boy, that was spooky because somewhere around there, they had said there had buried people, you know I told you about that place that they were building and they had to stop for a couple years.

ME: Oh, Ward Center.

DL: By the Ward Center side. So, around that area, because they couldn't afford to put them in the proper burial site, so they—the Hawaiians just buried them here and there.

ME: So you had heard of burials around Ala Moana, where the shopping center is?

DL: Oh yeah, but the further you go, away from the homes and what not of Kālia, there became marshland and what not, so, it was hardly anything going over there, but we used to catch some mud hens and what not over there, and ducks over there.

ME: More like, you said, towards Waikīkī-side? Or around here too?

DL: Yeah, close to the Ala Moana Shopping side, yeah, yeah.

ME: Oh, ok, on the 'Ewa side, so right around here?

DL: Yeah, right, right.

ME: Had ducks, had more ponds?

DL: Well, I wouldn't call them ponds, I would call them marsh lands because they had no water, but a lot of the kind mud hens and ducks and wild birds inside there. Yeah, there used to be quite a ---inside there. How we used to catch some of them—and then my grandfather said, "Don't do that, it's too cruel." We get the bamboo and we used to get a hook, and put some bread and then the wine—was the swipe, you know the swipe, put it in there and the ducks used to like that. And we used to hide in the bushes and put out the bait like that, with the hook and the ducks used to come over and grab it. Yeah, but my grandfather said don't do that, it's no good. He said, "How would you like somebody hook you in the mouth?" "Yeah, but Tūtū, we needed the food." "God will take care."

ME: So, your house over here, what was around the house, other houses or were there stores too?

DL: Oh, the closest store to this camp here was where Honolulu Gas Company is at. Right across the street, I forgot the name of that street over there and right across there, there's a restaurant over there now. That used to be the store and, on December 7th [the day of the attack on Pearl Harbor], I remember going with my grandfather to that store and let me tell you, everything, everything, everything went. They had nothing left on the—he went too late, we got there too late. But, my grandfather used to charge over there—never missed a payment, he used to go pay them off, so they kept a few can of corned beef, Vienna sausage, cans of that—items like that, they kept some for him. He really appreciated that, because, after that it was a long, long time before anybody could get more food, you know.

ME: So, how did you live? Fishing and sneaking onto the reef?

DL: Oh man, it was really, really bad. It was so bad, the military had to—because martial law stepped in and they controlled everything and they saw the plight of the people and what not, so they allowed

whatever was in the warehouse to be distributed on a ration basis. So they came out with ration cards, you know and, that's the only way you could get—if you didn't have a ration card, you couldn't buy anything, especially the meats and the canned goods like that, those kinds of items. So they had one store over there that I used to know of. And then, on Queen Street, you know where American Savings Bank is at?

ME: Yeah.

DL: Going 'Ewa way, used to be Honda Store, yeah, over there and now it's that health store. Right across there they used to have a pretty big—we used to call it a market, but it was a family store, a pretty big one. And those guys used to like my grandfather very much, so, and meat was the hardest thing to get—fresh meat. Even with the ration cards, it was very hard to get meat. If you didn't go on time, they'd be all out and you'd suck wind for the whole week. But they would always keep some for my grandfather, so we were lucky. We had a good reputation with the church and what not.

ME: And so your mother, how long did she live on Kawaiaha'o Street?

DL: She moved out in 1948.

ME: For the same reasons—people were—

DL: No, she got married again and she moved up to Wai'anae. And Primo, I don't know if you heard of Primo Company.

ME: Uh huh.

DL: Yeah, well, we used to live close by over there. My uncle eventually became their brewery master.

ME: Nice.

DL: --for the Primo Beer.

ME: And where was that?

DL: On Cooke and Kawaiaha'o Streets. They used to have, up in the penthouse, if you put reservations, you bring a crowd like that, you put in reservations, you get a free beer—all the free beer you could drink.

ME: So you did that a lot? *[laughs]*

DL: No, I was too young, I was too young.

ME: Do you remember, we were talking about people playing music—but when you got older, would you listen to people play music?

DL: Oh, yeah, Genoa Keawe, she used to go down to Mother Waldron Park and play music with her siblings and what not, Aiko them guys. Yeah, she used to perform over there. As a matter of fact, they used to have a group every Saturday night—all these musicians and what not used to get together and they used to perform and pass around the hat, you know. Oh god, standing room only.

ME: Where was that?

DL: Sometimes it used to be at the Mother Waldron Park, yeah, ok. And sometimes it would be in town where Merchant Street is at, across from the Iolani Palace. There used to be a garage over there—taxi cabs and what not over there. And that's where they held the da kine, get together. Ho, the Hawaiians from all over the island were down there—all the aunties and what not, and they used to get down there three o'clock in the afternoon—save their place, boy, on Saturday night.

