

HE MEA HO‘OMANA‘O – RECOLLECTIONS AND THOUGHTS OF INTERVIEW PARTICIPANTS

Overview and Methodology of the Honouliuli-Moanalua Oral History Program

Recording oral history interviews is an important part of the historical review process. The experiences conveyed through interviews are personal; also, the narratives are rich and more animated than those that may be typically found in reports that are purely academic or archival in nature—the personal narratives tend to present modern audiences with descriptions of cultural values, practices, and transitions in the landscape. Thus, through the process of conducting oral history interviews, things are learned that are often overlooked in other forms of documentation. Interviews also help demonstrate how certain knowledge is handed down through time, from generation to generation. Of course, with the passing of time, knowledge and personal recollections undergo changes. Sometimes, that which was once important is forgotten, assigned a lesser value, or lost because of alterations to the landscape, economic pressures, and loss of access. Today, when individuals—particularly those from outside the culture which originally assigned the cultural values to places, practices, and customs—evaluate things such as cultural properties, resources, practices and history, their importance is often diminished. Thus, oral historical narratives provide both present and future generations with an opportunity to understand the cultural attachment²⁰ or relationship shared between people and their natural-cultural environment.

The oral historical research conducted for this study was performed in a manner consistent with Federal and State laws and guidelines for such studies (cf. National Register Bulletin 38. Parker & King (1990); State of Hawai‘i HRS 6E and Chapter 13-275 to 284 (DLNR 2002)). Readers are asked to keep in mind that while this component of the study records various facets of cultural and historical knowledge of land and resources in Honouliuli-Moanalua study area, the documentation is incomplete. In the process of conducting oral history interviews, it is impossible to record all the knowledge or information that the interviewees possess. Thus, the oral history narratives provide readers with glimpses into the stories being told and of the lives of the interview participants as related to the landscape in which they live, work, and play.

As would be expected, participants in oral history interviews sometimes have different recollections of history, or for the same location or events of a particular period. There are a number of reasons that differences are recorded in oral history interviews, among them are that:

- (1) Recollections result from varying values assigned to an area or occurrences during an interviewee’s formative years.

²⁰ “Cultural Attachment” embodies the tangible and intangible values of a culture. It is how a people identify with and personify the environment (both natural and manmade) around them. Cultural attachment is demonstrated in the intimate relationship (developed over generations of experiences) that people of a particular culture share with their landscape—for example, the geographic features, natural phenomena and resources, and traditional sites etc., that make up their surroundings. This attachment to environment bears direct relationship to the beliefs, practices, cultural evolution, and identity of a people (cf. James Kent, 1995).

- (2) They reflect localized or familial interpretations of the particular history being conveyed.
- (3) With the passing of many years, sometimes that which was heard from elders during one's childhood 60 or more years ago, may transform into that which the interviewee recalls having actually experienced.
- (4) In some cases it can be the result of the introduction of information into traditions that is of more recent historical origin.
- (5) Some aspects of an interviewee's recollections may also be shaped by a broader world view. In the face of continual change to one's cultural and natural landscapes, there can evolve a sense of urgency in caring for what has been, and history might be embellished.

When based in traditional knowledge, diversity in the histories shared should be seen as something that will enhance interpretation, preservation, and long-term management programs for the lands crossed by the proposed rail project. Noticeable differences in histories being recorded may help direct new paths of research and questions which may be answered through further research, or in some cases, pose questions which may never be answered.

In the broader context of the narratives shared through the oral history interviews, it will be seen that there are consistent themes. These themes included, but are not limited to:

- (1) Care for the land, water and ocean resources;
- (2) Honor the natural/cultural history of the 'āina and kūpuna.
- (3) Respect ilina (burials) and cultural sites.
- (4) Promote maintenance and integration of cultural/natural resources and practices into project design.
- (5) Integrate the history of place and people into project/community programs, and pass that information on to present and future generations through educational/interpretive programs.

Through oral history interviews, it is also evident that with the passing of kūpuna and elder kama'āina generations, facet of history and knowledge of place are sometimes lost. This loss of significant history is tied to the loss of language, practice and land, accompanied by development of large plantations, changing demographics, sprawling communities, military complexes and resorts. traditional places have been steadily erased from the landscape and access to sites where traditional and customary practices occurred has been blocked. Thus, it became difficult, if not impossible to pass on the experience of practice and familiarity with wahi pana (storied and sacred places) — those places which would qualify in their native culture and communities as “traditional cultural properties.”

General Question Outline for Oral History Interviews

While preparing to conduct the oral history KPA worked with SRI to develop a general approach and questions to help direct the oral history interviews and elicit information that might be helpful in identifying potential traditional cultural properties. While the questionnaire outline set the general direction of the interviews (see below), it did not limit interviewees to those topics. Various aspects of general and personal family histories, and personal experiences which stood out as important to the interview participants were recorded as well.

Traditional Cultural Properties Study Oral History/Consultation Program

Aloha – Thank you for agreeing to participate in the Traditional Cultural Properties study being conducted as part of the Honolulu High-Capacity Transit Rail Corridor Project. The project is being funded by the Federal Transit Authority, and under the National Historic Preservation Act the Federal Transit Authority is required to consider the effects of the project on places of religious and cultural significance that may be listed to the National Register of Historic Places. These places are referred to as Traditional Cultural Properties, or TCPs. TCPs are places that derive their importance from the practices and beliefs of a community because they are integral to the community's history and identity.

To consider the effects of the transit project on TCPs, the agency must determine if any such places are in or near the project area, and if so, how might they be impacted. The TCP study will gather information through interviews with people who know the mo'olelo of the land along the project route. The information gained from these interviews will be used to identify TCPs in or near the project area and help in determining how they may be affected by the project. A report will be prepared and submitted to the Federal Transit Authority and the City of Honolulu along with recommendations on how to avoid or lessen the impacts of the project on any TCPs. It may not be possible to protect TCPs from project impacts. Telling the story of these places, however, will help to preserve knowledge about them and ensure that TCPs will be considered as the project moves forward.

To begin the interview we would like to establish a background section on your personal history and experiences – how you came to possess the knowledge you share.

Interviewees Name: _____

Interview Date: _____ Location: _____

When were you born? _____ Where were you born? _____

Are you affiliated with a Native Hawaiian Organization or family group (name): _____

Parents? (father) _____ (mother) _____

Grew up where? _____ Also lived at? _____

Where did you live? Share with us recollections of elder family members and extended family that influenced your life and provided you with knowledge of place and practice?

Family background—grandparents, hānai etc.; generations of family residency in area... (time period)?

Kinds of information learned/activities and practices participated in, and how learned...?

Sites and locations (e.g., heiau, ‘auwai, pā ‘ilina, kahua hale, māla ‘ai, lo‘i, ala hele, and ko‘a etc.); how learned, and thoughts on care and preservation...

Do you have knowledge of wahi pana -- places of religious and cultural significance in or near the proposed rail alignment?

Where are these places located in relation to the proposed rail alignment (see maps)? How did you learn about these places?

Are these places important to the you, your ‘ohana, the larger community (or all three)?

What makes these places important? How would you define their boundaries?

Will these places or their use be affected by the project? If so, how might they be affected, and what steps might be taken to minimize impacts on the sites?

Have these places been affected by modern development, and is it relevant to what makes them important?

Subsistence:

Did you/your family cultivate the land? Describe methods of planting and types of plants? Use of particular plants and other natural resources; customs observed when collecting or caring for such resources; and how/when accessed?

Discussion of water flow and weather patterns.

Types of fishing practices: localities of fishing grounds; and changes in fisheries? Use of fishponds?

Historic land use: ranching and plantation operations; changes in the forests and landscape; fishing activities;

Thoughts on the care of cultural and natural resources...?

May information about these places be shared, or should it be protected from public release?

If the interview is recorded, the recording will be transcribed and a draft transcript and the recording will be returned to you for review, corrections and/or additions. If the interview is not recorded, but notes taken, those notes will be developed in an effort to capture key points shared, and returned to you for your approval. When you are satisfied with the transcript (recorded or expanded notes), we would like your permission to incorporate the transcript into the Traditional Cultural Properties Study (TCP). When the TCP study is completed a full copy of the report, including historical background and oral history/consultation interviews will be given to you for your family record.

Mahalo nui.

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During the interviews, several historic maps dating from 1873 to 1913 were referenced. When possible, the locations of selected sites and the nature of the resources or features being described were also indicated on one or more of the maps.

The oral history narratives provide readers with a record of significant changes which have occurred upon the land—some from natural causes, and many, the direct result of human activities. There are strong feelings about various changes and management practices which have led to the loss of cultural resources, access, practices and degradation of natural resources over the years. The interviewees also shared ideas on maintaining surviving natural/cultural resources, and offered recommendations on how to integrate the remaining cultural legacy into planning the rail and management of the resources. The narratives provide foundational documentation on addressing cultural properties and interpreting the resources through an ahupua'a-based interpretive program spanning the Honouliuli-Moanalua region.

Participants in the Honouliuli-Moanalua Oral History Program

As a part of this study, efforts were made to identify kūpuna and elder kama'āina (natives of the land) who shared generational ties to the lands crossed by the project. KPA elicited the guidance of staff of the Office of Hawaiian Affairs, the State Historic Preservation Division, PB Americas, and the City & County of Honolulu in this process. Efforts were also made in

reaching out to members of Civic Clubs and Native Hawaiian Organizations, and individuals known to Maly and the interview participants. As a result interviews and/or consultation discussions with the following kūpuna/kama'āina were undertaken:

- Marie Emilia Leilehua Adams-McDonald
- Arline Wainaha Brede-Eaton
(with the assistance of Ku'uwainani Eaton)
- Kalae Campbell
- Lenell Kameaaloha Gomes-Campbell
- Hinaleimoana Kalu
- Shad Kane
- Charles Kapua
- Nadine Cleo Lindo-Woode
- Ray Linsan Loo
- Rose Martinez
- Roen Kahalewai McDonald-Hufford
- Emma Saron
- Kau'i Serrao
- Mary Malama Serrao
- Henry Chang Wo
- Donald Ala Woode
- Lawrence Laulani Woode, Jr.

Two historic interviews conducted by Kepā Maly with kūpuna who have since passed away, but who possessed personal knowledge of the land, history and people of the Honouliuli-Moanalua region are also cited as a part of this study. Those kūpuna are:

- Thelma Genevieve Parish (1997)
- William Kulia (Mokumai'a) Lemn (2003)

In addition to the oral history/consultation interviews Kepā Maly engaged in consultation communications with members of the O'ahu Island Burial Council, who are on the record as expressing significant concerns about project route and potential impacts on ilina wahi (burial sites), and other matters of Hawaiian cultural significance, values and practice.

At its meeting of November 9, 2011, Maly briefed O'ahu Island Burial Council (OIBC) members of: (1) study findings, (2) efforts to address concerns shared by OIBC membership and Rail Sub-committee members with project the County and PB, and asked if there was any further guidance in consultation recommendations. OIBC members responded favorably to Malys' summary, and excused him. They then asked several questions of project representatives and heard further testimony from community members.

In preparing this study, the authors/interviewers made every effort to accurately relay the recollections, thoughts and recommendations of the people who shared their personal histories in this study. The interview transcripts are cited in chronological order by date of the interviews.

Overview of Kama‘āina Documentation and Recommendations

The interview narratives provide readers with descriptions of traditional cultural landscapes, practices and values. The interviewees also discussed several areas of concern and recommendations for long-term protection and management of the cultural and natural resources which might be impacted by development of the proposed rail project. A general summary of these comments and recommendations include, but are not limited to the following topics:

- (1) Protection of the natural and cultural features occurring along the Honouliuli-Moanalua rail corridor.
- (2) Respect the ilina (burials). The ilina were buried where they are for a reason. Usually, the individuals were of the land, and they in-turn were believed to watch over their descendants.
- (3) Work with the families who are descended from the elder native residents of lands crossed by the rail corridor in determining proper treatment of ilina and other cultural sites and resources.

Should ilina be impacted by the rail development, and it be determined the disinterment and reinternment is an acceptable treatment, established laws, protocols should be followed.

It is the general consensus of interviewees that reinternment would occur as near as possible to the place of original internment. Areas at rail stations or near column foundations could be designated in the ahupua‘a of origin for the iwi kūpuna. These relocated ilina should be respectfully marked and designated as preservation sites in perpetuity. Thus, the kūpuna will be able to continue their journey in peace.

- (4) Traditional and historical narratives should be used to guide rail development—in actual construction and in educational/interpretive resources—for management and treatment of cultural and natural features. Integrate cultural themes and community histories into long-term rail management and rider experiences.

“The development of rich cultural experiences as a part of the rail would also encourage students/school programs to ride it, simply so they could be exposed to the history of the land and people. Such programs could provide foundational information as a part of various educational curriculum.” (Hinaleimoana Kalu, October 4, 2011)

- (5) Encourage cultural and natural resources stewardship and “wise use” on behalf of all who touch the lands crossed by the rail corridor.

Conditions on Release and Citation of Interview Narratives

Readers—including agency contractors and representatives—are asked here to note that the information shared by the families, and cited in this study, is meant to support wise use, community based stewardship, and protection of the cultural and natural resources of the Honouliuli-Moanalua region. The narratives provide readers with lessons from the past, and knowledge of place, which can help present-day and future parties develop a sustainable and culturally responsible system of land and resource management. The oral historical accounts are not to be used to support research or assumptions that are inconsistent with traditional and customary Hawaiian cultural values as those described in this study.

Release of all interview records by interviewees are in the possession of the interviewees and on file in the collection of Kumu Pono Associates LLC. Copies of the releases—either release forms or details of other methods of release—accompany each interview.

Consultation and Oral History Interview Transcripts (2011)

Suggestions for names of possible interviewees were provided to KPA by agency staff, and telephone calls were made to follow up on the suggested contacts. A number of the potential interviewees were tied more directly to Section 4 of the proposed rail project, and their interviews could be developed for the latter section of the project. A few of the suggestions resulted in formal oral history interviews associated with the Sections 1-3 of the project (see interviews in this study). Other potential candidates for the oral history program were called, and shared thoughts on the land and project area. They were not formally interviewed as they indicated that they did not have much further information to share. A summary of those conversations via telephone on August 18 & 23, 2011, follows below.

Charles Kapua

August 18, 2011 - 10:55 a.m.

To the best of his knowledge, his family descends from Kalihi-Honolulu lands (mother's side – Mahelona & Pakuai); and Kaua'i & Maui (father's side). He first traveled to the 'Ewa District as a youth when his father was working for California Packers/Del Monte Pineapple Co. In ca. 1969-1970 he purchased a home in 'Ewa and lived there 10 years. Because of his work, he knows the area called "Banana Patch," in the ahupua'a of Waiawa. A "park & ride" facility is proposed on this property, and Mr. Kapua has expressed his concerns to the City & County and rail engineers, that it is a flood area. He suggested that they move the facility to higher ground.

At the time of the call, Mr. Kapua was wrapped up with assisting in management of Festivals of Aloha. He said that he might call me if he has some time to meet.

Emma Saron

August 18, 2011 - 11:30 a.m.-12:00 p.m.

Mrs. Saron contacted Kaleo Patterson with the City & County of Honolulu, who suggested that she might be contacted as a part of the TCP study. Mrs. Saron shared that her paternal grandfather James Kamohoalii Kapela (also known by the name of Willis), and grandmother, Laida Paia Kameekua-Kapela are buried at Sunset Memorial (Pearl City). Her grandmother's family kupuna was Luhia Kauwe Peelua Kameekua.

Her maternal grandparents were Peka Kuee (Baker) and wife Kamaka Nahulu (also Nawahine and Napahuelua 'ohana). Walter Andrew (Kuee-Peka) and May Kamaka Nahulu-Baker were buried on their property in the Waipahu/Waikele area. The property belonged to Baker/Peka 'ohana. It is right off of Farrington Highway and Waipahu Depot Road, off of Hula street, right by Catholic church, below bridge.

Mrs. Saron was uncertain whether the property and grave sites would be impacted the rail project, but she just wanted to be on the record that she would want the burials cared for in place. That way things will go smooth.

**Sarah Kauka (with Sabra Kauka)
August 18 – September 12, 2011**

Efforts were made between August to September to schedule an interview Kupuna Sarah Kauka (c. 93 years old), who shared historical memories of travel through the 'Ewa District via the O.R. & L. rail line in the 1920s-1930s with Shad Kāne. Mr. Kāne shares background of informal interviews he conducted with Kupuna Kauka several years ago, and at the time, her memories of the coastal lands of Honouliuli were quite clear. Mr. Kāne suggested that Kupuna Kauka might be a potential interviewee, and Maly reached out to Sabra Kauka, Kupuna Kauka's daughter, but scheduling of an interview was not possible.

**Rose Martinez ('Ewa Historical Society)
August 23, 2011 - 1:30 p.m.**

Mrs. Martinez is a life-long resident of the 'Ewa District, and director of the 'Ewa Historical Society. The program is a small one, but its mission is important in that they seek to document and pass on the plantation heritage of the 'Ewa District to future generations. She was very interested in the oral history and research program being conducted as a part of the TCP study, and said that her own organization is hoping to do something similar. I suggested that we should talk some time and perhaps look at a grant opportunity to ensure that the voices of the elder plantation employees and families were not lost. Mrs. Martinez said there are still several elder Filipino men who worked the plantation and have first-hand knowledge of the lands worked, and development of the plantation operations. There were no Hawaiian TCP project recommendations offered by Mrs. Martinez during our conversation.

I suggested that the 'Ewa Historical Society should reach out to the County to inquire about support of an oral history program, and that such resources could benefit the community and sharing of history with those who might travel via the proposed rail.