ME: So, besides Aunty Genoa, and who was the other Aiko?

DL: He was a small little kid yet. He used to be with his mother them. And they used to dance, you know.

ME: Who else would you remember singing?

DL: Oh man, this one songbird, she used to go to McKinley, too. She was one of my classmates, oh god, she was a beautiful singer, boy, what was her name though.

ME: Not Aunty May Kamai?

DL: No, no, no, no. I forgot. Beautiful singer. But I can't recall the names of them.

ME: Were a lot of the singers from Kaka'ako, you think?

DL: Aunty Genoa Keawe used to live in Kaka'ako, on Ward and Waimanu.

ME: Oh yeah?

DL: Yeah.

ME: And her whole family was musicians and entertainers?

DL: Some of her family and friends used to play music as her backup.

ME: And the Kamaka's were there too, Kamaka 'ukulele factory.

DL: Ah, man, that's...they were down there in Kaka'ako, yeah, where the hell was it? They were by the fire department, on South Street around there someplace. Yeah, but, I never had any interest in them, you know what I mean. Until I grew—as a matter of fact, I...heard about that when I got out of the army.

ME: When were you in the army?

DL: 1948.

ME: For how long?

DL: Ten years and five months.

ME: '59.

DL: And when I came back, Kaka'ako was shut.

ME: Oh my gosh.

DL: All that change. My aunty used to live on Cooke and Kawaiaha‘o. Are you familiar with that area?

ME: Kind of.

DL: Directly across is Bishop Trust, yeah.

ME: Right.

DL: Well, they have a little, small, little corner, I call it an oasis. A small little cool spot—that used to be my aunt’s house. They used to have a house on that and right next there they have that, what you call it—that take out restaurant, that lunch wagon, right now. So, that ‘s where my aunty used to live there.

ME: When you came back?

DL: It was gone—all those things was gone. I was amazed—I couldn’t believe what the hell went on, but, god. I went to visit the old home that I used to be at. I still remember the address, 821 Kawaiaha‘o Street. Yeah...

ME: That’s crazy.

DL: And I still remember that Buddhist church that they used to have there—about two doors away from us. Every morning, *boom boom boom boom boom* [imitates Japanese chanting]. [laughs] But they were my close friends too.

ME: So, that wasn’t there when you came back, that was gone?

DL: That one was gone too. But the home I used to live in, it was still there—that one was still there. And they used to have a laundry, it was close by, a couple of doors away from us, and a couple of people who worked at the laundry took over the house that—it was a duplex actually, yeah, a big home, it was a big home my mom had, two bedrooms, two big bedrooms.

ME: So, I don’t want to take up too much of your time, I know you’re busy. But, do you think this proposed development, the condo, would affect a place of cultural significance?

DL: Nah, it’s already impacted by all this other, what you call, as a matter of fact, is this going to be for—what kind of residents? Middle-income?

ME: I’m not exactly sure, I think it’s middle-income, I think that area is pretty reasonable.

DL: For that area? Reasonable? I don’t think so.

ME: Well, it’s prime real estate.

DL: Well, if you look at Kapiolani Boulevard, you know, Ward, ho.

ME: I don’t think I could afford it. Are you aware of any other cultural concerns the community might have related to Hawaiian cultural practices within, or within the vicinity of the project?

DL: Well, I hope it doesn’t turn out to be like that one they have by A‘ala Park. When they came out by River Street, now, on River, Nimitz and King, on the—between that area there, they’ve got these so-called apartments and what not that they had built. And if you go and look how many Hawaiians are in there—you’d be amazed that you can only find about one or two. All they got there is Chinese and I hope nothing like that happens to the Hawaiians again, especially in Kaka‘ako. I’d like to see the locals

get back into that area, really, yeah, because I think it was Kamehameha Bishop Estate, they talking about developing that area and making it a residential area.

ME: More by the harbor?

DL: Yeah, but a lot of people are grumbling, like, what kind of people are you going to put in there?

ME: And do you know of any other *kūpuna* that we might talk with.

DL: Haole, you already got him, yeah, Bill.

ME: Yeah.

DL: I think most of the people I know are gone already. That's why I was telling you if you could hit that class reunion. Maybe I will go and try find that committee chairman and maybe you know, I could give you the phone number that she sent me. I can go look for that darn thing and through her maybe you can get some people from Kaka'ako, that area.

ME: Yeah.

DL: Because the last time I went to that function, they had guys with canes who were going inside too [laughs].

ME: Wow, well, thank you so much.

DL: I'm sorry I couldn't help you more.

ME: You did more than help me and our project, thank you so much. You have a lot of good stories.

DL: I got to save it for the book, especially the five monkeys, coconuts. --- cops, "Give us some!" "No way!"

ME: And the cops were Hawaiian too?

DL: No, one was Chinese. "Oh, we let you go." But we already went.

ME: Was there a jail around?

DL: The police headquarters were stationed on Bethel....and you know where that Murphy's, right across that building. It's kind of empty now, that used to be the police department.

ME: Well, those are all my questions and it was a pleasure talking story with you. Do you have anything else you want to add?

DL: No, I got to save some for the book.

...

Another guy you could try to look up is his name is James Akana, he was a classmate of mine, we were really close and he was from Kaka'ako and he was from around, where was his area, now, Waimanu, close to...you remember the old—they used to have the Flamingo, Chuck Wagon, in the back. They used to live on that side street over there. They were Hawaiian-Chinese guys—they was nice people. And they had the Snow family.

ME: Which one? Snow. So you remember the street the Akana's were on?

DL: I'm looking at this, *what-you-ma-call*...Ward Street come up, about one block up on that side street over there, there's one bar. And right now they have an automobile repair shop.

ME: No worries.

DL: And these guys, Snow, used to be on the same street, too.

ME: Yeah, well, thank you so much, thank you, thank you.

DL: Hope that helps you out a little bit.

ME: Well, that's it for today, aloha.

DL: Aloha!

APPENDIX O: INTERVIEW WITH GEORGE KAONI PANUI, JR.

Mina Elison [ME]: Aloha, good morning this is Mina Elison. It is Thursday, April 28th, 2011. Me and Uncle George [Panui] are at Sizzler Restaurant in Pearl City, Pearlridge. And I'm here with Uncle George Panui. And you've read the agreement to participate?

George Panui, Jr. [GP]: Yeah.

ME: And do you have any questions before we start?

GP: I think you said enough to start us.

ME: And anytime you have questions, just let me know. And then you signed the consent form. And basically the purpose of the interview is to collect information about Kaka'ako, your historical recollections of what it was like, any kind of traditional practices, or legends that you might know of the area, maybe traditional place names, but more or less, your experience growing up there and what you remember and what people told you about the area. And the report is technically called a Cultural Impact Assessment and you and your 'ohana will get a copy too, and it has some interesting research on Kaka'ako, as it was back in the day, pre-Contact and that kind of stuff.

So, to start, can you tell me about yourself starting with your full name?

GP: My name is George Kaoni Panui, Jr. I was raised in Kaka'ako, born and raised in Kaka'ako—South Street, South and Kawaiaha'o Street and later on moved to Mission Lane and Queen Street where Word of Life is located at present.

ME: Sorry, which one is?

GP: Where Word of Life is.

ME: And when were you born?

GP: I was born on June 25th, 1935.

ME: Were you born at your house?

GP: No, I was born at Kuakini Hospital, at those days, it was a Japanese hospital.

ME: Wow, where mostly Japanese patients would go?

GP: I don't know why, but we were used to there and then I think they expanded

ME: And where you went to school?

GP: I went to elementary school at Pohukaina from first grade to sixth grade. And Central Intermediate from seventh till ninth grade and McKinley High School from tenth grade to twelfth and graduated.

ME: And you said you were class of '53?

GP: '53.

ME: Nice, and then we also have a map...this is the area that they are going to be building the condominium. And this is Ala Moana Boulevard, so that's *makai*. And this is Pi'ikoi. And this is Ala Moana Shopping Center. This is kind of background information. And could you tell me a little bit about your 'ohana?

GP: Well, my dad is from Kaua'i, Nāwiliwili, Kaua'i. And my mom is from Honolulu. And my dad's George, Sr. My mom is Helen Ahlan, and her name was Akeo.

...

ME: And Ahlan was her middle name?

GP: Yeah, I thought of her other name, was Louise.

ME: And so she was Hawaiian-mix?

GP: She was Hawaiian-Chinese-Irish.

ME: Wow.

GP: My dad was just Hawaiian-Chinese, more Hawaiian.

...

ME: And so, how did he meet your mom?

GP: I think my mom visited relatives in Kaua'i, my uncles, her—my grandma's husband comes from over there. And I guess they met.

ME: And then she brought him back to Honolulu?

GP: Yeah, somehow.

ME: So, do you know if she was from more Kaka'ako area, you think, or maybe more Waikīkī side?

GP: Yeah ----, she was mostly from Kaka'ako.

ME: And what kind of work did you parents do?

GP: My mother was a housewife and my dad used to work where I worked.

ME: So, you started working with him at Young Brothers?