**Arline Wainaha Ku'uleialoha Nākīhei Brede Eaton (AE)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor –
'Ewa District Sections 1-2)
August 23, 2011 with Kepā and Onaona Pomroy Maly**

Kupuna Arline Eaton was born in Honolulu in 1927. Shortly after birth, she was taken by her Kūpuna, Kaniela and Mālia Kealoha, to be raised in the Keahi vicinity of Pu'uloa, near the entrance of Ke Awalau o Pu'uloa (Pearl Harbor). Her kūpuna had lived in the Pu'uloa-Honouliuli area for years, and from them, she learned about the land, storied places, practices and the importance of respecting the akua (gods) and 'āina.

Kupuna Eaton is also tied to the Lāna'i families who helped raise Kepā Maly, and they have known on another for many years. She has participated in a number of oral history interviews with Maly, participated in the 1997 interview conducted by Maly with Sister Thelma Parris (see interview in this study). Both kūpuna were known to one another since childhood, though Sister Parish was the older of the two. Together, their stories confirm and share rich facets of history for the 'Ewa District.

Kupuna Eaton's mo'opuna, Ku'uwainani Eaton, kindly assisted with the review and release of the oral history transcript. The interview was kindly released to Kepā Maly for the TCP study by Kupuna Eaton on October 21, 2011.

Summary of Selected Interview Topics

- Families lived through the practice of kuapo (exchange) – fish, limu and salt from the sea; taro and other vegetable crops for the land. Fishers and farmers exchange the products of their labor as sustained by the natural resources around them.
- Kupuna were careful when discussing certain traditions and beliefs. They were particularly cautious about disclosing the locations of resource gathering/collection sites for fear that others might hana 'ino (mistreat or desecrate) the resources.
- It was the practice of the kūpuna to take only what was needed, and leave the rest for another time. When more was taken from the ocean than needed, the practice of kuapo was engaged in. Things were never wasted.
- It is important to speak the proper place names of the land. Don't change the names. The land will live when the history of the land is passed on and respected.
- The shark goddess Ka'ahupāhau, was still known during Kupuna Eaton's childhood. Her elders took her to see Ka'ahupāhau, and visit noted places of the shark goddess' family.

- Kupuna Eaton believe that it is best to leave ilina (burials) in place. If for some reason, this cannot happen, the families of the land should be involved in the decision making process, and that the reinternment should take place in an area close to the place of origin. They were placed in their ilina for a reason, and should be allowed to continue their journey in peace.
- Kūpuna were usually buried on the ‘āina where they came from, and they in turn guarded their descendants that followed on the ‘āina.
- The land is still sacred, even if sites have been altered or removed. The land remains important and is a part of the history of the Hawaiian people.

KM: [Provides Kupuna with background of the traditional cultural properties study; packet of maps; and oral history program.]

So, how can we ensure that the knowledge of places is passed on to future generations? Is it important that we continued to speak place names of the land? So may I just start... we'll maha'oi a little bit... please share with us your full name, date of birth, and how you came to be familiar with 'Ewa and Pu'uloa.

AE: Well, I was born at a lū'au. My mama, my biological mama came from Lāna'i, and they were invited to a lū'au, the Makini side. It was for their first child. The party was going to be at Kapālama, O'ahu. So my Tūtū papa, my mama's father, who was the skipper of a boat belong to the Robinson Gay family that owned Lāna'i brought mama and my three aunties over. Aunty Mānoa, Aunty Māhoe and Aunty Hannah. So all four of them came to 1033 Morris Lane in Kapālama. And while the party was going on mama felt uncomfortable, so she asked my aunty and them, "let's go in the house." And low and behold, hānau 'ia ka pēpē, seven and one half pounds, a baby girl, and that was me.

KM: 'Ae.

AE: So I understand that they cleaned me up, everything, and my Aunty, Jenny Kalehua Brede... she was a Douglas from Hawai'i. She married William Elia Brede. They were at the lū'au. And evidently, somewhere along the way, she had asked mama for the pēpē. Hawaiian style is you never say no, especially if you are related. So she was there, and it was her that cleaned me, wrapped me up, and took me home to 1508 Kalihi Road. And I understand that I kept crying. And after a day or two... See that was on Saturday, and by Sunday, she said to my uncle — at that time they are aunty and uncle — "We better go down to Pu'uloa, to tūtū's place." Because he [Kaniela Kealoha] was a Kahuna Pule [Reverend]. So that's how I got down in that area, and they left me there. I stayed there until it was time for me to go to kula. I'd go back and forth. But all my early part of my years, I was there.

KM: Yes. So Kupuna, your full name?

AE: Arline Wainaha Ku'uleialoha Nākīhei Brede Eaton.

KM: 'Ae. And so this lū'au... When was your birth date?

AE: November 11, 1927.

KM: Hmm, you are so beautiful. So, do you recall hearing how you were brought out here to Pu'uloa, Horse, canoe, train?

AE: The Brede 'ohana was pretty well off. They had a ka'a, so they drove all the way into the area. No more roads, so you just had to go around, and I don't know, that's what they said; and came all the way down to tūtū's place. Because once I got there, I realized when I got older, they didn't even have a ka'a. Tūtū papa would have a canoe, a two man canoe, and that's how he went around. And I would go with him.

KM: from Pu'uloa?

AE: Yes.

KM: You folks lived... I'm going to pull out a map here [opening Register Map No. 1639]. You lived near the ocean? Is that correct?

AE: Yes.

KM: So this is an 1873 map of Pu'uloa. We're down here by Kapākule, Iroquois Point.

AE: Uh-hmm.

KM: Here's Pu'uloa, the houses. And you said the church was nearby too?

AE: Yes. Oh, here's the wind mill. So it was there.

KM: Tūtū papa had his canoe and you folks would go holoholo out here?

AE: Yes. The reason for that is he didn't have a ka'a, he was a fisherman. And over here, we didn't have that much water, so because of that, he would go into Laulaunui, all the way up there, and trade.

KM: So all the way in here? Ahh, had taro people up here, yes?

AE: Yes. That's how they did it. Not that we didn't have. We had dry land taro, but we shared. We would share with them, that's how I understood it.

KM: 'Ae. So po'e lawai'a would gather from the ocean and pa'akai, fish, limu like that?

AE: Yes. And then they take it up there.

KM: What kind of fish, you remember?

AE: Oh yes. They had kala, moi, manini, all the different kinds of fish.

KM: There were two fish in particular, which the area was famous for?

AE: The 'anae, yes.

KM: They call the 'anae holo.

AE: Yes, yes,

KM: And there's a story about...

AE: The 'anae.

KM: Traveling?

AE: From there, going around.

KM: Around the island?

AE: Yes. Tūtū told me that. We would sit down, after pau, before going to moemoe. She would sit down and tell me stories. It wasn't that kind like you hear, they talk about fairytales. It was true stories.

KM: Yes, true. Even where you said up here at Laulaunui, there is a place where they called it Kapapapūhi?

AE: Yes, yes.

KM: And that famous in the story of the 'anae holo.

AE: Yes, that's where it comes from. But tūtū them, they don't talk about that to other people [pauses]. Because some people they come, take everything, or else they leave the place lepo.

KM: 'Ae, hana 'ino.

AE: Yes, he doesn't like that. If you do anything good, they are going to give you.

KM: So if you mālama?

AE: You mālama. Mālama ka 'āina, mālama i ke kai.

KM: 'Ae. So you take care of the land and the ocean?

AE: Yes, they care for you. That's why, I tell them, I ride with my tūtū on Ka'ahupāhau.

KM: Oh, so you remember the stories of Ka'ahupāhau?

AE: Oh yes. People think I'm crazy.

KM: So tūtū still...?

AE: That thing is sharp, you know. But my Tūtū mama put clothes for me, and I ride with tūtū on her back. [taps the table, like the side of a canoe] They go and they tap like that [taps four times].

KM: On the canoe?

AE: Yes, on the canoe. Then we go, I go right on top. Sit on top and we go all over.

KM: Because Ka'ahupāhau is...?

AE: She's the goddess.

KM: The shark?

AE: Yes, that's what my tūtū them say.

KM: Still mālama?

AE: Still mālama, take care of that.

KM: Wow!

AE: And I learned that. But like I say, when I tell people, they don't believe me.

KM: But Kupuna, the story that you lived, that you are telling of your young life, we know that that tradition has been passed down over the generations.

AE: That's how.

KM: To your tūtū papa's time and way before then.

AE: Oh, yes, yes, way before. And like I said, there were only two of us. After that, there was Kealaka'i.

KM: Kealaka'i, and the mo'opuna would come with you?

AE: Yes. They lived here too. But they were gone most of the time, him and the wife. She would teach hula. That's why, that picture of me with the hula skirt.

KM: Yes, yes.

AE: That's the reason why. Because she wanted me to learn how to [taps the table, like an ipu].

KM: Ah, 'ōlapa.

AE: I used to think, I look funny in that. They make me dress up, and he had to wear pants too [smiling]. But we never mind. We would run around in only our panties, or run around with nothing... [recalls sneaking to go swimming at the beach with Kealaka'i]

KM: These are such important histories and traditions to pass down. You've mentioned some of the fish. You mentioned Ka'ahupāhau. That still in your life time, she was an important presence on the 'āina.

AE: Yes.

KM: And the ocean of Pu'uloa – Ke Awalau o Pu'uloa.

AE: Yes.

KM: Do you remember the saying, "Alahula Pu'uloa...?"

AE: Yes [thinking], it's in the mele, oh I forget the line.

KM: "Alahula Pu'uloa, he alahele na Ka'ahupāhau."

AE: Yes.

KM: So you heard that as a young child?

AE: Oh yes.

KM: That's one of the famous traditions of this place.

AE: Yes.

KM: Ka'ahupāhau, and her brother Kahi'ukā

AE: Right.

KM: Oh, and one other fish, the 'ō'io?

AE: Yes. There was so much before. There are so many stories for that. But see, i wasn't the fisherman, it was Kealaka'i, Mekia, he was the one. But that fish was 'ono. It was only places that you go. Tūtū would tell, "go here, go there." Because you have to watch. The fish go to specific areas, and all the young ones, you don't go over there. You would go to the other place where they were

all grown up. And you don't take any more than you need. We didn't have ice box. You only take what you can eat. And if we have to, tūtū would go out there, get. Then tūtū would share.

KM: 'Ae. Well you mention that practice, tūtū would lawai'a out here, and then he would kuapo?

AE: Yes.

KM: Exchange with the po'e who would kanu...

AE: Yes.

KM: Kalo and other things like that?

AE: Yes.

KM: So in this area behind Kapapāhūhi, the Honouliuli taro lands?

AE: Yes. That's where he would go way up there, up in that area.

KM: Speaking then of these place names, there are so many traditions of how places were given their names. Is it important to pass traditional place names down?

AE: Yes, especially if you know it. We need to pass it on. Because otherwise, they are going to give different names. It's alright to have names, but they have to be the right names. Just like here, Iroquois.

KM: Is there a proper name here?

AE: Keahi. And you know what's out there?

KM: What?

AE: Kanuku. That's out there [gesturing towards that opening of Pu'uloa].

KM: Kanuku is the entry, yeah?

AE: Yes, coming into that. We're not too far away from there. And that's where I stayed, out there.

KM: Hmm.

AE: Right there where that entrance is coming in. And the thing is, even though we lived there, we moved on [gestures walking along the coast]. Tūtū would have a hale over there. Because certain kinds of fish, you go over there.

KM; So seasonally you knew where to go?

AE: Yes. Nobody else lived in the area, but we have to keep it clean. You cannot go in there with your dirty feet. Everything has to be clean. They always had another hale on the side, and that one, you can sit down and eat. And even that has to be clean.

KM: Sure, like hale kahumu, hale kuku?

AE: Yes.

KM: Where they would eat and prepare their food.

AE: Yes.

KM: So your hale moena would be separate where you would sleep?

AE: Yes. And you never needed door. Before, never had all kind bugs until much later. We didn't know what that was. We never had such a thing. Then they brought the pipi in. Sometimes they ask me why I don't eat meat. I say, we only ate what was in the ocean. I didn't die.

KM: No.

AE: Even water. When I go down into kula, I had a hard time. I had to take my own water from there. It was brackish.

KM: Get flavor, yeah [chuckles]

AE: Yes. And then all of them teased me. [Describes going to school and old style clothes made by her tūtū, which she wore, while others had modern clothes.]

KM: So Kupuna, you have this wonderful experience as a child, growing up in this area here. And tūtū would come into this section, West Loch, Laulaunui, the Honouliuli-Hō'ae'ae section; did you folks travel to other places? And do you remember hearing stories... What they are planning is to build this rail which will go through various places. Much of it used to be kuleana, and now everything is all changed.

AE: Yes, that's right.

KM: So you mentioned once, the place names, as an example, Kalauao.

AE: Yes.

KM: You said you knew it by another name.

AE: Oh, we spoke about it before. I think it's written in a book, but you have to go look back. And that's how I knew that name, during that time. Not Kalauao. It's a river or a stream that came down.

KM: It is interesting. And on these maps that I'm leaving with you, they go back far, and they show traditional ahupua'a boundaries, which run from the kai for the lawai'a, all the way the way to the piko of the mountain.

AE: Yes.

KM: So they have the large names, and then there are the small names like Ka'ōnohi, Pa'aiau or Waipāhū, which is a small section in Waikele, yeah?

AE: Yes. Well, I still say that the area now called Waipāhū was named by the plantation manager. That's what my tūtū them said. That's why I keep saying, "It isn't Waipāhū. It's Waikele."

KM: Yes, the ahupua'a.

AE: That's what it is, that area. Well, if they want to name that little area. But now...

KM: Yes, they gave the whole name. Kupuna, when we go through the oldest, oldest mo'olelo and land records, we actually see that Waipāhū is a small spring...

SE: Yes, that's what it is.

KM: So when the plantation came in, they did just what your Tūtū papa said, they took that name. The mill was just a little above there. So they called the whole thing Waipāhū.

AE: Yes, that's right.

KM: So, is it important to speak the names of places?

AE: Yes. That's why I say Waikele, and Waipāhū is just that place. And Ka'ahupāhau used to go in that area. I remember that. Because we would go, my tūtū and I would go in that area, go and see. And you see her swimming around there.

KM: Manō? This big manō?

AE: Oh yes. Yes, that's why I was telling you. I would get on with my tūtū. But people don't believe me.

KM: Well, that's okay. Your mo'olelo is consistent with stories that have been handed down over the generations. And not only here, but other places too... All these stories.

AE: Yes, and it's beautiful. I don't think people understand that, the history.

KM; Yes. Because people don't understand the history and it is so important to pass it on [pauses]; if this rail project goes through, would a recommendation be to — Take the history from each of these lands and somehow include it into the stories that are being told. Like, they are going to have stations for where the train is going to stop.

AE: Yes.

KM: Should they put, like our little museum on Lāna'i, should they put interpretive things that tell you the stories of the land and people?

AE: Yes.

KM: Maybe even in Hawaiian and English?

AE: Yes, yes.

KM: Like at Waimalu and the story of Maihea and his son who rode the whale from Pu'uloa.

AE: Maihea, yes. I like that because that way that area will live, it will still be there. It's not something, that's what it was before and nobody knows anything about it. Because as it is now, if you look around, everything we have is not ours.

KM: 'Ae, nalowale.

AE: Yes. So there we go. So some say, "Why do you tell them everything?" I say if we don't do it, they going wipe everything out. We tell so that our children will know. So when people come over here, they know what that area is [tapping the table for emphasis].

KM: So the time for hūnā is kind pau, yeah?

AE: Yes. Otherwise it will be gone. Then they tell me, “Oh, you getting paid by Haseko.” I said “I don’t get paid by them...” I fight them all the time. But then God told me, in my prayer, “Get over there. Get over there and find out how you can help.”

KM: ‘Ae, when you Kōkua...

AE: It’s going to be good.

KM: Yes. So Kupuna, these place names like Waipi’o, Waikele, Waiawa...

AE: Waimano.

KM: Yes, and Mānana.

AE: See, like Mānana, they call that Pearl City. Different. I ask why? Why did they have to give other names like that? It has a name; there is a reason why each one was given. And I am sure that if Aunty Lahilahi [Webb] was living, she would really raise the roof.

KM: ‘Ae. Well, you will love the mo’olelo that we are compiling. [Discusses nature of research and collection of Hawaiian records into the study.]

AE: There is a reason for those names. Like go over there to the elementary school, and do a little presentation about the area, and they wanted me to sit down and write all that. So I don’t mind telling them about all that. They should know what their area is about.

KM: Each place name tells a story.

AE: Yes.

KM: Is it true that place names were given for a reason?

AE: Yes, they are. Why do they give that name? Like they said, Pu’uloa. It doesn’t have a hill or anything. But I said “no, doesn’t mean because it’s a hill.” There is a reason for that. Why it comes like that. All the waters come, and there is a reason for it going around.

KM: ‘Ae, Waiau.

AE: Yes, the swirling waters. Each one has a name. Every single one has a name, and why. The swirling waters, the curving waters, you know.

KM: Yes. Waipi’o, Waimano, Waimalu.

AE: Yes, every single one. And I believe that if you really knew anything about it, you would know over there, you would see it. And that’s why you would have all the oysters in that area.

KM: ‘Ae, the pipi, nahawele, ‘ōkupe.

AE: Yes, the pipi, good kind. [speaking softly and smiling] I used to go over there, carry the basket over there that tūtū them had. But it doesn’t mean anything to anybody else. To me it does. [chuckles] I never looked at what was in there [the little pearls], for me it was what was in there to eat. That’s what I liked, ‘ono!

KM: Hmm. Well, the example of the story with the pipi like that, and they said that you had to “hāmau ka leo.”

AE: Yes.

KM: You couldn't talk when you go.

AE: And it's true. Even when tūtū went out, even to go fishing, a'ole. [gestures, finger to her lips] Hāmau. And that's how you see it coming up, it's quiet. And it makes sense. You make big noise; they're all going to disappear. This way [quiet] they're all coming out, and you choose.

KM: So you take the one you need and leave the rest.

AE: Yes.

KM: And they say that there was a goddess, a mo'o?

AE: Yes.

KM: Kānekua'ana?

AE: Yes.

KM: And she controlled that.

AE: Yes. She watched, watched over that.

KM: So amazing. This nice old map shows Moku'ume'ume, even with some of the planted fields, because people lived out here.

AE: Oh yes, had people out here. [looking at map depicting Moku'ume'ume] I used to like going over here. Because on this particular island, Pa'ahana, the 'ohana lived in this area.

KM: Pa'ahana?

AE: Yes, you've heard of her. The one from the song.

KM: Yes, oh the one the song is about?

AE: Yes.

KM: What's the song, you remember?

AE: [thinking] Oh, you sing it for me.

KM: [singing] He mele kēia no Pa'ahana, kaikamahine, noho kuahiwi...

AE: Yes, yes, that's it. Now you sing that, I'm going to cry. I cannot help; it reminds me... that's one of the places that we knew of. My tūtū always said, "You go there, mālama, take care." Like what Tūtū mama said, what they did to her, that's not right.

KM: Yes. And her name lives on in the song by speaking it, and the others are forgotten.

AE: Yes. That's right, still lives on. But you know, if I talk to anybody else, it doesn't mean anything to them. But I like it, I go to certain places, I sing. And my mo'opuna, tūtū sing that again.

KM: So relative to these 'āina of the 'Ewa District, did you ever hear of any heiau around the bays that you remember? And I know that they may not have always spoken about those things. But do you remember?

AE: I do, but I've never really talked about it, because people don't believe. No matter what I tell them, so I say, "no use." They're not interested in that. That's why when they have this fellow that talks and goes to the board [asks that his name not be used in the transcript]; he's telling this, this and that, all that kind. But I don't say anything. As long as he doesn't go fool around with my tūtū them.

KM: Yes.

AE: As long as he doesn't, I'm not saying a word. If he wants to go, go ahead. But I know different people that were buried in 'Ewa.

KM: Well, speaking of that, what are your thoughts about what happens if they are digging the rail and they find iwi? What should happen?

AE: Well to me, I'm thinking, I know that when the dig up, they are going to find. There was a reason for it being put there.

KM: Since there was a reason for them being buried there, is that a reason to leave them alone? To leave them in place?

AE: If they could do it, I would say yes. I know it's not easy, because how they going to work that rail? So something has to be done.

KM: To honor or to respect?

AE: Yes, to respect them. Have something to honor them.

KM: A marker or something to indicate...?

AE: So if they take that iwi, give them a place where they can... Because they've been there, way before this thing ever came up.

KM: So Kupuna, e kala mai. Should they be...? If 'ohana come together and agree, "Okay let's gather them respectfully, should they put near where they came from or move them down to "Lala land" somewhere else?

AE: If there is a way where they could be within that area, there's a reason for it.

KM: So keep them close to where they belong?

AE: Many of them are buried in those areas because that's where they're from.

KM: Yes.

AE: And it was like they guarded that area for their 'ohana.

KM: So even though they are dead, they are not gone?

AE: That's right.

KM: So their spirit, their aloha for family remains on the land?

AE: Yes.

KM: And they protect or watch out for their...

AE: Family.

KM: The generations.

AE: That's why in this area, they talk about they hear spirits and all kinds of stuff. Maybe they do. I don't hear it, but in this school, even them, they tell. I pule.

KM: Yes. This is your 'ohana.

AE: That's why.

KM: So that also being said, that whole connection to Leilono at Āliamanu and Kapukakāi, all the way to Honouliuli, the leaping place of the spirits.

AE: That's right.

KM: This was a place of spirits.

AE: I know.

KM: And if you hana 'ino them, what?

AE: Pilikia. I've seen some, and they tell me when you hana 'ino like that, you going be like that. Sometimes they get hō'oiio, you cannot be like that, because they are there. But they are the spirits; they probably had no place to go, so that's where they came.

KM: Yes, some, they 'auwana out at Kaupe'a, Kānehili.

AE: Yes. That's why I say, "If you don't hana 'ino them, they're good." But you have to know how. You have to pray, and you talk to them.

KM: Tūtū folks said mihi, mihi aku, mihi mai.

AE: Yes, that's how. And that's what I did with my kula. In the beginning they were scared. But you cannot do that. If you want, they can help. I said, "I have no problem, it's you folks." Before, they hear the door slam, anything. But now, no more. And we don't say anything to the new people. They just go merrily along with us. But all of these things are very important.

Oh, this map is wonderful [looking at Register Map No. 1639].

KM: Quite beautiful, 1873, of the Pu'uloa region. Entrance of the harbor, Kanuku, and where your tūtū lived. And across is Hālawa. Do you remember water Town?

AE: Oh yes, by that... what do they call that military base over there?

KM: Hick am?

AE: Hickam, that's where Water Town was, as they called it.

KM: Do you remember hearing why Water Town was built?

AE: [thinking] During that period of time, it didn't come until... You know Moanalua?

KM: Yes.

AE: There was an overflow, so all people in that area. So they had to move down. How I know is because my dad and he [Damon] were good friends. That's why, even living in Kalihi, I wonder how we lived in that place, because it's all Kamehameha lands. Below and above.

KM: [reviews Honolulu region place names] Many of the place names refer to notable people of earlier times.

AE: You write a book about those types of things.

KM: Well, it's all from talking with kūpuna, like you, and when we sat down and spoke with Sister Parish.

AE: Yes.

KM: And then going through the old native newspapers like that. Your kūpuna were such prolific writers. And they were writing because they wanted the history remembered

AE: Yes, that's what it was. That's what they wanted. They wanted people to know, it's our land. Even though you may have taken it away from us, we still know the area.

KM: So tūtū, as you said, even though ti has been taken away, it is still your land.

AE: Yes.

KM: It is your kūpuna.

AE: Yes.

KM: So even if the physical remains of the heiau are gone, is the place still important?

AE: I look at it that way. A good example is, I just went out with this girl. She was looking at the place where Kapolei is. On the right hand they have the place where the kūpuna can go. They have a nice place over there. A community center. It's across the street, so this girl took me there, she wanted to know about that area. So I was telling here from the ocean, all the way up to where we were. I said, "there was a heiau right here." And the only reason why I know that is because we would have to go down there. Mekia and I. When we would go down to my auntie's place.

KM: That was by Kūalaka'i?

AE: Yes, the Kūalaka'i area, because we were going to Kalaeloa. So there was a heiau over there. And that's where, actually before, they were going fishing, and they had an 'ahu out there. And I remember that. And Mekia would say, "we go over there, go swim." I would say "no, tūtū said we're not supposed to go over there." He'd say, "what tūtū?" "The one over there at Kalaeloa," Na'auao. That's the one married to Fred Robins. So he tells me "okay." But when I turn around a look, he's gone, going over there, and he waves at me, from where the heiau is. Had 'ahu in that area. But it was interesting. Even though they had that 'ahu over there, where the girl took me, I said, "You come right up to this area here, the heiau comes all the way.

KM: So at Pu'u o Kapolei, had the heiau there looking down to the ocean?

AE: Yes, yes, that's right. That's what I was trying to tell her. That's what I remembered. I don't know if anybody else knows about that, because it's all empty.

KM: Yes, when the military took over, and the plantation above cleared everything, so much was lost. Even when they began quarrying at Pu'u o Kapolei, they destroyed part of the heiau.

AE: Yes. All of that all went.

KM: They don't think.

AE: They don't.

KM: So tūtū, even if we don't see the physical remains there is still importance on the land?

AE: Oh yes.

KM: Do you remember when we were sitting with Sister Parish also, one of the very interesting things that she shared was the story about the priest Ka'ōpuluhulu?

AE: Oh yes.

KM: And his son, Kahulupue.

AE: That was true you know.

KM: And how Kahahana, the king...

AE: Yes.

KM: The father, Ka'ōpuluhulu ran here to Pu'uloa into the ocean.

AE: That's right.

KM: And what happened?

AE: You remember her talking to you about that time?

KM: Yes.

AE: When she was talking about that, I was surprised that she even told, shared it with other people.

KM: Yes.

AE: Afterwards I asked her, "How do you know all of this?" She just said, "Because I know, tūtū told me." And she said, "I believe in it."

KM: I remember that her tūtū, Mi'i, out Kualoa side was a kahuna.

AE: Yes, and that's who it was.

KM: [Reviews story of Kahekili, Kahahana, Ka'ōpuluhulu and Kahulupue and the prophecy of Pu'uloa. See account in main study.]

AE: That's why Kahahana got killed.

KM: That's right, he got killed here at Kalauao by the place, Kūki'i'āhu.

AE: Kūki'i'āhu. But I cannot talk to other people, because they do not know, yeah.

OM/KM: Yes.

AE: And now you talk about it, it brings back memories. In the beginning, I have to think about what you are talking about. But now I know. Sister Parish and I would sit down, and I've got her paper, you know.

KM: I'm so glad that you got them. She was working so hard because she wanted to publish her book, but she didn't live long enough. So it is very important that it not be lost. It was her passion.

AE: Yes. And she made sit there by the hours, reading... Beautiful.

KM: Yes, and I thought you would enjoy some of these different maps. They are good for some of the work that you do with the haumāna.

AE: Yes.

AE/KM: [Discusses genealogical back ground; work at the Kauhale preservation site on the shore of Honouliuli; and her own kūpuna buried at Kawaiaha'o. Looking through photos and talking story.]

Shad S. Kane (SK)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor –
‘Ewa District Sections 1-2)
August 26, 2011 with Kepā and Onaona Pomroy Maly

Shad Spearman Kāne was born in 1945. Both his parents were of Hawaiian ancestry, with primary ties to the islands of Moloka‘i and Hawai‘i. As an infant his parent lived at Mānana, on the “Pearl City” peninsula. Their residence was on Lanikai Street in an area that was condemned by the military around the time of his birth. Mr. Kāne’s mother was a hula dancer, and she was a part of a group of entertainers who greeted the Pan Am Clippers when they landed with visitors in Pearl Harbor. Mr. Kāne became active in Hawaiian issues in the early 1990s and has served on a number of advisory panels addressing National Register, Section 106, and burial matters. While Mr. Kāne is presently a member of the O‘ahu Island Burial Council (and he has been a part of the council’s committee addressing concerns about the proposed rail project), he primarily spoke from the point of view of his personal experiences as a cultural practitioner. Formal release of the interview was received on November 20, 2011.

Summary of Selected Interview Topics

- The genealogies of the people of ‘Ewa (particularly those of the chiefly lineages) are mixed with those of the people who came to O‘ahu with Kamehameha I.
- Regardless of genealogical associations, it is the responsibility of people of the land to care for and respect the iwi kūpuna. This issue is solely about blood ties, it is a matter of respect.
- He has personal experiences with the ao kuewa (wandering spirit realm) for which the Kaupe‘a-Kānehili plains of Honouliuli were famed. The kūpuna still walk the land.
- It is important that the traditional place names and history of the land be perpetuated. That the information be integrated into all projects that occur on the land.
- Place names and the history of place need to be integrated into the rail project. It is a matter of respect.
- Iwi kūpuna (burial remains), when discovered (and they will be), must be treated with respect. If there is a consensus that remains should be relocated, the reinternment should be done in close proximity to where they were found. Kahua (platforms) or other marked areas should be designated at station sites or along areas where columns are set in place for reinternment.
- Whether or not the land has been changed, or cultural sites remain, the land is still sacred.

KM: [Provides Shad with an overview of the program, and discusses packet of historic maps left for his reference.]

...And if it is possible for us to identify a few other elder kama'āina to speak with. I did email Sabra Kauka, and she said that she would talk to her mother, and will try to see if September 12th might work since Sabra will be over on O'ahu. For the people that we will be talking with, I have this little handout, with a couple of paragraphs describing what we are doing; the importance of gathering what we can, in documenting knowledge of place. Traditional knowledge of place, and these thoughts about how things should be cared for.

I have no say in whether the project occurs or not, but the purpose of the work here is to try and ensure that if the project does go through, that it is done respectfully. I know that it has been before your folks in your other capacity. Not as a kāhili maker and cultural practitioner.

SK: Yes.

KM: But in the OIBC [O'ahu Island Burial Council]. So what we're hoping is that maybe you might have some mana'ō about a few other people, if we are fortunate enough identify some. There are eight historic maps here, covering from the boundary of Honouliuli with Wai'anae, out to Moanalua.

SK: That's excellent.

KM: And what Onaona and I have been doing is gathering...we've got probably around 100 native language accounts that we've gone through, which describe, from as early as the 1830s, Hawaiian residents of these lands, these various ahupua'a. Their experience on the land; their knowledge of the places, and why they are important, how they relate to other histories. So we are trying to do the job that you folks... I know that OIBC had some strong thoughts, that there needed to be a more in depth look at the traditional cultural properties. So Onaona, Kawena, our son, and I have been trying to gather this information so that everybody involved will have access. Rather than having to go to hundreds of different resources, we can now go to one place.

SK: Uh-hmm.

KM: And it's not going to have everything in it. We're not repeating everything that Cultural Surveys or other people have written about the area. They've got the studies. What we're trying to do is focus on other materials that have been overlooked. Like the Māhele. We've now gathered some 1,000 names of people who were residents here from the early 1800s and earlier. Their names are among those whose descendants should be notified. Their iwi are in the ground. So what we would like to do is ensure that families know that they have a connection. If they are uncertain, that they can step forward, and they may want to help decide, if this project moves forward; how this place is to be treated. How do we care for the ilina? How do we care for the storied place name, like Ka'aimalu, along the edge of Waimalu stream... [summarizes the story of naming Ka'aimalu].

But it ties, even though it is nearer the shore, that view plane from Ka'aimalu up to Kekua'ōlelo and to Punahawele, on the slopes below the Kīpapa area. Those

view planes are important. So what we're trying to do is gather this information and bring it forward.

I realize that I am going on, but I wanted to give you some background of what we're doing, and ask you about this land, let's talk a little bit.

SK: I don't know what I can say. [chuckles]

KM: You and Hawaiians are the product of a handful of survivors. So how do you maintain your attachment to Pa'akea Fishpond, where Nā'ulaamaihea rode a whale to Kahiki and was instructed in the priesthood of Kāne. He then returned home and built his heiau, Nā'ulaamaihea? Though I think the heiau has been destroyed, underneath the... [pauses]

SK: Pearl Drive.

KM: So how do we perpetuate knowledge when the landscape itself has been erased? Or when access to places has been denied for more than a century? So, is it important for us to help keep these traditions, these places in the memory of people today, and to pass it on to the future?

SK: Yes, I think there is something evolved here, but I don't know if I can do it on the level you do. You are respected and known.

KM: A'ole.

SK: The only thing about this that kind of bothers me, being a part of the O'ahu Island Burial Council. People stand up and they claim that they are the descendant of that particular iwi. That kind of bothers me a little bit, especially here on the island of O'ahu. Because the period of transition. The transition from different families to new families, not just under Kamehameha, but also Kahekili.

KM: Yes.

SK: And many of these from the Māhele occurred subsequent to when all these families who lived here had been removed. They moved to different places, and a lot of them died. Kahekili, even Kamehameha, there's a lot of history involved in getting rid of people to make the island safer for people of the Big Island and elsewhere to move over here. My understanding is that with the transition is that it's really different, they had to get people to move to O'ahu. They just didn't trust 'um. Especially 'Ewa and Wai'anae. Hawai'i Island People and Maui never trusted 'Ewa, this whole area, Pu'uloa, and they never trusted Wai'anae. And I think there are some stories regarding Kamehameha taking it out on different people.

So the point I'm trying to make is that when we have our meetings at O'ahu Island Burial Council, that names that are being shared are not necessarily the old traditional names of the island of O'ahu. These are names of people... Like a lot of us today came from elsewhere. The iwi however, seem to show signs that they were here before this evolution. So it's difficult. In my mind I'm listening to all these people say, "I know this person," or "the stories about this person," and I don't see how they could. I don't at all say these kind of things. I just speak about respect, regardless of whether it is my iwi or someone else's. So you work with a level of respect that helps you be comfortable when you are making these kinds of decisions. Respect is the most important thing.

KM: Yes. You know, I think that you have hit it on the head. Particularly if we're dealing... I say this very respectfully—but when we are dealing with chiefly genealogies, all of the ali'i lands spread through 'Ewa and Moanalua, all of the awardees are tied to Hawai'i Island.

SK: Yes.

KM: Just what you were saying. When we come to some of the hoa'aina, the maka'ainana, we at least find in their testimonies that—as an example, in the Boundary Commission—which was totally overlooked in any of the studies that have been done previously. Onaona, Kawena and I typed out everything, there's stuff in old Hawaiian that's never been translated before.

SK: Hmm.

KM: Boundary Commission witnesses, who in some instances were also Māhele awardees say, "I was born in 1780 here.", or 1790, or even into the 1820s, "but that my parents were of this land and had lived here generations before us." So now we start to get a little bit of a clue, yeah? So that helps us. It becomes difficult but I think you've hit it on the head. The bottom line is how do we impart that sense of responsibility and respect to those iwi?

SK: Yes, and that's the exact point I'm trying to make. It has nothing to do with blood, but just showing respect.

KM: Okay. So, let us back up a bit now, would you please just share with me your full name, date of birth, and a little bit of background? How you came to be in 'Ewa.

SK: Oh, that's a long story.