GP: Yeah, and he worked his way up. And when I started to work, then I worked my way up, and then he retired.

ME: So, was that more stevedore work?

GP: No, we were on the tug boat.

ME: On the tug boat?

GP: Yeah, and before he retired he made—well they call him Master, but it's Captain. And I came Captain after he left.

ME: Wow, that's awesome. So a lot of time out on the ocean then?

GP: Yeah, it was hard—I didn't see my kids getting raised up.

ME: So, do you remember this area at all [location of subject property]? You said you used to call this area Ala Moana.

GP: We used to call this area, from here, Ala Moana.

ME: Even before the shopping center?

GP: Yeah, we used to call Pi'ikoi to this we used to call Ala Moana.

ME: And do you remember what used to be in that area?

GP: It was more like empty lot. I think Dillingham started everything, he started to build up the shopping center before all these started to take place. So, the shopping center came first. It was all empty that lot—had only coral. See that Ala Wai Canal, the channel, he dig that free and that free up the land where the shopping center is. You know, he asked the—I think it was the State, if he could dig the channel for free and it was kind of like a swap, like they give him the land and he build the shopping center.

ME: So was there bushes or was it mostly coral and sand?

GP: It was mostly empty, coral, and bushes.

ME: Would you have any reason to go in that area as a kid?

GP: We were only allowed to pass by because those areas were like—not restricted, like you cannot go.

ME: Were there people living there?

GP: No, they were always living on this side. You know all those workshops, body fender shops, all had houses over there.

ME: All in this area [near subject property]?

GP: This area hardly had anything, but more this side.

ME: More 'Ewa side, was more automotive. And then people lived upstairs?

GP: Up the house, most of them were two-story.

ME: So what kind of things do you remember about the neighborhood that you grew up in? What was it like?

GP: Like homely type people—they go church, they hardly go out. In those days, we never had too many places to go, unless you go to the movie, or to the park. We never had too many—I don't want to say recreation, but -----.

...

ME: So, what would you guys do for fun?

GP: We used to go down the park. I don't know—it's way off this area, Mother Waldron Park. We used to go hang around there. ---- Mother Waldron Park, just like the City of Honolulu.

ME: And what kind of things would you do at the park?

GP: Play basketball...volleyball.

ME: And was it a mixture of people?

GP: Yeah, a mixture...

ME: Of ethnicities?

GP: Race.

ME: And what about your neighborhood?

GP: Same thing, we had Portuguese, Filipino, Hawaiian, so, well-mixed.

ME: And what about getting around in Kaka'ako?

GP: We used to walk. I mean, the buses don't run as much as today—they didn't have too many buses, we used to walk to the beach. We never had car.

ME: What was the beach like?

GP: Now is more nice. Some places had sand, some places had coral. Wasn't as crowded as today. So we used to go on the weekday, and on the weekend we stay home. Now, everybody go out weekend, weekdays we used to go.

ME: Too crowded on the weekend. What kind of things would you do at the beach? Go swim?

GP: Swim, we used to bring a picnic basket and then we started getting interested in playing tennis.

ME: At those courts [within Ala Moana Park]?

GP: Yeah. Then when we started getting one car, they would take us further.

ME: Go more Waikī-side?

GP: Yeah.

ME: Do you remember people fishing or doing any kind of traditional cultural practices?

GP: Yeah, plenty—my grandfather, we used to call him Tūtū Man, he fished a lot.

ME: In this area?

GP: Yeah, mostly near Honolulu Harbor. He fished from all the way up to Ala Moana Boulevard. What you see today is way different—the water was more up, towards—I don't know if you remember --- just about there.

ME: And would he fish from a pole from shore?

GP: My grandfather used to use net, and we used to use pole, too.

ME: Mostly net.

GP: We used to go to the Honolulu Harbor and fish there.

ME: And were there a lot of people fishing, or not too many?

GP: There were not too many, and not too little bit.

ME: Pretty much the same, some with the net, and the pole fishing?

GP: Yeah.

ME: What about any other traditional cultural practices in the area, would people go out and get any resources from the ocean or from the shoreline?

GP: No, it was just us over there, my grandfather guys used to fish and that's what we used to do, fishing and *limu*.

ME: Do you remember what kind of *limu*?

GP: I think mostly was *līpoa* and *wawaeiole*.

ME: And would that be similar to the same area that you were fishing?

GP: Yeah, just where we were fishing.

ME: For *poke* would you get *limu*, or what would you use the *limu* for?

GP: We would mix it up with the fish.

ME: What kind of fish?

GP: Mostly *manini*, *mamo*, then...the red fish *menpachi*, *weke*, all the most popular *kine* fish.