KM: Okay, well let's talk a little bit?

SK: Sure, I'll try to make it short. My name is Shad Spearman Kane, and actually, I was born when my parents lived at Pearl City peninsula, but this was prior to December 7th. Well not prior to December 7th. I was actually born in 1945, but my parents were there on December 7th.

KM: May I ask really quickly, the Pearl City peninsula, that's actually the area down towards the shore?

SK: Yes.

KM: So that's the old housing development that Oahu Rail & Land Co. developed?

SK: Yes. My mom used to dance hula for the Pan Am Clipper.

KM: I see.

SK: So the pier was just a short distance away from there. They lived on Lanikai street, and the street is still there. I haven't been there in a long time.

KM: Now is that under military now, or is that still...?

SK: It's military.

KM: It is military, yes? They took it over, yeah?

SK: So after December 7th, the stories my mom shared with us is that there were lo'i and fishponds. At that time it was amazing. I thought all that had gone way before.

KM: I have a map in here of the layout for you.

SK: As a matter of fact, my mom guys, I have baby pictures of me in one lo'i.

KM: Wow!

SK: Get kalo wrapped up in one lo'i. So I treasure that picture. Anyway so that's where my parents were living when I was born, but they had to move. Subsequent to that. Subsequent to 1945. It was a whole transition at that time.

Anyway, born February 23rd, 1945, and my parents were living there. And I guess... I don't know how much you want, let me just try to go real fast through this. From there my parents moved up to Wahiawā.

KM: Okay, so where were your parents from, and what were your parents' names?

SK: My grandmother's name was Kailiuli, from Hālawā Valley [Moloka'i]. Some of the families that she was related to was Kaopuikis, that Kawa'as. They all were taro farmers in Hālawā Valley.

KM: Yes.

SK: But when the tsunami came, all the salt water got into Hālawā Valley so it kind of ruined being able to continue growing kalo.

So the families that I've gotten to know was of course the Kaopuikis, we're related to. I'm a Kane. My grandfather was Albert Kane. Albert, Matthew (the song writer), and Alfred were all born at Hālawā. My great grandfather is Mataio. He's actually from Kona, and they used to own property right across the street from the Hulihe'e Palace. Right now it's all Vendors right there. And they traded, for some reason we don't understand, he decided to move to Hālawā, so he traded land for Hālawā land and they gave that land. I'm not sure where that land went to. I got some of that information, actually, from Catherine Davis from Hālawā Valley Land Trust. They were trying to learn the history of the property along the shore line. A five acre property that we found out was the Kane's property. She researched all of that, so actually I learned all this from Catherine Davis, Hālawā Valley Land Trust. I knew nothing about that. Anyway, my great grandfather was actually from Kona.

On my mom's side, my grandmother on my mom's side was a Kailiuli. That's the Kawa'as and all Moloka'i family.

KM: Sure.

SK: Because they're all really close, yeah? So there's a lot of intermarriages and family and all that going on over there. You mention my name and you're actually talking about everybody over there. So anyway that's kind of a little bit about my background.

KM: Okay, so your parents moved from Moloka'i to Oahu?

SK: What happened was, is that a number of things happened. The tidal wave was one. So my grandmother on my mom's side, I know it gets confusing. . .

KM: Which tidal wave are we talking about, do we know? Is it the 1940?

SK: No, because I think my grandmother on my mom's side, I think she was already here, so she met my mom's father. Pure Portuguese. My Kailiuli, pure Hawaiian

from Hālawā Valley. They could not speak, so they would learn from each other.

KM: Yes, apparently well.

SK: They met in China Town because they were close to the pier, the Honolulu Harbor in China town. So that's how they met each other. But Kailiuli left subsequent to the tidal wave. She met my grandfather in Honolulu, who was a Pavao. So they met here.

My mom was raised here, however as a young girl they would fly back and forth to Moloka'i. She really was close to the Kawa'as. It was really nice because I got to go to Kalaupapa, because the Kawa'a was actually working at Kalaupapa at that time, so for me it helped me a lot to get an understanding of Moloka'i.

And on my dad's side my grandfather was also, and that's the interesting thing, they also from Hālawā Valley, but they never knew each other until my grandfather... I don't want to confuse you,

KM: No.

SK: There's two stories happening here. They were both from Moloka'i, but they came together elsewhere. So on my dad's side is Mataio.

KM: Yes, Kona man.

SK: Kona man. Three sons, one daughter. Emma is the ancestor to, what's that singer on Maui?

KM: Sharpe?

SK: No. Singer with the hula hālau. Moses Kane is his father. So there was Matthew the song writer, Alfred, Albert, my grandfather, and Emma. Emma ends up here but they were all born in Hālawā Valley.

Matthew eventually is in the first graduating class at Kamehameha schools, and ends up teaching for a while in Kaupō [thinking] on the east side of Maui.

KM: Kīpahulu?

SK: Yes, that area. So he taught there for a while. And he decided he wanted to go back to his father's place of origin, so he moves to the west side of the Big island, and he spent time traveling back and forth, North Kohala to Kona. So he ends up in Kona. He dies in Kona.

His brother Albert comes to Oahu, and moves to a place called Waiale'e, which is on the north shore, and which most people don't even know. So he ends up, during this period... and I'm not really sure what point he meets Minnie Crowningberg. So Minnie Crowningberg, descended from that whole Crowningberg family. Fredrick Crowningberg marries Kaleimahuikaheana who goes to England. And her two sisters die from pneumonia, she survives, she marries this... I think he was German. Gotta be German because we're German. [chuckles]

But it's interesting because it's getting a sense of the boundaries, because she went to England and he's a German, so how does that figure into the picture? He was a German officer at that time, Fredrick Crowningberg. The interesting thing about him is that he descends from the knights that went on the crusades, so interesting stories, you know?

KM: Yes.

SK: So anyway, he ends up over here and that was the start of this whole Crowningberg family. Sam Amalu and a whole bunch of other people. Kahe'ekai, the family and so this connection to all these Crowningberg at that time. But that's my great, great grandmother, Kaleimahuikaheana.

So anyway, I was raised in Wahiawa for the most part, and high school I went to Kamehameha. So I moved to Kalihi and stayed with my grandfather who lived in Kalihi. I graduated from Kamehameha and ended up spending a couple years at Utah State and decided that I really wasn't... my mind really wasn't on school so I went into the navy. After that I was in the navy four years and ended up finishing school at the University of Hawai'i, where I got my master's. And then, much like everybody else... I'm no different, I grew up in a house where my parents and everybody told me that we needed to assimilate and integrate, and leave all this other stuff away. My mom, my grandfather forbid any Hawaiian language, forbid chanting, "kahiko chant was the devil's stuff."

I went to Catholic school, grade school. I've been in private school my whole life. Catholic school. My mom was a catechism teacher. Strong devout Catholic. So no Hawaiian in our house at all, although my mom understood. No Hawaiian, no Hawaiian music other than hapa-haole stuff, ok?

KM: Hmm.

SK: No chanting. I knew of people who were chanting. It was forbidden. That was the work of the devil in the house. I'm just trying to give you a sense of the period that it was. It's all Catholic school and my mom's a catechism teacher. So anyway, I was really not that close to Hawaiian culture, and when I went to Kamehameha I learned this might be something to try to understand. All of us who lived in this period. I learned histories of other countries...

KM: So what was happening in the culture? You learned at Kamehameha.

SK: I went into Kamehameha, graduated in '64. I actually, I had no connection with Hawaiian culture. I'm not just speaking for myself, I'm speaking for my whole class of '64, we talk about this. We studied histories of other countries even though we studied American history we could not connect with that. And we talked about sciences that made references to animals and birds from someplace else.

KM: I know.

SK: [chuckles] If you can understand what I'm talking about.

KM: Yes.

SK: I took French, all of us took French and Spanish, no Hawaiian. The point I'm trying to say is that basically we were such where that we could adopt other things very easily.

KM: Yes.

SK: In my case, my interest in Hawaiian culture started with my interest in Native Americans. And I grew up in a period on TV we would watch cowboy shows. So for me I connected with Native Americans, I started doing feather work. I've got

Indian war bonnets in the house. Full on war bonnets. I did all the beadwork in a very traditional Indian way. Very slow meticulous stitching, so I did all these Indian things. Made breast plates all out of bone, chokers. I did all these things. I read, and I had horses during this period, actually my horses got me interested. I'll try to make this quick, Kepā.

My interest in Hawaiian culture started with horses and Native American Indians. And so it was easy for me to see myself in that. Can you understand what I'm saying?

KM: Yes, I do.

SK: Because I had no attachment to things here. Nothing.

KM: It was forcefully removed.

SK: It was out of my mind, you know? [Describes work in Native American arts, history and presenting programs at schools in Hawai'i.]

Back in early 1990s, this is recent. So I was actively involved in Hawaiian things up to the 1990s [chuckles]. Just to give you a kind of sense.

Then I decided I wanted to go visit all these places that I read about... ..We drove across to Big Horn national monument, Custer, drove down to Sheridan, from Sheridan we drove east along to south Dakota, went to Rapid City, Black Hills. The reason I went to the Black Hills is because in all that I read I understood that the Black Hills was the most sacred place for the native Americans. A most interesting thing happened here, and what I share with most people is that the defining point in our life right here is that I went— because I was making Indian stuffs, I wanted to go buy handmade crafts. And there's two reservations in South Dakota. Pine Ridge, and Rosebud for the Lakota and Crow. The Crow actually made out, because they were scouts, so they got good property in Montana, but the Lakota, Cheyenne, Arapaho, and everybody else were all in South Dakota. So I ended up going there... Anyway I really wanted to go find some Native American crafts and I knew that Pine Ridge, which was close by, they sold their things in Rapid City, and I found this one place called Pioneer's Edge, which bought Indian crafts, so I went there, my wife and I. I was amazed at some of the things they had there. But I was just walking around in the store and you know, its mind boggling, just looking at all the beautiful stuffs. I just happened to bump into one guy, and I looked at him and he looked at me and the bopper looked like one full on Indian. [chuckling] And I said "Whoa!" And he was an Indian elder and he just happened to be there and he was looking around at the different things, and he's everything you would picture of an Indian, you know? The way he looked, the long hair and everything. Old guy. The guy had to be in his 80s.

Anyway, we started talking about Indian stuff, so I started telling him all these Indian stories and all the stuffs, and I was talking about all these different battles and different rivers and all these things going on during those years. It got to a point where he asked me what tribe I belonged to, and I told him "I'm Hawaiian." And when I said that, you know I've said that many times in the past. We all do. For some reason I heard myself say it, I could hear it. And then he looked at me and He said that "You know, you know more about my culture than my sons, my daughters, and my grandsons."

When he said that I suddenly realized something. He was talking about me. I know nothing about Hawai'i. He was talking about me. He said, "You're Hawaiian."

That day, you can ask my wife. That day is the day I went set aside all Indian stuff, and I got involved in Hawaiian stuff. So I went back home sought out different people, at least to start on something that I was familiar with, and I was familiar with feathers and crafts. So I sought out different people to learn transition from Indian to Hawaiian.

KM: Yes.

SK: So then I met Marylou Kekuewa, and I learned a little bit about her feather genealogy through Lei Fernandez at Ko'olina. And Lei Fernandez learned from someone from the monarchy period, so I got deeply involved in Kāhilis. So I got Kāhilis all over the place. That's how extreme this guy gets. But anyway, we started with Kāhilis and my horses. And pretty soon I was riding with different eyes, if you can understand.

KM: Yes, of course.

SK: Okay, because I was more to trail riding. So now my eyes are looking for other stuff. I was down at Barber's Point Stables riding in the bushes and then all of a sudden I start, although I've rode through that many times as one Indian, now. . .

KM: Yes

SK: I rode through those bushes as one Indian, I never see nothing. All of a sudden I'm riding through the bushes with Hawaiian eyes and I start seeing things.

KM: Yes, wall or mounds and things.

SK: Walls and everything. So I became very familiar with walls of structures and things. And at that time I moved my horses because I really loved trail riding, more than anything else. So I moved my horses from there to Pōhākea pass. I went up to a piece of property, 400 acres that was leased by a guy named Sam Delgado. Campbell state land, Pōhākea. So, same thing. When I got up there I dove into Hawaiian things, and I learned the history of Pōhākea pass, that's one trail. Pretty soon I'm finding stone structures, to me look interesting. I'm finding walls. I'm not having any idea about archaeology, I'm just riding around looking at walls.

KM: Sure

SK: So I started seeing all these structures up there. Walls. Pretty soon I'm finding plants that look interesting. This is a nice story I'm sharing with you.

I used to ride by myself, but I used to take one six pack beer. I no tell everybody that. I had a good time drinking up in the mountain, just me and my horse. So got to a point where one day I saw one interesting looking plant surrounded by California grass. You know the grass was so tall, that I just seen a piece of it sticking up above, so I go "Wow! Interesting plant." So this got me going in another different direction. So rather than just looking for stones and Hawaiian things, I see one plant. An interesting plant. And I notice it's in the middle of a whole grass field of California grass. So I did an interesting thing. Normally I

don't get off the horse. I just sit on him until I come back. I never get off and walk around. So I get off and I walk in the bushes. So I get off and say "Wow! Interesting looking plant." So I started pulling the weeds around it. I left and then I came back again on another day, riding past the same area and I saw this plant again and say "Wow! This guy look little bit bigger than before." And all of the sudden I notice there's more leaves. So what I did was, it got to the point where instead of carrying beer I started carrying water. And I started carrying a weed whacker. So pretty soon I was cleaning weeds around these plants and an amazing thing happened. This plant turned into one tree.

Okay, there's a story here.

KM: Okay.

SK: Same thing with the story with that Indian. I saw me. I saw that if I can move all this stuff away... It's all symbolism I'm talking about.

KM: Yes.

SK: If I could move all this stuff that no belong here, move 'em away, get it away, and if you nurture this person it will grow. So what I did is I took that, that thinking and when I started riding, I started doing that all over the mountains. Pretty soon I started working with Nature Conservancy. So I was growing beyond Shad Kane and getting involved with others, okay.

KM: Yes.

SK: Okay, so another transition. So now we're moving out of this as an individual, moving into the Nature Conservancy. Pretty soon they gave me one 10 acre place to be my kuleana and I start planting all kind of plants in there. And after a while this relationship kind of spread from Nature Conservancy to working with the Navy, Barber's Point.

KM: Yes.

SK: All these lands, Navy lands. The transition, the Navy at this time, the Department of Defense moving out of the draft and a volunteer army, the navy started downsizing more money, base closure, and improving the quality of life of their enlisted personnel. So what you have is a whole transition. All of a sudden you have all this military construction projects triggering [Section] 106, triggering [HRS Chapter] 343 and all this stuff.

KM: Sure.

SK: So I move from making Indian stuff into interacting with the federal agency, National Parks, NOAA.

KM: As a Hawaiian.

SK: As a Hawaiian. So you see this transition from Indian things—Kamehameha schools learning nothing—to Indian things to full on stuff like that. And now the Burial Council, burials and all that.

KM: Okay. Now, as a policeman do I recall you sharing with me one time? We were at a meeting one evening we were talking about the whole Kalaeloa thing and planning and to integrate the stories, this is when you first mentioned Tūtū

Kauka, the woman who remembered the pond when we spoke about Hoakalei, you know?

SK: Yes.

KM: The pond areas and things like that and these storied places on the Honouliuli landscape. Did you tell me that you used to have to respond sometimes to the school at night because the alarms would go off.

SK: Yes.

KM: I think that's important because...

SK: That's not the only one.

KM: If I can ask you, even if the land has been changed it's still a spiritual place, is that correct?

SK: It is. I believe that.

KM: Okay, so now tell me the story about the school.

SK: I was in the police department. I was a lieutenant and I was working at the Kapolei police station. I was an administrative lieutenant so I always had to read police reports. I read tons of reports. Actually to check for grammar and that kind of stuff. Make sure the reports look okay.

I was reading all these different reports and I came across this one particular report. Kapolei middle school had just opened up I think within a week, and E building was their computer room. That's where they have all their computers. So they taught computer science to intermediate school kids. So they had a lot of money invested into this one building, E building. To the point where they had a more sophisticated alarm system in there. So they had audio, and they had a video, and a perimeter alarm. The company that they got this security system from, they're monitoring, or their main office was on Sand Island. So Annette Fujikawa was the principal at this time, and she actually came out. It happened at midnight watch. Annette got a call from the security alarm company that there was an intrusion alarm at E building. So she ends up coming all the way out. I think she lived on the windward side, if I recall correctly. She lived far away. So she ends up driving all the way when she heard the report. Everybody shows up at Kapolei Middle School. Annette's there, the security, the janitor, the police officers, all of them. So they had information from the alarm company that there was a group of kids that broke into the building and there was a lot of noise and glass breaking and everything. So it was the alarm that triggered this whole thing.

When they all got there the janitor, the security guy with the key, they all expected to see something bad in the room. So when they went in the room, absolutely nothing. Everything was okay.

Now Annette was upset, because false alarm? You know what I mean? All this money and all this stuff and this is a false alarm. And the alarm lady that swore that this event happened. So she suggested to them that why don't they come to Sand Island and take a look at the video. She said was on video and audio. Everything was on audio. They're not speaking, they're just children laughing

and having a good time breaking glass on the audio, and on the video she said you cannot really see distinctively, but you see shadows running around.

So she said why don't you all come to Sand island and I'll show you this video. It's not a false alarm, this is a real alarm.

So one of the police officers goes. The guy who was making the report went to Sand island and met with several other people and all went to Sand island. So the lady swears everything happened. She turns on the video, she turns on the audio and guess what? Nothing on 'um. The lady swore that they had 'um on video and it doesn't show up. They had 'um on audio and there's nothing on audio.