ME: What kind was your favorite?

GP: More *manini* and *mamo*.

ME: And so you guys would go on the weekdays?

GP: Weekdays we used to go to the park and ---- come over the weekend, then we would go fishing. 'Cause my grandfather, he used to be off on Saturday and Sunday—go fishing on Saturday.

ME: Where was he working—he was working?

GP: Yeah, he was working Kaka'ako, Honolulu Iron Works. Where—you know where Restaurant Row is?

ME: Yeah.

GP: Right across there's an empty lot now, but it all used to be Hawaiian Iron Works. Where that Hawaiian building—Alu Like—all over there was Honolulu Iron Works. Right next to Alu Like, that's where I worked.

ME: Oh, oh, wow.

GP: I think it's a rehab school now.

ME: And this was your mom's dad that was working there?

GP: Her dad.

ME: Yeah, her mom's dad.

GP: I don't know what really was his occupation, I just knew he was working there. Because my fourth grade teacher's husband was his foreman, so I cannot be a bad student in school because she going tell her husband and her husband going tell my grandfather and it'll get down to my grandma, so, in those days everybody was just like 'ohana, you know they close, even though you not blood relative, but it's just like one family. Even where we used to live on ----, we just like one family, we used to help each other, ----. But you no see that today, you got to get out. But, like I was saying, one of the other things, if there is accidents, if people need help, we help them. My brother got into a major accident, an army truck wen' bang him and I got a good lickin' for that because he ran away from me and I was supposed to watch all of my brothers and sisters. So when he got hurt, they were after me.

ME: When was that, do you remember?

GP: That was the early '40s, it was in the '40s.

ME: And it was an army truck?

GP: Yeah, all the waterfront was guarded by the U.S. Army, they were doing their rounds. We couldn't go to the beach, it was restricted.

ME: So, you couldn't go fishing?

GP: No, not even fishing, they never let nobody go. That was three years, the day after '45...but I never ----I don't know how Kaka'ako extended so far, because I knew only from Ala Moana Boulevard to Bishop Street, or Alakea Street, or Mission Street all the way up there. All I remember those areas was Ala Moana, that's why they named the shopping center—

ME: —Ala Moana. And, do you know of any traditional stories or legends about Kaka'ako?

GP: Never had too much Hawaiian stories about the place.

ME: Songs?

GP: They used to sing the same old Hawaiian songs.

ME: Do you know of any traditional sites that were in the area, or even burials?

GP: The only one I know is Kawaiaha'o [*laughs*].

ME: Oh, the burials there?

GP: Yeah. I don't know if you heard about that protest that they did. I was a church guy, I'm a member too. They asked me about them and I was born and raised there and I never see those people come

around. I used to go in the graveyard and look—get fruits inside the graveyard—mangoes and soursop trees and had all kinds of tropical fruits. We used to go there and eat ‘em.

ME: And you never knew about the other burials?

GP: Well, we still knew of some of them, but those guys, I never did see there.

ME: And just now they come out?

GP: Yes, so I told them, “How can they respect their *kūpuna* only now?” And they don’t know where they were located. Like my grandparents did, they did that all the time, they used to identify them, “Your grandpa is there,” or, “Your grandma is there,” or, “Your uncle is there.”

ME: By how?

GP: Kawaiaha‘o graveyard, that’s where my grandparents are buried.

ME: In Kawaiaha‘o?

GP: Graveyard.

ME: Is it marked though?

GP: My grandma’s one had a tombstone. My Tūtū Man’s just had one stone.

ME: A rock?

GP: Yeah, so, we knew. They were all cremated so...

ME: Do you remember going to any services if someone passed away?

GP: I never went to my Tūtū Man’s one, but I don’t know what happened, ‘cause I know when he died.

ME: Well, you said that the property you lived on was owned by the church, so, more or less, if someone died in that area, more likely they would be buried at the church, yeah?

GP: Those people are from all different kine religion, some was Catholic, some was Mormon.

ME: So, did you ever go to a service at someone’s house and they were buried in the backyard?

GP: Yeah, we used to—mostly Hawaiians bring the body home.

ME: What’s that?

GP: The body—they bring them in the house—they usually tell me they going come back. I remember my grandfather used to tell me, “You got to worry more about the alive than the dead.” And I still remember that. And that people protesting, I said, “Why they protesting?” They got to think about the alive one, not the dead one.

ME: Do you remember other things he used to tell you? Did you spend a lot of time with your grandfather?

GP: Yeah, I envy him. He taught me how to fish, then he bought me one fishing boat.

ME: Fishing boat? He bought you a fishing boat?