But that's one of actually many stories.

I just had another one not long ago at the Judiciary Building, and the chief of security. I get a call to go down there. He wanted me to go there to share what I know about that particular area. The judiciary building is right in the area where Sarah told me they used to jump off the train.

KM: OK.

SK: And I got a letter from her this past year. The interview that I had with her was a number of years ago, and I can go find the exact date, but a number of years ago, I went to go pick her up and she came out here to take a look at Kualaka'i. But I wanted to know where she actually got off the train, because she said they got off the train will stop. They jump off. It slows down, they gotta jump off. She said had cowboys at that time, and they used to jump on the back of a horse and ride a trail. She was really clear on that. On a trail. She says was paved, on both sides was all kiawe, she said. Kiawe all over but had one trail.

KM: Stone paved?

SK: Stone paved trail. Interesting thing is where this spot with respect to what I'm going to share with you, with respect to the judiciary building its right where the trail was right when you get off the train.

So the judiciary building is right next to Costco, if you've been down there. They've got that extension rode from Kamokila to Roosevelt.

KM: Yes.

SK: The trail she showed me was right at that intersection, the trail they used to ride on. And right across the street from this trail is the judiciary building.

I tell people, I share stuffs like this it's not question of you believing this or not. These are stories of the past. It's a different world. We live in a different times. These are things of the past.

KM: Yes.

SK: And it might be connected even to ao kuewa, Kaupe'a and all those things.

KM: Yes.

SK: We don't know. And I tell them, "I'm not an expert, but this is the story." What makes it significant is that it's a story about us.

KM: You as Hawaiians.

SK: So I got two calls, this was from the chief of security about a month ago. But the first call was about five months ago. They've been plagued by problems in their juvenile cells. The most recent one was, when they have a very bad kid, they have one particular cell they put 'em in. No toilets, no nothing, all padded. They had one particular boy they put in there, and they had a hard time keeping that cell locked. For some particular reason, this cell would always open up.

KM: Hmm.

SK: They had this one particular boy in there, and what he did to himself, really bothered them, and they don't know how he did... [describes events]

...After this occurrence, they struggled with keeping that particular cell locked. And not too long ago, two administrative ladies in an adjacent room to this particular cell; they were having a conversation in there, asking questions of each other. Before the person could answer the question, a voice in the room was answering the questions [chuckles]. So the other woman would say something, and a voice would answer the question. So they tried to make sense out of that, and he calls me. There was no one around, they tried to makes sense of that, so he called me, tried to find out what the mana'o is. I cannot say anything, all I can do is tell you the stories of that place. Whether the stories have anything to do with what you are sharing with me is another matter.

KM: Sure. Why I think this is an important point, because even as we look at say this entire route, even if the landscape today is not the landscape that your kupuna knew.

SK: Yes.

KM: The spirits are still on the land. There is still a significance to place.

SK: Yes, I believe it.

KM; What that means is that we should still be respectful.

SK: Yes.

KM: Speak the names properly, respect the place.

SK: Yes.

KM: So that at?

SK: The Kapolei Judiciary Building.

KM: We that it's real, that that stuff happens. So since we are talking about Kapolei, are their place of significance, did your learn about Pu'u o Kapolei, heiau, and are there places along that way that you think are important names and features that should be spoken. Let's say the stations come up for this rail project, is it important for people/planners to integrate the history of the land into those stations?

SK: Absolutely, I believe in that, that they should integrate the Hawaiian names into all aspects of this. Let me go get something that I've put together, something that I use when I'm being asked to go and do presentations. [goes to get, and returns with an annotated map]

I always talk with respect to names. I want people to understand where it is that I'm talking about.

KM: Yes.

SK: I got this map from Campbell estate. So over the years I learned the different geographical areas and different place names other than the names we're familiar with.

KM: Yes.

SK: And the only difficult thing about finding it is determining the actual boundaries. It's a challenge because in the stories and in the information, it's not definitive. It doesn't tell you exactly where the boundaries are.

KM: Right, right.

SK: But the very nature of agriculture, sugar, was to bulldoze and clean, so it's really hard to tell exactly where it is. So what I did is, in an effort to kind of help me when I was giving presentations, was that I would have a map so that when I was talking about a place name and a story associated with it, at least people got something that they could look at.

KM: Yes, and associate, approximates.

SK: So I don't tell them exactly. For example, you can be specific with respect to Pu'u o Kapolei, which is right here.

KM: Yes.

SK: But it's hard to be specific with respect to Kaupe'a or Kānehili. Kualaka'i, you can be very specific, so there's places you can be specific, places that you cannot.

KM: Yes.

SK: So I try to explain to people that that is how this thing is put together. But much of the names I got here was simply from research. Simply from having friends I know who speak Hawaiian language, and maybe they can help me take a look at documents that I got with Hawaiian names. The simplest one, if you're asking me which is the most important place here, I would say here, Pu'u o Kapolei.

And with respect to the location of Kaupe'a, and Kānehili, and Kualaka'i, I think that's very accurate right there, simply because of the Story of Pele and Hi'iaka.

This is one example. Where she had to walk to Pu'u o Kapolei, she had to walk through Kaupe'a, she had to walk through Kānehili to get to Kualaka'i, the spring of water.

So basically that's how this map was really put together. With respect for different stories, for different traditions.

But regarding your question, is there one particular place where I think is the most important place? It's Pu'u o Kapolei.

With respect to names I think every one of those names... I'm sure there's more. I don't want to act like I know all, but I'm sure there's more. But with respect to names, I think that every one of those names, yeah.

KM: Sure.

SK: Should be integrated in aspects of all projects.

KM: Yes.

SK: As a matter of fact, I've had an opportunity to talk to DHHL regarding all their projects and they were nice enough to name their Kaupe'a project and Kānehili project after that.

But I agree 100% with you regarding the rail. I really believe if you want to bring... And you know, it's a transition from agriculture. I know there's a lot of argument but I think that it's really a nice transition, because what it does, it gives Hawaiian culture an opportunity to be more visible.

KM: Yes.

SK: Transition. I really believe that they should really take a look at all these names, and bring it to life by integrating the names into, not just the rail, all projects. To try and do it in that manner.

KM: Okay. if I may, could you share your though about the treatment of ilina, of the burials? And if this is your, you personally. We can expect that there are going to be unfortunate encounters. How are these to be handled?

SK: Well there's a whole process in place right now. I don't agree entirely with that, however, I'm one of those guys that always tries to find the middle road. Try to compromise and try to understand. Simply because we're not the same people. I don't ever say that I'm a real Hawaiian, you know? I got a different mind here, from my great, great, great grandparents, you know? So I'm really a totally different person.

They lived in a world of different challenges. I live in a world of different challenges, and all of this shapes the way we think, analyze and make decisions. So for me, I come from that perspective. So I kind of struggle with cultural and lineal decadency. When one claims lineal decadency he basically says he can name the person there. I struggle with that. No one knows for sure.

KM: How can you identify someone who's been unmarked in dune, or along an edge of some place for how many hundreds of years and say that I know this person?

SK: That's right.

KM: I'm sorry and I don't mean disrespect, but you know, if we start to muddy the waters with things that we can't state factually, we actually do a disservice to the history that your kūpuna have left.

SK: Absolutely. It's an insult. It's my personal feelings.

I understand cultural decadency through different chiefly lines, and I look at it in terms of kuleana more than anything else.

KM: 'Ae.

SK: So the kuleana to make decisions is what I think is more important than "This is my aunty or uncle." So the kuleana to making decisions is an attachment to different genealogies. Whatever place, whatever island, and give those people that kind of standing. That I agree 100%.

KM: Yes.

SK: If you can show that this particular chiefly line had the kuleana to take care of people within this moku, or in this geographical area, then absolutely.

So that's my fundamental feelings with respect to iwi. And that plays a part in making decisions regarding all these inadvertent discoveries of iwi kupuna.

KM: I don't know quite how to ask this, let us say that iwi are discovered. Even if it's fragments, it may not even be in its original condition. Perhaps it was dragged by fill and stuff that went on. But iwi are found. Do the powers that be make a decision to create one place somewhere, potentially far, far away, but on the island of course, and put all of the bones together in one place? Or do you try to create a place of caring for the iwi, if not where they lie, near where they lie? Is there a preference in your personal mana'o?

SK: Oh absolutely. I'm involved in re-interment of the iwi, and it's at a place where... in every situation we're trying, we want them reinterred where they came from. We want to be able to do that.

KM: Yes, okay.

SK: But it's a different time and some things have happened over the last 200 years that would make it difficult to be respectful to reinter the same location.

For example, the one I'm involved in right now is with the navy, and that's the Blaisdell park. As a result of the tidal change and the tsunami. What happened was this wave action, the tide going up and down, what it did, it moved away the surface soil. The iwi was very shallow, so it all got exposed. Not all, but some of them.

So the Navy got involved. They took them out, they consulted some of us. Myself, Kaleo Patterson, Eddie Ayau, and some other people. So anyway, they all deferred to me to work with the navy, because they all know that I work with the navy on other projects besides iwi, so they deferred to me.

We had a meeting, myself and the archaeologist, the senior archaeologist for Navy region. I've been there several times but most recently was to make a decision reinter at this particular location.

So Wednesday, the day before yesterday we had this meeting. We went to Blaisdell park and we went to the site because the decision amongst all of us was to reinter in place. So we went back there to take a look at it, and it would have to be in the water, if we wanted to put them where they came from.

What really made it difficult is that the property line between the city and the navy is right there. It didn't give us much room to make decisions, so it had to be a navy property. Was in the water. I kind of wanted to put it a little bit outside to be a little bit more respectful and make a concrete encasement over it, because it was a city park, I wanted to conceal it, just to hide it so it doesn't come back up again. But it's a very challenging location. The property line, the water, city park, and the chances of other iwi coming up in this particular location, because it has a history of iwi coming up. So the likelihood of iwi coming up again is a possibility.

So I tried to dig in that area to see how soft, how we could get down. The box that we're going to have to bury on top with a concrete encasement on top of that. We would actually have to go down like five, six feet, working in water, and we want to do it at night or in late afternoon. Not when there's a lot of people in the park. So it had to be done in that kind of manner, so the guy, Jeff Pantaleo.

KM: Yes.

SK: He knows there's no way of us digging that deep, because if you only go down about six inches then it's solid rock. So whatever soil it was buried in in the past has all been removed over the years, so it's not there. And the bones, in my opinion, are actually sliding around beneath that hard surface within that soft surface. It's moving around under there. So they're not all in one spot.

I don't know how we can do this and be respectful of this, and making sure these problems don't come up again. So I made a suggestion which was one that I don't like making, but I told him that, and this is with respect to what you just shared, my opinion, with respect to the rail, and I shared this in the meeting, is that... Well first of all, I don't like the idea, but we're trying to make things work. My opinion is that we need to think about building crypts in close proximity to where the rail line passes, and just figure out in terms of the likelihood of different areas of having iwi come up.

And then space them in that kind of manner. With what information we already have with previous discoveries of iwi, we can make some kind of reasonable decision with respect to how many and how far apart we can put them. Fully keeping in mind we want something nice and to be respectful, and we'll be moving here to there. We don't want to move them too far. So we can make those kinds of decisions.

My suggestion to Jeff that day, is that I'm hoping we going be able to do that. I'm hoping that if this rail happens, that we can get support from the city and everyone. If we get support to build crypts at different points on the route, and make it nice. Not just throw a bunch of bones inside. Follow the proper protocols associated with that.

I told him "That's what I'm hoping to have happen." After having said that, I told him we could put them in a temporary crypt. One that myself and a bunch of guys just finished building...

[Discusses care for iwi that he personally provides as preparations are made for reinterment.]

...So I've actually reinterred... I've been reintering iwi in Kalaeloa over the last... ever since I got involved in Hawaiian things, I've been doing it. So they're very comfortable giving me the iwi since they know it's going to go back in. Anyway, the point I'm making is that we've built this crypt. Through friends I was able to secure a concrete vault from Bank of Hawai'i, at Waikiki. They went demo this building and the concrete vault, we got 'em. So I was able to get this huge concrete vault.

So we put a whole concrete vault we were able to make an opening on, but we built it in the same manner of all the structures we found in Kalaeloa. An

integration of upright stones and standing stones. It's consistent of a cultural structure in that area, but it's something that we made.

Anyway, I suggested to Jeff, "I know you guys are under pressure to reinter and everybody wants reinternment. Why don't we take. . . just think about," I told him, "Consult with Kaleo Patterson. Talk to Eddie Ayau. Make sure, let them know what my mana'o is right now and my hopes for a crypt close to that Blaisdell park in the interim in order to reinter right away and make it nice." It's easy for me to get into the crypt at Kalaeloa and take em out. We made it in a way that we remove stones, open, go in and take out. If they feel comfortable that would be my suggestion." So they're get back to me.

So we're moving in a way which is not something that I suggest.

KM: Yes. Dealing in this time and place there have to be some adaptation.

SK: The alternative is difficult.

KM: And as you said, the landscape has changed... But we know from kūpuna, from times past that if iwi became exposed in pu'uone, along kahawai, or somewhere, you know? As long as something changed on the land that people would hō'ili'ili, and they would place in a new... They didn't want it just being laid out. And so how do you bury it back in the water where the land no longer exists?

SK: Yes.

KM: All of this being said, you need to adapt. You need to be respectful to place.

This idea about along the rail and about these crypts at appropriate places as it may be needed. Are they done in a way that identifies them with some... like you said in ahus. . . as if they're in a small kahua, like a little platform? Are they done in a way that is visible on the landscape? Or are they hidden? Is there signage along the way also, even if it's only in Hawaiian? The idea is though, that if you speak the place name, if you speak the name in honoring those kūpuna, you are demonstrating a respect. Not everyone needs to understand it, right? Do you make a plaque at certain areas? Are these things ideas that are being potentially being considered?

SK: You mean regarding... in a manner of design construction and the protocols associated with...?

SK: Okay, my individual thought, from what I know, Kepā [chuckles]. I'm not going to tell you I know everything.

KM: No, I know.

SK: From what I know, things are different depending what island you come from, or part of the island. Whether you're on the wet side or the dry side. So stuff is different for everybody. So when you come up with ideas like this you want to be able to integrate the manner in which things were done in that specific area.

KM: Yes.

SK: Even with respect to the design. How they built something that served as a place of prayer.

So like what we did in Kalaeloa. In Kalaeloa the place of prayer was an elevated platform or an 'ahu built in a somewhat Tahitian manner with upright stones. That's not typical of every place else. It's different elsewhere. Other places might be very traditional stones, horizontal stacking.

In some places you might not even use an 'ahu. You might use something quite a bit different from that. I'm not sure what it is, so what I'm saying is that I think—and it should not be—the tradition should not be that different along the route of the rail. It's all on the somewhat hot side of the island. If it was going across the wet side, things might be a little bit different on that side. But we're on the hot side of the island. So it should not vary too much with respect to the protocols associated with that. Even regarding how it would look. My thinking is simply that what my understanding is that an 'ahu has always been a place of prayer. This is a place where you would come and leave your ho'okupu. This is where you would say the prayers, to mahalo the for the bountiful harvest and all these kinds of things. In my thinking an 'ahu might be a good way to do it.

Concealing it is ok, but the future is so uncertain, I think some of us need something physical to look at.

KM: Yes.

SK: To make sure it's secure. We live in a different time. We get more people, we get many different people here. We're not small village people anymore, so my thinking is there's got to be some sense of visibility. An acknowledgment that this is a respectful place.

KM: Okay, yes. Because then it's not just like hide and putting it away, "Let's forget you, now."

SK: That's right. I don't know if you agree with everything I'm saying.

KM: You've said exactly what I've heard, what we practice.

SK: That's how I feel.

KM: Okay. This is what we practice. It's the logical way. We need to hana pono, like that, you know? It also becomes really interesting, because this whole route is apparently close to 20 miles long. When it hits into Honolulu, after we get past the Moanalua-Kalihi section there's going to be some major issues arising.

SK: Oh yes.

KM: One of them happens to be, going back to this idea about where do iwi go? Just as we were discussing here.

Onaona, as you know, some of her kūpuna in the Kapukui line... her kūpuna are at Kawaiaha'o and our hope would be, and I'm just saying this... our hope would be that before people consider, and this is probably totally inappropriate of me, but before people consider allowing reinternment to go in a noted place like Kawaiaha'o, one would hope that they could demonstrate that they can actually be good stewards of what they're responsible for right now.

SK: Absolutely...

KM/OM/SK: [Review kūpuna lines and care for iwi in the Honolulu District – ties between the Crowningberg-Kapukui lines and Kawaiaha'o (part 2 – c. 23:00 – 26:00).]

KM: ...So the reinternment needs to be done respectfully and in perpetuity, not just move them again, when they like.

SK: I agree, 100 per cent.

KM: In this study, we're going to try and ensure that we're bringing out hundreds of place names, most of which have been lost. Based on all native accounts, what's really cool is that in many of them we now have the ability to identify, in some instances their exact location in others their approximate location based on stories.

You know the wonderful thing about your kupuna who were writing from the mid 1800s up until the early 1900s, is that they were writing, trying to describe travel through the district and along the old government road. You reach this spot here and then the boundary of Mānana, and then the boundary of... going down the line like that. So we start to get some really wonderful opportunities to tell stories and to bring life, to breathe life back into those place names. So what I'm hoping is that... Are we going to identify any traditional cultural properties under the Federal Chapter 106 guidelines? I'm not sure.

I believe, and I've shared this, I believe that we can look at everything and consider it to be such, but the law doesn't work that way. We need to be able to understand and pass on this knowledge in these places, and these ideas that even you shared.

Let me just open this real quickly. Let's go back to your mama them's place and where you were born. This is the Oahu Sugar Company map [opens Register Map No. 2643]

SK: Pearl City Peninsula.

KM: Yes. So here we are, Mānana.

SK: Oh, I haven't seen this map.

KM: Here's the rail route. Oahu Rail & Land Company, which began advertising this as a development in the 1890s. I mean it's so incredible.

SK: Here's Laniwai street right there. And the pier is somewhere right around there.

KM: Isn't that cool?

SK: It's incredible.

KM: So you were born out here?

SK: We were living there. I was actually born at the hospital.

KM: Yes, I understand. Here's the view over to Moku'ume'ume. The stories go with places. Welokā, the ponds. Coming up. Kuhlaloko, Kuhliahaho, like that. There are incredible stories just about here. And so much of the route is going to be following the same areas. The old Oahu Rail or the Kamehameha Highway. We're actually going to be able to identify some places.

And then one fun thing that we're doing, we're taking maps like this and I'm going to work with PB and Cultural Surveys. What I've said is, "I want to take these maps, and I want us to identify, wherever possible, the noted places. Put the routes in, the route that's proposed, and let's identify these places."

SK: This is an excellent map.

KM: Yes.

SK: And that's why you know it's too bad that Sabra says that her mom is actually in beginning stages of Alzheimer's.

My interest meeting her was actually because Kualaka'i, that was my main interest, because she painted a really nice picture for me of that place. But she talked about a lot of other things. She talked about the whole route. She talked about from 'A'ala park, the train station and she was telling me all kinds of stuffs along the route which I didn't write down any of that. I just wanted to get Kualaka'i. So that's the sad part.

I don't know how much she can remember about what she shared with me a few years ago. So hopefully...

KM: Yes. We'll try and do what we can. She's 90 something now.

SK: Yes, a very nice lady. Even her handwriting is still okay

KM: Is there a kama'āina, somebody that you can think of—and again, what we're trying to look for is our elders. People that are your parents' generation or the older generation. People who lived the life, you know? Who lived and experienced things.

I know we can talk to lots of young people and we can find lots of people who are all descended from... reportedly descended from the ali'i who owned the lands, yes?

SK: It's a struggle finding elderly people. For this area here [thinking] the best person that I ever talked to about here was Thelma Parish. She was the best.

KM: Yes.

SK: I couldn't find anybody else.

KM: That was very fortunate, too. We were able to speak to her also.

SK: And Arline Eaton is great, but her focus is actually Pu'uloa. That side, not this way, so with respect to this area, this direction out here, I cannot think of a single person.

KM: Well that's good to know.

SK: There may be some in Nānākuli, but I don't know all of them that well in Nānākuli. I wish I could help, I cannot think of anybody.

That's the struggle. With all the things I do it's a hard time. That's why it's hard trying to be really specific and clear in saying that I know exactly this is how it is. I don't.

- KM: The story that you shared about this cultural detachment that occurred from your parents' generation, that was passed down to you, and that you were an American Indian first, you know?
- SK: Yes.
- KM: Is actually something that I've written up. And why? Because I don't want people to say... [pauses]
- SK: I didn't even know we had turtles and seals here. The first turtle I saw I said, "Wow! We get turtles that travel all the way from California to here." [chuckles] Was that bad.
- KM: This is the thing, the detachment was so great that we lost place names. We lost family names. But the absence of knowledge doesn't mean that it doesn't exist. And so what I'm hoping is that in this sort of more detailed level of native language research and other historical accounts that we're doing that, we're going to help bring some of these stories together.
- What you've shared is exactly what I've written up, though. The reason that this happened is that we saw the mission station, like at Hā'upu, and Waiawa, you know? The old church, you know? And my gosh! Hā'upu was a heiau.
- The stories that occurred there, the traditions of place. Kane and Kanaloa visited, stood on that place and chanted out describing the landscape, naming Kuhiawaho, Waiawa. Naming Ka'aimalu. Naming these incredible places, Welokā, incredible places, that could be viewed from there.
- So it is important that people recognize that just because someone doesn't know the name today, doesn't mean it's not important, right?
- I appreciate your story, and it's exactly what we're writing up.
- SK: I had an interesting conversation. Several years back under the Bush administration I was appointed to the Native American Advisory Group. They advise ACHP. We have quarterly meetings in DC. We advise ACHP on preservation matters of concern to native Americans. So that's Indian tribes, Eskimos, and Hawaiians.
- KM: Yes.
- SK: The interesting thing I found out being with them was—over lunch on our breaks we would always talk, share Hawaiian stuff, Eskimo stuff, and Indian stuff—and the interesting thing is, I really think, with respect to this evolution we're talking about, what we went through is the same thing the other native Americans went through.
- KM: That's right.
- SK: Because they were telling me stories about how early on children were uprooted from their families. Taken away and sent to Indian schools, and that they would learn absolutely nothing about their Indian lifestyle.
- When they would come back home they were just totally different people.
- OM: Yes.

KM: So what about your alma mater?

SK: Kamehameha same thing.

OM: My dad folks all had to board.

KM: Her dad and even the tutu before them. . . So you lost your connection with your kupuna, you couldn't speak your language, and you became...

OM: A white person.

KM: Just what Onaona said, a white person.

OM: Just what they wanted you to be.

KM: Detached from your culture.

SK: The sad thing is you can never be good enough. Look at the Cherokee. Good example. We had several Cherokees in this Native American group. They shared the same stories of the Cherokees and how well they did, and that was why they fell apart, because they did so well that they were disliked. Interesting stories, you know.

KM: Yes.

SK: There's a lot of parallels there. But the important thing is that today we know.

KM: That's right, which is why bringing some of this information forward and sharing the place names, speaking them, means that we don't need to repeat or continue the loss. Let's create this, what we call hō'ili'ili, when you gather things together and bring it into your umauma [gestures close to the chest] and keep it there.

SK: I hope I shared enough.

KM: Well thank you

SK: I get a feeling you shared more than I did [chuckles].

KM: No, thank you. I don't mean to. I try to fish a little bit and see if a place name will bring thoughts to mind. but it was wonderful.

SK: I hope I did.

KM: Do you folks know if you'll have a [OIBC] meeting in September?

SK: We're struggling with a quorum and besides other issues, so I hope we do. We've actually been meeting in task force meetings with Cultural Surveys and the City. But still got to do our minutes. There minutes that are not approved yet, and we're acting on things that are not approved yet.

KM: Yes. I will email your sub-committee with Kāwika, yourself; Hinaleimoana is away for quite a while; and Kēhau.

SK: Yes, she's away in Fiji. And Kēhau with her job, it's kind of hard.

KM: So perhaps sometime when you have your sub-committee meeting, I would like to attend.

- SK: Yes, we were planning on having one soon, but I think they reconsidered, so I don't think we have set a date yet. And our next O'ahu Island Burial Council meeting may come up before the sub-committee meeting.
- KM: Okay. We're doing the best we can to ensure that a new level of old information is brought forward that can help all people involved reattach, reconnect with places, and thus make good decisions.
- SK: That's good.
- KM: May I ask you... I do have one question. There's a tradition Nāmakaokapāo'o in Keahumoa.
- SK: The eyes of the Pāo'o fish.
- KM: Yes. Keahumoa, the flatlands towards the Kīpapa section as you're going up. And there's a reference in the account to a cave near the shore of Honouliuli called Waipouli.
- SK: I've heard of it.
- KM: Interestingly, in the account of the Nāmakaokapāo'o, and I've gone through every Hawaiian language account that I could, and every survey. Every book of survey, every notes of survey that we could find to see if we could come up with a location for it. And unfortunately Nāmakaokapāo'o is the only account that I've found that place name in.
- It says that from these upland flats Keahumoa by Punahawele, which is by Kīpapa side, that it's almost five miles down to the coast where Waipouli is. So my assumption is that that five miles from up there has to be on the loch side.
- SK: It's always been my impression that it was somewhere inside Pearl Harbor. I can't remember why, or how I came to have that kind of understanding. I'm not really sure, but what I do know is that in certain areas along... for example, Moku'ume'ume, Ford Island and along the shore line of the Waipi'o Peninsula and that particular area. We've had an opportunity to paddle a canoe into Pearl Harbor as part of the makahiki, so the navy's been very nice about allowing us to paddle into Pearl Harbor on canoe. The nice thing about it is that they wanted us to stay close to the shore line.
- KM: Sure.
- SK: And out of the main lane. What it did for me is I was able to get a good look at the shore line. And the interesting thing about all that shore line—I'm sure it was perhaps more than what I saw anciently, but what I saw was coral, how the coral extends out on the land, and then right where the coral meets the water is the shelf.
- KM: Yes.
- SK: So in other words, the coral is hanging, suspended and there's like a cave in there. I wouldn't call it a true cave, but it's deep. So when I saw that the first thing that came to my mind was that cave that you're talking about right now. Is that it's highly... if you took at the landscape and the shoreline all along One'ula, White Planes, it's not that kind of shoreline.

- KM: Yes.
- SK: The only place where you find the shoreline with the likelihood of a cave is inside Pu'uloa. And that's why I think... that's how I came to that understanding. It actually came from the makahiki.
- KM: Yes.
- SK: So in my thinking, I think it's somewhere inside there.
- KM: And how wonderful, you know? Here you are on canoe travelling at Kapapapūhi, and these places that are storied. The whole 'Anae holo. Story of the 'Anae holo. Did you folks get around to where the stream from Waikele goes up to Waipāhū?
- SK: Yes, I drove in the areas where I was allowed to drive, because there are a lot of chains, especially the Waipi'o Peninsula.
- KM: You know, the stories of Ka'ahupāhau and how the man-eating shark was killed there, wonderful stories.
- SK: Yes. For three years I wrote a blog site for the Advertiser until such time that the Advertiser sold to the Star Advertiser. That blog site is still available to whoever want to read 'em, but I share a little bit about that. What you have to understand about my blog is that it's one man's perspective, but I try to share it in a way where you as someone of our time can see yourself in what I'm sharing. So that's what the stories really are.
- I don't know if everybody gets it when you read it, and people get different views of things, but it's trying to get you to see how you are a part of what I'm sharing with you.
- KM: Sure.
- SK: Anyway, that's one of the things . . . The blog that I wrote was the Kaihuopala'ai, and the significance of that as I saw it with respect to discussions I had with Ross Cordy. Ross Cordy, I have a lot of respect for that guy. Awesome. What he did is he helped me get a better understanding of settlement patterns.
- KM: Yes.
- SK: And getting an understanding of the transition from Tahitian to Hawaiian, you know? How long did that transition take? Didn't happen in one day. So these people were Tahitians for hundreds of years before they ever decided, "I'm a Hawaiian." We were not Hawaiian until 1794. Everybody knows that. Kamehameha took over the islands, so the question is how they saw themselves, right? But it's evident when we take a look at all these structures in Kalaeloa, they saw themselves as Tahitians, you know? How long they stayed as Tahitians.
- KM: Marae?
- SK: Yes. That's the type of construction. It's not like Pu'ukoholā on the big island, it's Marae in there. But getting everybody to see those kinds of eyes is the nature of a blog.

And then the story of Kaihuopala'ai is a mana'o of mine because of the connection between our ancestors in the southern latitudes. The story about the 'Anae, I actually saw that as a story of migration.

They travelled east, travelled north, and they come back west. That's the same route the Hōkūle'a takes. Think about it, the exact same route. It's not a straight route. They tack east, and that's what the fish does, that's what the 'anae does. So it's stuff like that, the symbolism in the story if you look at it.

KM: Yes, interesting.

SK: 'Anae is about us.

KM: Hmm

SK: So anyway.

KM: Yes, good. Thank you very much. Beautiful. Thank you for letting us come to your home. And I'm so amazed with your work with the kāhili.

SK: This is where I relax. I have a wonderful wife and she allows me to do all this stuff.

OM/KM: Beautiful.

KM: Mahalo! Mahalo ke akua, Thank you...

Kalae Campbell (KC)
Lenell Kameaaloha Gomes Campbell (LKC)
Nadine Cleo Lindo Woode (NW)
Ray Linsan Loo (RL)
Kau'i Serrao (KS)
Mary Malama Serrao (MMS)
Henry Chang Wo (HCW)
Donald Ala Woode (DW)
“Larry” A. Laulani Woode, Jr. (LW)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor –
‘Ewa District Sections 1-2)
August 29, 2011 with Kepā and Onaona Pomroy Maly

This interview was facilitated through the assistance of Larry Laulani Woode, Jr., president of the ‘Ewa-Pu‘uloa Hawaiian Civic Club (PHCC), and included key members of the Hawaiian organization. Larry Woode, Henry Chang Wo and several members of the PHCC have attended meetings pertaining to the proposed rail development and have followed the planning process, offering comments as they felt necessary. Larry and his wife Nadine, kindly opened their home to the authors of this study, and PHCC members openly shared their mana‘o and recommendations on integration of cultural knowledge and resources into the rail program. Formal releases from interview participants were received on November 16, 2011.

Summary of selected interview topics:

- In general, the concept of the rail project is supported. There are concerns about how development of the rail project and the identification of cultural resources was timed. It seems backwards to lay out the route plans and then come ask about traditional cultural properties and values.
- It is important to keep the traditional names of place and make them a part of the rail programs. Integration of the culture and history of place needs to be integrated into the rail programs (educational/interpretive materials a part of the stations and ride itself).
- A dynamic approach to interpretation (audio visual media that are rotated various days), covering various Hawaiian cultural and historical developments along the route, will keep the information is fresh.
- The plantation history of the ‘Ewa District is an important part of the story to be told. The plantation activities shaped the land, and brought diversity to the make-up of the communities.
- The cycle of water — ua (rain) falling on the mountains, creates rivulets that flow shoreward; the flowing water becomes kahawai (streams) which run to the shore where the fresh water mixes with ocean water, and life is born — is critical in Hawaiian life.

- Hawaiians are an island people, surrounded by water, and the entire ecosystem depends on the quality of water and maintenance of water flow. Good water flow means good limu (seaweeds) along the shore, which lead to healthy fish populations that sustain life. Care for the limu, you will care for all life.
- The rail project should not further impede the flow of water from mountain to shore. In fact, development of the rail could actually help facilitate restoration of some of the water cycle systems.
- Burial sites should not be disturbed. The laws and programs exist to protect burial sites, and they should be followed.
- If it becomes necessary to relocate burials or partial remains, a plan for reinterment and marking the sites should be set in place. Options for reinterment might be near place of origin, or in designated area along the rail route. Apply due reverence in this work.
- The spirits of the kūpuna still walk the land. Lack of respect for them will lead to trouble.
- Lack of the physical remains of traditional sites does not mean that the land is less important. Those places are still significant.
- Uncle Henry Chang Wo learned from his grandmother about a native 'Ewa family who was associated with the shark gods of the region. The goddess, Ka'ahupāhau was still cared for and called upon when he was a youth.

KM: [Thanks members of the Pu'uloa Hawaiian Civic Club for their willingness to talk about the history of the 'Ewa District and the development of the Traditional Cultural Properties Study. A packet of maps covering the Honouliuli-Moanalua region and interview background outline given to Larry Laulani Woode, Jr.]

...Is it important that we try to regain some of the knowledge? And Aunt Mary, to start, where were you born?

MMS: Waimea, Kaua'i.

KM: Your tūtū spoke Hawaiian, right?

MMS: Yes. And we are connected to a royal line, Kaumuali'i.

KM: 'Ae. And your kūpuna spoke Hawaiian.

MMS: Yes.

KM One of the amazing things, as we are going through Hawaiian language newspapers for this study that we are preparing, is that fact that the kūpuna fought hard to keep knowledge of place alive. They wrote thousands and thousands of articles telling you about why such and such a place is named. And the reason that I brought you some of these maps is because as the landscape was changing, and the old ala loa, the old trails became Alanui Aupuni (Government Roads), people traveled those areas. They thought and then wrote

in the newspapers, “I want you to know, that when you visit ‘Ewa, you’ll find Waimalu, you’ll pass the stream at Ka‘aimalu which commemorates the story of a boy and his sister who fished at Kualaka‘i and came home. But because they only had one fish, they secretly ate the fish, ‘ai malu, before they went home. But on the plains above us, going towards the Kīpapa Gulch, is the place called Kekua‘ōlelo... It may be lost in memory of where it is, but it is recorded in tradition. There was a god who called out in the calm, and he saw when people did things in secret. And he said out loud, “‘ai malu ‘ana nā keiki” (the children are eating in secret over there). The children got all pū‘iwa and the place name came to be called Ka‘aimalu to commemorate that event.

There are many stories like that. So the writers described—as you come to ‘Ewa—you’re going to come to Kapukakī, to Leiwalu, to Leiolono, to this place, and on down the line to Kapolei, to Pu‘ukāua, Kaupe‘a. So some people might say, “oh, there’s no relationship between Honouliuli and Moanalua.” But there is, because you go to Kapukakī, where the spirit leaping place is at Leilono, the spirits that didn’t have ‘aumakua to guide them to the next good level ended up wondering on the plains here. They came down to the plains of Kaupe‘a between Pu‘u Kapolei and Hō‘akalei, near where the cultural preserves are being set up.

So that said, and I’d like to hear from you, is it important that we keep place names? Or is it pau and we just let it go?

LW: Well obviously, I think it’s very important that we keep these names.

Group: [agrees]

KM: So about this rail project, is it good, no good, waste time?

LW: I support the rail project. But my only issue would be right now, that we have the right firm chosen for doing the work. There are questions regarding Ansaldo [the contractor selected to build the system], and from what you hear, and newspaper accounts, there are issues about their ability to get the job done. Their reputation doesn’t seem to be that good, given their performance in some of the other projects.