GP: Yeah, me and him used to go fishing till he died then. And I was too young to take care the boat, so they asked me, my mom's brother said what I was going to do with that boat. I said, "I don't know what to do." You know when you young you don't know what to do—sell 'em and I don't know what happened to the money. I don't know if my mom got anything or what.

ME: Was it a canoe?

GP: No, was a whaler. Was supposed to be one yacht and they made it into one fishing boat—a skiff.

ME: So you row it?

GP: Yeah.

ME: And where would you guys keep it?

GP: Right in the yard, wasn't too big, maybe ten, fifteen feet.

ME: And how would you get it to the ocean?

GP: We used to put it on a trailer.

ME: And then walk it down?

GP: The entire family helped.

ME: And from that would you—could you throw net from the boat, or no, that was all pole fishing?

GP: Was mostly pole, yeah. And some of my uncles used to go diving.

ME: So, was he a pretty skilled fisherman?

GP: No, he was the kine holiday fisherman.

ME: That's still good, 'cause you could be a skilled fisherman and not go all the time.

GP: Yeah, just to get what they eat, and they get, they get, -----.

ME: So, he was from that area too, yeah?

GP: Yeah, but was mostly like the other side of Ward Street, I remember Ward Street and 'Ewa, like where they had a Mexican restaurant, I think, used to have a barbecue, ----- . And all those areas with the small shops, used to be houses. Used to be Portuguese families and they used to have their own church over there. They used to get Holy Ghost Church.

ME: And that was where, you said, 'Ewa of Ward?

GP: Of Ward, yeah.

ME: So you remember the streetcars and things—had streetcars and the trolleys in the area?

GP: What I recognize is the streetcars were just fading out and we used to use the trolleys, the electric kind.

ME: And so what kind of community events would you look forward to as a kid?

GP: My mom was a real athletic type, so we used to do fundraisers like make *laulau*, make sweetbread, duck leg.

ME: For the church?

GP: For their volleyball team, basketball team.

ME: Oh, so she played too?

GP: My mom was more athletic, she was baseball, basketball, volleyball, softball. Like my dad, he was only football and basketball—and he was baseball, too. So, I had a pretty athletic family. Then we got involved, so.

ME: And would they play that all at Mother Waldron Park, too?

GP: Yeah, Mother Waldron, outside. But, where they're trying to build, I don't think had too much legend.

ME: What was that? Oh, legends. What about ghost stories, was there any?

GP: The only one was by Kawaiaha'o Church, by the graveyard. I don't know if you remember, but King Street, along Kawaiaha'o to Mission Lane, that area—I don't know my dad used to tell me on full moon, used to be one white horse with a horseless man. ----- That's why nobody used to walk over there around that time. 'Cause right next to that is all graveyard on that street, and was more *haole* kind.

ME: *Haole*? Oh, *haole* graves.

GP: Yeah.

ME: So was a white horse?

GP: Horseless.

ME: A what?

GP: A horseless man.

ME: A horseless man.

GP: Riding a white horse.

ME: A headless horseman....So, what would they call it, *kumu*?

GP: That's one of the stories my dad used to tell me. He used to tell me one, you know I've seen these horseless horseman, I don't walk over there anymore. So, they used to walk from King and Punchbowl around ----- come around the bridge.

ME: So, was more like a headless horseman, with no head?

GP: Yeah, but you know when I was young, I wanted to go find out but my mom said no, -----.

ME: What a good way to keep the kids inside the house, yeah.

GP: My mom was pretty slick.

ME: Yeah, yeah, yeah, yeah. What about any other ghost—or spooky areas?

GP: The only thing about that graveyard that people said, you see guys walking around. That's the only one I know that—the stories that my dad used to tell me. 'Cause he used to work Young Brothers, catch the bus to work and back home, and if not, he walk—walk to work if he had plenty time.

ME: And right out of high school and you started working, you would go to work together at the same time?

GP: No, we—different schedules.

ME: And what was your grandfather's name?

GP: Joseph Akeo.

ME: Do you remember any other kind of stories he used to tell you, or teach you?

GP: My grandpa?

ME: Your grandpa, or your dad.

GP: My dad was usually on Kaua'i, so he used to tell me not to walk around at night. But they had something for me, it was, when I grew up in Kaka'ako, when my mom used to tell me I used to just wake up and cry, and it used to be like that every night. But, my mother, she went to see a Hawaiian—they used to call them a *kahuna pule*. So he used to tell my mom that somebody was jealous of me and like take me away from her—and keep me for them. So, my mom told him what can she do to prevent that. So he told my mom to keep him with clothes on all the time. She did that with the bath.

ME: How old were you?

GP: One or two. And we found out later on, who—Hawaiians they call it “big eye,” you know they like grab you. It was my dad's cousin.

ME: He wanted to take you?

GP: She, she.

ME: Your dad's cousin?

GP: Cousin.

ME: Why, 'cause she couldn't have kids?

GP: Wasn't only the first time that happened, you know, many times. So she used to watch me—like a hawk, make sure she knew I was around.

ME: Yeah, especially too because you are the older son, you know, that's kind of—special.

GP: Then till today—I told my wife—I hardly walk around without shirt.

ME: Would she go to the *kahu* very often?

GP: Just after that, and then she would go if somebody needed help. Just like when I went in the service, she asked for help.

ME: From the *kahu*?

GP: He prayed to make sure I was ok, and I was ok.

ME: Yeah. When were you in the service?

GP: '58, '58, yeah, '58 to '60, yeah and '61, '62, the ninth year I was in Army Reserve.

ME: And '58 to '60, you were...

GP: Active duty with the 25th Division.

ME: And were you stationed somewhere else?

GP: No, Schofield and Pohakuloa.

ME: So what inspired you to join the service?

GP: I was drafted.

ME: Oh, but lucky you didn't have to go anywhere.

GP: Yeah, I was lucky. I stayed my two years around here. Then when I joined the Reserve I missed the Vietnam—what I was in Active Duty, I missed the Vietnam War, and when I was in the Reserve, I missed the Iraq War. So, I was thankful. I think the *kahuna pule'd* that for me.

ME: Did you ever meet the *kahuna*?

GP: Yeah, yeah. His name was Henry Ka'a'awa—you know like the place? And his first was Henry, Sr.

ME: And where did he live?

GP: Ka'a'awa [*laughs*].

ME: And how would your mom go over there, catch the—

GP: Word get around.

ME: So she wouldn't go to Ka'a'awa?

GP: Yeah, well Ka'a'awa was closely related on my dad's side.

ME: So, did you ever meet him?

GP: Yeah, just like this, talk story. You know when they talk, they tell you, “You better be nice -----.” Yeah, but you going listen after they did that. Then when you in the service you going remember all those things.

ME: Then people are thinking about you. So, do you know of any gathering practices that are going on today in Kaka’ako, like fishing and that kind of stuff?

GP: Hardly, ‘cause a lot of those people I grew up with, they moved out, they moved to Wai’anae, and Waipahu, they moved to the homestead—Papakōlea.

ME: And then you said your family moved out in ’54.

GP: We moved to Waipahu.

ME: Because people were...

GP: They were planning on selling those areas, so, they told us we had to move, so we moved.

ME: Do you keep in touch with any of your friends from the area?

GP: Occasionally when we passing on the street, or going to church, or something.

ME: Yeah, so you guys were across the street from the church, did you go to church a lot?

GP: Yeah, we grew up with the church—Kawaiaha’o Church because my grandma, she was members, she was the cook over there. She used to make lunch for the members.

ME: And what was her name?

GP: Rose.

ME: Akeo?

GP: Yeah, Rose Lovell Akeo.

ME: Lovell? L-o-v-e-l-l.

GP: Yeah.

ME: She was their cook? What was she like?

GP: She was strict and, you know, religious, and more family oriented. She had five boys and four girls—yeah, five boys and four girls.

ME: Wow, did you spend a lot of time with her?

GP: Yeah, we grew up in the same place—we were family like. My grandparents were in one apartment, my mother’s uncle was above the other apartment. My other uncle was in a different apartment. We had mostly everybody there, the whole family.

ME: So, what did she do on her free time, or did she have free time?

GP: More church!

...

ME: And so, when you got older, what kind of more fun stuff would you do in Kaka‘ako?

GP: Work, I was working, hardly got a day off.

ME: A couple last questions—do you think the proposed development would affect a place of cultural significance, or access to a place of cultural significance?

GP: I really don’t know too much about that area....I wish I could help you with this area, I don’t know too much about this area, like I said, anything from Ward Street—we used to call all the area Ala Moana.

ME: What about getting around this area, were there streets, or trails?

GP: Waimanu was more like a narrow road, with puddles here and there—kind of undeveloped place. Yeah, most of this belongs to Ward, that’s why they call it Ward. I think it was three sisters.

ME: So, from what you know, do you think a condo development would affect a place of cultural significance?

GP: You mean these graves?

ME: Yeah, yeah.

GP: I only heard that things could come back. ‘Cause where my dad grew up , I think that would happen.

ME: They would find burials?

GP: Yeah, in the Kaua‘i, at I don’t know if you know this place, Kukui‘ula.

ME: Kukui‘ula? It sounds familiar.