I think you’ve got some good people on the transit authority. Especially like Don Horner who is handling finance. And I guess they will be looking into it. Is this really a good financial record? That’s one issue.

The other issue is, given the route, and like I was telling you before, Kepā, I don’t know... I attended that one workshop back in February with Henry Chang Wo, but I’m not really familiar with it. One of the potential TCPs that they identified was at the Honouliuli Stream Bridge, which may be a possible TCP. But from what I understand, the only TCP named along the entire corridor is China Town. [pauses, shakes head]

KM: Go figure?

LW: Yes.

Group: [chuckles]

LW: Given what you’re telling us right now, I don’t think anybody has this kind of in-depth knowledge. I wouldn’t know what’s along the corridor itself. Obviously, they are going to run into a lot of iwi kūpuna, but then again, that is going to be a

different issue. Procedures are in place to incidents like that. And there will probably be quite a lot of incidents of that happening. But TCPs, not that I am knowledgeable of. I think that Aunty Arline, definitely of anybody that knows more. Possibly Uncle Henry [to be arriving later], they may know. But maybe their knowledge is really down there.

KM: Makai?

LW: Yes.

KM: Okay, thank you. So one of the proposals is, one of the things that is being discussed is “How do we integrate the culture of this land into this modern use?” Would it be worthwhile to take the stories that are gathered and integrate them into the stations that they have at various places? With historic photos and maps, and perhaps even narratives from some of the accounts, people reading a part of a narrative from a Hawaiian narrative, then a part of an English narrative? Say like the Sumida family who is growing watercress. They’ve been on the land for a long time.

LW: Yes.

KM: Someone remembering what their grandpa, who passed away, said “this is what I remember when it was...” Is that one way to try and be respectful of some facets of the cultural landscape?

LW: So you are talking about along the rail corridor?

KM: Yes.

LW: Maybe with that information there somewhere, maybe at the rail stations.

KM: Yes. One of the things that Onaona and I suggested is, the route is close to that that was traveled by the O.R. & L. line. Create small little videos that could be played along the route, and when you get to selected places, like the Honouliuli taro lands, or the place name Po’ohilo. [discusses how the name Po’ohilo came about, and its relationship to mauka lands] So that has some cultural significance to it.

LW: Yes.

KM: Clearly they’re not going to be able to stop at every point along the way, but at each station you have an opportunity to make it meaningful if you folks... And again, I’m just trying to throw out ideas.

KS: Like a narrated tour. Narrated long the whole path.

LW: Yes. And for those who want to listen. So if I want to listen, I can plug in an ear phone. Now as you look off to your right, talking about this place. Key things as you go along the route. Just for those who want to hear it. The majority may not want to listen to that, they want to get to Honolulu. But there are some people who will be interested, and that would be a good idea. And if they are waiting at the rail stations then there are things there that you could sit there and look at. Maybe you could even plug into it if you wanted to listen to something.

KM: Yes. Something like that. What happens, the way you lose your cultural identity is if we stop speaking our language, and we stop speaking our place names.

Group: [agrees]

KM: What get from kūpuna all across the islands is “Speak the names; speak about our families; tell the stories so that we can pass that legacy on to future generations.” So a way to do this could be through stations. Imagine these historic maps oversize on the wall at the stations, with historic photographs and the transitions in the landscape over the decades. There could be some real interest along there. And like you said, you don’t want to impose it on people, but if the information is there, it is potentially one way to “mitigate” some of the impacts.

LW: And it can be changed. You don’t have to have the same segment all over. Maybe on Tuesday, there will be something else. “Now as you look down to the left, that used to be a large taro farm that was there in 1923, that provide kalo for poi for so and so.” And Wednesday will be something different. “If you look up, you will see the old smoke stack of the O’ahu Sugar Plantation. The refinery was in operation from this date to that date.” Things like that.

KM: Yes.

LW: It’s a lot of work, but I think it would be very, very useful.

NW: I think that if something isn’t done, it will be lost. So much is lost already. I grew up here when it was plantation. In fact, when I come down Renton Road I can recall where different things were. We had a store, or this. And going down I can pretty much pinpoint the chicken farm that I loved at. It’s kind of where the gulch is, the canal and small power station is. I’ve pretty much figured out as being near where the chicken farm was. How many people are left that remember those things? I go to the same church that I did when I was little, and I see a lot of the old timers being replaced by younger folks. And the younger people don’t know anything about what was here before. And I’m just talking about this small area.

KM: Yes.

NW: When we go before the plantations, I think that is important too. I have no knowledge of that, and I am curious, what was there before the plantation? This whole areas has... It’s an island, there was a lot going on before. And we are losing it already. We have generations who don’t know anything about it. So we need to do that, somehow. [chuckles]

KM: Sure. I guess a part of it is just getting the information together, and then getting it out into the community. Place based education in the schools. Perhaps even providing more varied tools to our kūpuna and what’s available for education in the schools. Ways of ensuring that our communities don’t lose their identity.

Group: [agrees]

KM: Let’s just do something real quickly. Would you please share with me your full name.

LW: Lawrence A. Laulani Woode, Jr. Nadine Cleo Woode.

KM: So your ‘ohana, you said was living here, and as a child, you were raised here?

NW: Yes.

KM: And your family is?

NW: Paragoso. My grandfather came for the Philippines to work the plantation at 'Ewa. And the chicken farm was owned by the Mendonca family. There were two single family homes, and there was a concrete duplex. And my parents and the others all worked the chicken farm for Mendonca. So my grandfather worked for the plantation and at the chicken farm.

KM: Do you remember anything about the plantation, like where the fields went?

NW: The fields were everywhere.

KM: Were they even in this area where your home is now?

NW: Right.

LW: This was all sugar.

NW: The chicken farm was in the center of fields. I recall that everything was dirt road. And right at the end of the road leading directly into the farm was a reservoir, and we used to play there. It was just fields all the way around.

KM: So were the chickens for plantation family use?

NW: No, it was commercial. Eggs and meat. They even had a slaughter house right in the center of where the homes were.

KM: And the power plant you are talking about is?

NW: It's the substation.

LW: The substation right mauka of the intersection of Kapolei Parkway and Kolowaka. Just makai of the train tracks.

NW: Right. When we walked from the school, back home, to and from, we would come off of Renton and into the sugar cane fields. We would walk and go up over the little bridge that spanned that little gulch, and then over the railroad tracks. And the substation would be right to the left there. So I've got an idea, but don't know the exact site where the farm was. [answers phone]

KM: And your full name please.

KC: Kalae Campbell. My grandmother folks are looking for where grandpa came from.

KM: So your family is not with the Campbells? Like Kamokila Campbell?

KC: No, no. My father is from the mainland.

KM: Thank you.

NW: Sorry about that.

KM: Mahalo, very interesting stories. In your community, we need to record these stories, because as you said, we will lose all of that.

NW: Yes.

KM: Our history tells us how we got to where we are. Okay, may I please get your name as well?

- DW: Donald Alan Woode. I was raised in Nānākuli on the homestead. It was wonderful growing up there. Being in the country, it was so different than being Waipāhū, which was more city-like, compared to the country. We had outdoor theaters, small stores. We had the beaches, you could surf, swim, go diving. It was a wonderful life. Nānākuli was untouched. I was born in 1946.
- KM: Oh you look so young. Was the train still running?
- DW: The Navy train was still running for the ammunition depot. The O.R. & L train used to run before my time, all the way from Ka'ena Point.
- LW: We grew up in what was originally Lot No. 1, on the beach. My great grandmother was the first homesteader. So that beach is named after her and my great grandfather.
- KM: Oh, so your great grandmother was a Zablan?
- LW: Yes. Her maiden name was Akau. My great grandfather was Benjamin Zablan. But he died right at the time the Hawaiian Homes Commission Act went into effect, 1921. I believe they got the property in 1931, a prime lot right on the ocean. That was the best place on this island to grow up...
- KM: Ray, please.
- RL: My name is Ray Linsan Loo. I was born in 1939. I watched the war from on the side of Punchbowl. Then moved to Kapahulu, and was there until 1954. At that time, Kaimukī Intermediate School still had a pool. My father loved fishing, so we moved to Kāne'ōhe Bay, when there was only the bay drive. The rest of the land was pretty much wild. That was a good time. The water was clear, there was good fishing. And then, excuse but, those lousy haoles built the yacht club, and since then, the bay has never been the same.
- KM: Yes, lots of changes just in our life time.
- LKC: Lenell Kameaaloha Gomes Campbell. We were living in Waimanalo, right across from the beach, which was wonderful. We didn't learn the Hawaiian parts of it. My parents were too busy working, and it didn't come through the family, certain things were separated. As I grew up, I wanted to learn, so that is why we are here, and then we can give it to our children.
- KM: 'Ae. Thank you so much. And our Kupuna, Aunty Mary.
- MMS: I was born and raised on the island of Kaua'i, Waimea. When we grew up, we were told by my Kupuna, that we were not allowed to say that we come from a royal line, because in those days [gestures, cutting the throat]. Our family, as far as I can remember, had a lot of 'āina in Kekaha, Waimea side... [discusses family lands and transfer of title]
- I remember growing up where everything was found from the ocean to the mountains, how you got your food. And most of our food came from the ocean, the fish from the ocean, and the 'o'opu. Our taro patch was up in the mountains. And I was lawe hānai to a couple. And that is what the Hawaiians did at that time. As far as I can remember, my family did come from a royal line, but we were told not to say anything about it... [shares family background]

KM: Very important stories. Now when did you come to 'Ewa? And I know that you are very involved with the canoe club.

MMS: When the war started, my sister was living here. So she went back to Kaua'i, and then later the family moved here. I came to 'Ewa when I met my boyfriend [her husband].

Group: [chuckles]

MMS: Kau'i's dad.

KS: 1959.

KM: So where did you live out here in 'Ewa?

MMS: 'Ewa Beach. Across from 'Ewa Beach Elementary School.

KS: The residential area is called Ka'iulani Estates.

KM: Thank you so much. And Kau'i?
[Uncle Henry Chang Wo arrives – group greetings]

KS: As mom says, our line is from Kaumuali'i, but they were told not to mention it back then.

KM: 'Ae. So Uncle, we were just talking story about some of the history of 'Ewa and Moanalua, and getting a little background of this proposed rail project, and talking about areas that are of traditional cultural significance to families. And recommendations from families of how some places can be cared for. I know that you participated in February, right?

HCW: Yes, what happened was they gave the okay for the rail, then they call you for the environmental impact [chuckles]. You were there, Larry.

LW: Yes.

HCW: The closer you go makai, you going come to the water. Any time you go in the ocean, you going find the water. The simple reason is this. You wonder why people live Mākaha, all these isolated places. You have to see an island from the ocean side. You these places, you see water. That's why people settle there.

KM: Yes. And you also have access to those incredible resources, the limu that you love, the i'a.

HCW: Everything works together. Like I tell everybody, our staff of life is the ua, the water. And we want the first ua that hits the mountain, and we watch it all the way down, when it comes to a rivulet, a stream or river, the surface water. Then we have the underground watershed. Then when mauka – makai, the kai and the kahawai, they meet, and that's when the ocean hānau.

KM: Yes, the muliwai where all of this comes together.

HCW: We people live on an island surrounded by water. The ocean gives birth when the two meet. For you and I, it's water and air quality. With the ocean, people take the limu for granted in the ocean. Like every plant, it's a vegetable, so it's water quality. The ecosystem depends on that water quality. So whatever is happening on the 'āina is going to effect the ocean.

- KM: Kōkua!
- HCW: I went to Lāna‘i, first time I’d been there. Then I saw you. So I said, “I want to see that White Rock. I swam out on the reef, and was surprised that the areas is all covered with mud. Any time you get a reef covered with mud nothing is going to grow unless we get one good tidal wave huli that, take ‘um out.
- KM: So Uncle, with what you are saying, is it important to acknowledge, along this proposed rail track, to make sure that they don’t impede any more of the water flow? The water flow is important, right?
- HCW: It is our staff of life.
- KM: So that must be another recommendation, that this rail project not do anything to impede the flow of water from above it to makai.
- Group: [concur]
- HCW: Not like they’re doing now.
- KM: And maybe there should be some restoration involved?
- HCW: They should. We being the second city here... ‘Ewa has a lot of wealth. And people don’t understand, that before developers start developing they have to buy the wealth. Carpenters go on strike, I can still have the work, but when the cement goes on strike, everything shuts down. No foundation.
- KM: Yes, that’s interesting. You know when we were talking earlier, since we’ve spoken a little bit about iwi and ilina (burial sites), how should burials be treated? In the best world, if you could tell them, “here’s how I want burial sites to be treated,” what would you say?
- HCW: For me, myself, we have to council that, they should come out with the public and say... I would hate to see what happened like on Kaua‘i. They put a little marker, but the house is right on top.
- LW: You know, the best would be not to disturb them, leave them in place. But I think that if there is going to be any disturbance of the iwi, and if they find somebody who has some type of lineal tie, then they have to be involved in the decision. Do we leave it there? Do we take the iwi and move it to another place? I think that the procedures that are in place right now are adequate, provided they follow it to the “T.”
- KM: Yes, provided they follow them. So, let’s say an independent/individual iwi is found and it’s decided that they would like to try and relocate it rather than preserve in place. Like uncle said, you’ve got the iwi right there, but you built the house on top of it, maybe that’s hewa too.
- So is it important... Some people will say, just gather them all up, and let’s find one place and put them all. Other people say, what?
- HCW: No. You know, if you look at it way back, I buried in my back yard. So we have to look, how much of the iwi is in this one area. Where they start in the first phase, it’s not really too bad, because they stay mauka. When they come further down, Kalaeloa side, they are going to run into all those iwi. That’s why they cannot build the race track.

- KM: Well, once we get onto the Pu'uloa side, right onto the bay or lochs, there are hundreds and hundreds of homestead kuleana, with families living there for generations.
- HCW: And when you look at the rail, the second phase, from Waipāhū and head straight for Pearl City, they're going to come up on all those iwi over there.
- LW: It's not an easy...it's a difficult question to answer, I think. I think if they are going to centrally locate the iwi, I think it's got to be something along the lines to apply due reverence to the iwi kūpuna. Something along the lines like a mini Mauna'ala mausoleum. And it should be in the region... you have to define the geographic place. Maybe it has to be the same ahupua'a that the iwi was found. Because the family had a reason to bury the family there. And not just pile them all into one central plot for the whole state. It has to be regional. And you're going to need smart people to research that.
- KM: Yes, good. The other alternative is, if iwi are found, or even if it is a fragment out of its context because of the moving of soil like that. That it be reinterred as close as possible to its place of origin.
- LW: Yes.
- KM: If you found it here – the footing is going here, you respect it. Say, if you put the iwi in the ground, do you want it to get moved again, or should it stay where it belongs, in perpetuity?
- HCW: Like right now, you look at all those buildings in Waikīkī. Like Hale Koa, they gather up all the iwi and put them in one small little place by the sidewalk, going towards the swimming pool. There are a lot of big buildings that they've done that to, before our time. Before we ever got involved. But like Kaua'i's one, I couldn't see. I can't see somebody living right on top my grandfather, like that. You can put 'um and make a marker.
- KM: So that said, what happens when we don't respect the iwi? [Speaking to Nadine] Did you ever hear anything in the middle of the night, living out at the chicken farm?
- NW: Well, I worked at Pali Momi, and we did, and that's right above Pearl Harbor. There was a lot going on there.
- KM: The Kūpuna still walk the ground, even if we don't see them, yes?
- Group: [Yes.]
- KM: This becomes important then, because some people will say, "This area has been all bulldozed and it doesn't look like what it used to, so it's not important." Do you agree with that or not?
- LW: I disagree.
- HCW: No, no.
- LW: I totally disagree.
- KM: So the importance is still there, even if you can't see the physical remains?
- LW: Sure. You have to treat it as fresh ground. And did we answer your other question?

KM: About the burials?

LW: Yes.

KM: Well, do you put a marker, do you identify the site? Do you use some wording, something in Hawaiian?

HCW: Like a monument or something.

LW: That's right.

HCW: If you find a whole village, now it comes to diverting.

KM: Okay, so if you find one big group of people, what, divert?

HCW: Go somewhere else. Because, when the rail comes through, and all these houses along there, there's going to have to be a big wall. You know how barriers go on the freeway?

KM: Yes.

HCW: Especially from the fact that you are blocking what is supposed to be Honolulu. To really solve that problem, build 'um on the freeway. [chuckles]

KM: Is there something that you would like to share about place or about a particular practice, or something that you want to make sure is protected, even if this rail project goes through?

HCW: Well, the environmental impact... well, it's like a done deal. Then they call you and I to identify.

LW: Well I think, and maybe I'm wrong, but I think the provisions allow for the final EIS to be completed in phases. And that's probably why. It seems to me the City is trying its best . It is a very challenging job trying to get information. And they are trying their best to find out. It's like here, a lot of the institutional knowledge is gone away. So he's got to do the best he can. Obviously, the iwi thing, when they start digging, they're going to run into some. And it's going to be difficult in what's got to be done. I don't know how much it's going to go slower. But the important thing to me is that the Hawai'i State Statutes are followed regarding the disposition of the iwi. They identify a lot of families and they are going to have to get all those families involved. They are going to have to get it done right.

HCW: The system in permit and planning, they give you three choices. I'm a developer, and I have you, Maly, go check the land. But you come with your koko, but the surveyor, they go survey the land. I said "no, you got to dig, you've got to dig the ground." But when you dig, don't go two and a half feet down, you go three feet down. The third choice is have to do it right. That's the system, they give you three choices, when it should be only one.

KM: Ah [chuckles], it's the "do it right choice."

Group: [chuckling]

HCW: It's better for me [as developer], they give you three choices and you can get it done.