GP: Koloa, ----- area, I don’t know if you mind me using the word *haole*. But they didn’t find them till today. And just you got to go bless the place and you know, ask permission, like, and usually with the Hawaiians, if you ask. Like you guys—doing pretty good job, you know, you go out and ask.

...

ME: Do you think if they don’t ask, there is the potential that problems happen in construction?

GP: No, I really never see this happen, but it happen. It might happen later on. But if you ask, they forgive, like you said—they overlook that.

...

ME: Do you think there are any other cultural concerns that the community might have with the development there?

GP: As far as I can remember, no, but, it’s a little too far for me. I can only remember, you know, what I see. Like I told you earlier, Ward Street and ‘Ewa—

ME: —was the Kaka‘ako area that you were familiar with. We are wrapping up our interviews but do you know of any other *kūpuna* who might be interested in participating?

GP: Gee, I don’t know, they are mostly dead. When my mom passed away, and they were good friends and she came from that area—her name was Awana.

ME: Awana.

GP: Her first name was Abbie.

ME: A-b-b-i-e.

GP: And her maiden name was Andrade.

ME: I was going to ask you, do you remember much people playing music in Kaka‘ako and *kanikapila*?

GP: Backyard kind.

ME: ‘Cause I heard there’s a lot of famous people that were from Kaka‘ako.

GP: Like the *‘ukulele* player—Sakuma.

ME: Oh, yeah, Roy Sakuma.

GP: He come from over there.

ME: Really, from Kaka‘ako?

GP: Yeah. Sakuma would always play with Ohtasan. Those two guys.

ME: Do you remember going to watch people play?

GP: You know, they play on the street corner—backyard, they just play and we used to pass by, they played on the sidewalk. Do you remember, used to have the theater—the Kewalo Theater, it’s still there, but I don’t know the business they use it for. They used to play on the—by the doorway, sit on the railing and play.

Maybe when I go church, I can talk to this lady, maybe she can contact them. Her name is Cathy Kauhane, but her maiden name is Waiolama.

ME: Waiolama?

GP: Yeah. ‘Cause her father used to be the coach for all these ladies, Abbie, my mom, Mrs. Kaulukukui. You know Tommy Kaulukukui?

ME: It sounds familiar. What is the last name?

GP: Kaulukukui. He was a judge and he get a son that’s a judge, too, Tommy Jr. He also was the-----.

ME: Oh, and I was going to ask you, do you remember the area that they called “Squatters” or “Squattersville” by the incinerator?

GP: Oh, yeah, used to call them ---- and then before they used to call them hobos, but usually too dirty, so that's why they call them -----.

ME: And was that in the area by the incinerator?

GP: Yeah, by the incinerator. Where the Kaka'ako -----.

ME: Where the park is now?

GP: Used to be all incinerator over there.

ME: Would you go over there very often, or no?

GP: That's where we used to go fishing.

ME: Go fishing, right by there?

GP: Yeah.

ME: And what was that like? What did it look like?

GP: Messy, jagged, rubbish—burnt rubbish on the reef, all wasted material, wasted land—used to throw them away.

ME: But you wouldn't fish in those areas, or you would?

GP: Before, never had the rubbish—only used to clean, the water used to be clean—you could see through like glass. Till they wen'—well, I guess more of the *haoles* come down—they get better ideas and take 'em away from the Hawaiians.

ME: *Aiyayaiyai*. So you wouldn't ever go down there, that wasn't your scene?

GP: No, before, yeah, when my grandpa died, so they cleaned up the area, and then it got to be shamble. Before the place was nice. Used to be the Fort Armstrong—used to get grassy area, military base—not big military base. Was nice, till the City took over, they made it one—they turned it to a developed place. But now the land moved further out, you know, more in the water.

ME: Would you guys ever go surfing in that area, too?

GP: Hardly had waves—not like now. I guess that land.

ME: I guess the reef changes too, yeah.

GP: I guess the land they built—the water did—it's higher.

ME: Well those are pretty much all of my questions, is there anything else you'd like to add?

GP: If I get those areas through these other ladies—Cathy, maybe she can help. 'Cause you know when we sit around like this, everything come out, everything come out.

...

ME: Well, it seems like you enjoyed growing up in Kaka'ako with the tight community.

GP: Actually, I really do, I guess, my grandparents really ----- to us, all his grandchildren, like that. One of my uncles that was living there and we was always with family. And I was the oldest, the oldest living one.

ME: So, how many brothers and sisters you had?

GP: Five—I get four brothers and one sister. My sister is the second to the last, Charlie is the last.

ME: So there was six of you?

GP: Five, five. Four boys and one girl.

...

ME: So, thank you so much, it was really nice.

GP: Interesting, too.

[*tape stops*]