KM: Yes.

HCW: But just give ‘um one choice, and do it right when you come in.

KM: Hana pono!

KS: They dug deep, cause we heard it. They started the rail project.

KM: Oh, so they are doing the testing?

KS: Oh yes. All night and sometimes until 4 or 5 o'clock in the morning. And they dig really deep.

LW: At your place?

KS: It's going to go right past us.

HCW: When they gave them the permit, they went 24 hours. So now our iwi is all alualu in the marina. I walked the place. I am ocean. I know where the wai was with all the limu. I know all the water sheds in and out.

KM: Uncle, you were born out here?

HCW: I was born in town, but raised in Hālawā.

KM: Hālawā, O‘ahu?

HCW: Yes. I know all the inside of Pearl Harbor. They couldn't catch us.

KM: Earlier before you arrived, we were talking, and we've all heard the references to Ka‘ahupāhau, the shark goddess. And the street here, as we drove down has been named, Kahi‘ukā. That's Ka‘ahupāhau's brother... So when you were out fishing, may I ask, if you don't mind, have you ever encountered one of those sharks?

HCW: You know in ‘Ewa, we were never afraid of sharks. Only lately, no more the limu, the turtles come in. But everybody in ‘Ewa, never... Back then, when you went into Pearl Harbor, all these baby hammerheads, [gestures with hands] you just move on the side. We were never afraid.

I knew one family before [name omitted at request of Uncle Henry]. The father had the manō, the whole head on his back. Then the boys also had the marking of a shark on their backs. But they're always down at ‘Ewa all the time, and the old man showed my grandmother them where he grew up. It's where the mouth of the marina is going come out [the Haseko marina project has been redesigned. Development of the marina opening to the sea has been canceled as of November 2011]. It so happens, and even with Uncle Walter Kamanā, all those guys that get involved, that's all they need for eat.

KM: Limu?

HCW: They said they call the shark, and they ride them all the way to Ford Island, go inside Pearl Harbor. You've got to clean them. They've got plenty barnacles. You've got to see one big shark and all those barnacles. Or when you are out there diving and you going towards the papa; oh one time the papa move, wow!

Group: [chuckles]

KM: It's not papa it's manō.

HCW: And Ka‘ahupāhau's limu is there, you can smell ‘um.

KM: Ka'ahupāhau, wāwae'iole, and the līpoa.

HCW: 'Ewa is known for the līpoa.

KM: You folks remember līpoa when you were young.

Group: Yes.

KM: Still has līpoa now?

KS: Little bit.

MMS: The secret places.

HCW: Little bit, but I not going tell nobody. The limu is not going to disappear.

KM: It's not going to disappear, but it's radically diminished.

Group: Yes.

HCW: See right now, if you look at 'Ewa, if you look mauka from the ocean at 'Ewa. From Kalaeloa the mouth of Barber's Point, the width. From the ocean to the freeway we are about 5, 10 miles, and that used to be all coarse ground. For the sugar plantation, I think they had to bring in dirt. If you stood on the shore line and you look towards the horizon, it's about three miles as far as your eye can see, well, we got three reefs, and they are all shallow. They are all shallow, and that's why for 'Ewa, we knew where our sand was during the whole time of the year. Come winter time, and it's all over the island, the sand shifts towards the east. So with 'Ewa, when we get the north shore swells, the sand moves and hits that first reef, and it bounces back. It's like a sea wall. So we know, this papa over here, 100 yards up, it's covered. It's like a parking lot. So nature by itself is letting this one, hemo this guy with all the limu and everything.

KM: So it rotated.

HCW: Yes, but nature, it covers one and opens another.

KM: So that water flow system, it really needs to be a recommendation too, from you folks. That this system of water flow not be impeded anymore

Group: [Agrees]

KM: Perhaps even that we should try to restore it. Because even though it's out in the ocean, the limu relies on fresh water cycles.

HCW: Yes, it needs that. The diversity of the ecosystem is so fragile. And its [the limu] another vegetable. Like us, our plants, our water and everything, we need that certain balance, the circulation.

LW: Any type of project.

KM: So not just the rail project? Just because there has been the past hewa, you don't need to keep doing it. Start correcting it.

LW: That's right, absolutely.

HCW: And like now, when we dive, we're not going to where our water shed is coming out because all our natural resources have been diverted. So when they build, we going find out where that stream is going to come out. Like Hau Bush itself,

because it is a low spot, about 1.7 feet below mean sea level, so all this sediments, all this water shed. Because they're busting, water is coming out brackish, but they are plugging it up. We had water shed all along the whole coast line. But now with development cutting the natural resources, we don't know where this water is going now.

KM: Well, sorry, part of this goes to it being said that they are going to get maybe 80,000 more people living out here in this district. Aunty, at one point, one of you said, "We're an island."

NW: Yes.

KM: You have to take care. An island can only support so much. At some point they are going to need think about that also. Just because it's approved doesn't mean they have to do it.

LW: Exactly.

KS: That's true.

HCW: And what I'm trying too, right now, any development that is built above Pearl Harbor, or anywhere near Pearl Harbor, your runoff cannot go into Pearl Harbor. Pearl Harbor is at what they call the tipping point.

KM: Hmm. The water quality is so down?

HCW: Yes. They are the worst polluters right now. Any developer, when they develop now, cannot put their waste runoff into Pearl Harbor. So if you look at the geography of 'Ewa, where are 25,000 more homes, where will the run off go? How are you going to account for the run off?

KM: Where is the fresh water going to come from?

LW: Big issues.

HCW: They talk about the Kalo'i Gulch. Fine, way back, the Kalo'i Gulch, when the big rain comes from above Makakilo. Before, when it came from Makakilo, it came from the base of the mountain, and it spread out, but there were now houses. Now, they channelized... Farrington Highway, they channelized this river now. So now we get the big rain come down, they channelized it and all the 'ōpala is going down into the ocean. You see golf courses. Everybody complains about golf courses, but you need the golf courses, it's a flood control.

KM: Sure, out here they use it as a mechanism to catch flood water

LW: Yes.

KM: Well thank you all very much. What we'll do, is I will summarize this and bring this home to you folks... [delivery logistics discussed]

Thank you all very much!

LW: Kepā, thank you very much...

**Marie Emilia Leilehua Adams McDonald (MM)
with Roen Kahalewai McDonald Hufford (RH)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor –
'Ewa District Sections 1-2)
September 9, 2011 with Kepā and Onaona Maly**

Marie Emilia Leilehua Adams McDonald was born at Waipahū, Waikele in 1926. She and her daughter, Roen Kahalewai McDonald Hufford have dedicated their lives to the perpetuation of Hawaiian cultural practices and education (including publication of two significant books on Hawaiian culture). During interview, Kupuna McDonald shares memories of her early years, growing up in Waipahū, and then describes cultural practices of lei and kapa making which were rooted in those formative years. Together with her daughter Roen, they delve into facets of Hawaiian culture, beliefs and practices, and the importance of land and water in Hawaiian life. Formal release of the interview transcript was granted on October 12, 2011.

Summary of selected interview topics:

- Hawaiian people put a lot of emphasis on this land, and that's why this land is so important. And why it was so important all through the development of Hawai'i. From the land comes the resource, nurtured by the water, and fed by our hard work. So if the land is not there to give us the growth, the ulu, then what have we got?
- Take care of the resources and they will take care of you.
- The land and traditions of place are important whether or not physical remains are still visible.
- The lands of the 'Ewa District are important. This importance is in part recorded in the place names which include the word "wai" (water.). The traditional way of valuing the land and land ownership has changed because we have different people here. So you lose that connection. Those names told the people why that land was important.
- There is a deep spiritual connection between 'āina, people, culture and life.

MM: My name is Marie Emilia Leilehua [tears welling up in her eyes – pauses] Adams McDonald. Leilehua is a good name to have... I come from a line of māhoe, twins, that is, and the Māhoe family, which originated on the Island of Hawai'i, in the Puna area, on my paternal side. And on my maternal side they come from Maui, Pule and Puali; and O'ahu, the Kahoekā and Kolekole lines of the Waialua District. So it is a good mixture. Most of the time, we grew up on two islands, Moloka'i and O'ahu... Though I realize now that I have lived more of my adult years on the island of Hawai'i, than I had previously lived on either O'ahu or Moloka'i. I am a hapa haole. My father, John Quincy Adams, was born in Worcester, Massachusetts, and came to Hawai'i from Reading Pennsylvania during the First World War.

I was born in Waipahū on O‘ahu, and lived there for the first six or seven years of my life. The next fifteen years or so, I spent growing up on Moloka‘i, living an idyllic South Seas island life, free of any encumbrances of any kind. That is shoes and much clothing. We went to school, had chores, and our friends were mostly Hawaiian, Haole and Japanese.

We lived in a haole community, so to speak. Haole Camp. In those days on Moloka‘i, we were divided into camps. Ranch Camp, Hō‘olehua section and down were we lived was the Haole Camp. Usually the haole supervisors or luna lived in that area... But most of our lives were spent on the beach, fishing, crabbing, and hiking the mountains... [continues with background on early life on Moloka‘i]

I am one of ten children. The older children were educated on O‘ahu in their high school years, and the younger ones on Moloka‘i. Then I went away to school after all of this and spent those years working on a degree in art education. Then I came home and went to work. The job was with the Department of Parks & Recreation in Honolulu. It worked out so that I got involved in my specialty, in art education. I stayed with the parks department for 23 years, and worked in several positions... And eventually I became the Arts Specialist for the Recreation Division.

And then my husband I decided, after our children had reached the “Age of Maturity,” meaning they were pau with high school. We moved to Hawai‘i Island. Where I began to teach Art and Hawaiian Studies in a formal setting. The Hawaiian Studies part I gained while working for the Department of Parks & Recreation. It just came as a natural thing for me to acquire skills and knowledge in that area. And I retired in 1981. I am now 85.

I retired and went into farming. At that time I was 55. We grew flowers. My husband and I acquired a Hawaiian Homes leasehold, and we worked very hard to get this farm operating. It still operates today. I was 55 then, I’m 85 now. The farm is now under the direction and management of one of my daughters, who now grows a whole line of vegetables—organic farming.

KM: You are also well known, in particular for two lines of traditional Hawaiian practices, one as a lei maker, and the other as a kapa maker.

MM: Yes, that happened all along because of where I come from. The things that made me especially Hawaiian. Soon after I returned from the mainland, after college, I spent a lot of time in the museums, and in the libraries finding out more about myself. Questioning my family, especially my mother and my father, and sometimes my Aunt, Lydia Aholo [the adopted daughter of Queen Lili‘uokalani]. She used to go on rides with me, or I would take her to lunch. And I did a lot of questioning of her and my mother. Now I feel that I didn’t question them enough. I should have gotten more information from them. So during those years of working and raising a family, I explored those two very special areas in Hawaiian culture. Also, because it was part of my art background. These two things really interested me a great deal. It was special to see what the Hawaiians did with the natural materials around them, in the form of a very common thing. It seemed common to me at the time. People would make a lei. A lei of flowers first. And then I realized that they were making lei of any number of different materials. Of

more permanent materials like ivory and nuts... and this was all through self-educating. I met many different people because of my interest in the lei. I didn't plan this, it just happened.

Among them was Alice Namakelua. I knew that she was a musician. She was a kumu hula, and she played slack key guitar, was famous for that. I worked with her, and found that I could quiz her about a lot of things, like making a lei. And she was good at it. And she used her own technique in making a lei, her own technique in teaching. She was a strict task master. So this is where I got a lot of information—my mother, her contemporaries and others who were older.

KM: Yes, but I understand that it is rooted of course, in your childhood. Your mother would make lei.

MM: Yes. I learned a great deal from my mother. And sometimes it was not just from questioning, but from observing what she did. See, this was really a part of my life. We saw her making lei. She grew the plants that she wanted for lei making. Like white ginger blossoms, pikake. A mixture of different interesting flowers that were very colorful. She did a blue pea, a butterfly pea that was introduced material. She would string that. Then she would string Maunaloa which was a nice lavender color. Maybe not so fragrant... most Hawaiians preferred the fragrance first of all, and then they would choose colors next. And texture, and movement. They selected some materials because they moved.

Much later in my life, I went to Tahiti on a visit, my sister [Irmalee Kamakaonaona Adams Pomroy] and I. And I think it brought to the forefront [smiling] why movement was so important for the Hawaiians. Because we noticed the guys down there... We were older then. But we noticed how the men wore their lei po'o, and there were things that moved in it. And they would stop and take a pose that we thought was so "sexy" and so "inviting." These things would move, and you couldn't resist looking at them. As old as we were... We were in our late fifties or early sixties, the first thing we saw, look at that guy, "He's a young, handsome man." So at that time, we really realized... before that we knew that Hawaiians would put ferns in their lei that would move. When they moved, it moved. So that became one of the important things in lei making. Scent, color, texture and movement. So that was the first of the things that I delved into, that I went deeply into.

So as a result, I wrote my first book [Ka Lei, 1978]. Which was a book that was kind of an overview of the lei that we Hawaiians made. The lei that came out of our background that were part of the old traditions and then what happened to the lei in contemporary times in which I lived. When I was younger, I said, "The whole world has to know these lei and the traditions of the lei." This was my reason for publishing Ka Lei [smiling]. The "whole world" would know how beautiful this tradition is.

As time went by, I did another book [Nā Lei Makamae, 2003] with a horticulturalist [Paul Weissich]. He had been the director of the Honolulu Botanical Gardens. We did a book together on only the lei of that came from the pre-Cook era [prior to 1778] in Hawaiian history. The book has received three awards as the book of the year...

All the while, I was involved in looking at another one of our cultural practices, and that was something that had been left alone for so many years. Just like the lei was for quite a while. This other practice involved the clothing of the Hawaiians of the early years, making kapa.

There would be a time that I would discover something about how to make kapa, or discovered somebody who would tell me a little bit more about kapa. I discovered a resource or was inspired by something I saw in a museum, and I felt again that “The whole world should know” [chuckling]. I worked very hard at it, and I didn’t have to advertise what I was doing. I was just working at it. In that area, I was really self-educated. After talking with people, I had to try things. SO trial and error, I got excited about something so I would try it out. Discovered what worked and what didn’t work. And at this time in my life, I am still discovering what works and what doesn’t work.

So as with lei making my husband and children got involved in it... My children, all three of them were eager to find out, to learn what I did, to do what their father did... My oldest daughter was very interested in this work, both daughters became pretty proficient. The same thing occurred with my doing kapa, my oldest child, maybe because she was art educated as I was. But I like to think that it is because she was just genuinely interested. And she shows that. Even now, when she just talked to you a little while ago, about protocols, she displayed that interest in her heritage.

KM: Yes. A part of it is that you two are actually living it. It’s not just go and buy a resource and come home and make it. You folks are, from the very beginning, as you said, you are growing it. You are out in the field, and out in the wilds gathering materials and spreading the seeds for more growth. And learning step by step.

MM: Yes.

RH: We put a lot of emphasis on this land, and that’s why this land is so important. And why it was so important all through the development of Hawai’i. From the land comes the resource, nurtured by the water, and fed by our hard work. So if the land is not there to give us the growth, the ulu, then what have we got?

KM: ‘Ae, pololei! And that speaks so incredibly to the condition of the Hawaiian people today also.

MM: Yes.

KM: The detachment. You folks are exemplary, in that you reconnected with and worked hard – “hana ka lima, ‘ai ka waha!”

RH: ‘Ae.

KM: By the work of your hands you are sustained. So many have been detached from the land, and it’s led to all these other issues that have arisen.

MM: Yes.

RH: Right. I recognized today, that I’ve come to Honolulu, that my feet are clean. On Hawai’i, my feet always have dirt on them. But that’s okay, that’s good dirt. Because out of the soil I can feed my family, and I can feed that artistic part of me that is just as important as the hunger in my belly. Totally important. And it

gives me just as much satisfaction to be satisfied in my stomach as to be satisfied in my heart and my head. When you make kapa or you create beautiful leis, and you share them with everybody, that satisfaction you get comes only from that. From that experience. It's not the same satisfaction as when you are well fed. It's a different kind of satisfaction when you name the kapa for something significant in your life, for someone you love [tears welling up in her eyes]. It's just like when you give the lei to somebody, you share your life experience in that composition. When you write a song, sing a mele, recite an 'oli, you share a part of you that is yours until you want to share it with somebody else. So it's really...that personal expression is fleeting just like how a flower lei lasts, or even a kapa. A kapa wears out, you have to beat some more. So it is so fleeting, but if you are a party to it, then you get...I can only call it satisfaction. But you touch a part of the source from where we all originate.

KM: 'Ae, it's rooted first in your relationship with the 'āina.

RH: Right. Your 'āina, and then understanding what your forbearers went through to survive on this land. Hawai'i has had great press, great advertisers. But what was that they were advertising? They were advertising the strength of these people who voyaged over miles of ocean. Who survived here miles from anywhere else. Who lived with very limited resources. Who had to learn the rhythms of nature, and who had to devise some system, not just to understand it, but to exist and excel with it. So when you make a lei you understand when that plant is going to give you those flowers. And that is the correct time to pick it. And when you beat a kapa you understand when the bark is going to be separated from branch, and that you can't force it. So you have to order your life to the rhythms of some other power. And you have to be tuned into it. And for me, and my mother and I have the chance to discuss this often because we are working together – that is mind blowing...

MM: Yes.

RH: Mind satisfying, and it fuels us to the next project.

KM: Yes, ho'oulu, to inspire.

RH: Yes, and we are so happy. We are not out beating the bushes to find people to share this with. But when we find somebody who has a genuine interest in it...

MM: We will share.

RH: We will share. And as long as they understand that these are not resources that you just go out and pick on the side of the road. That God makes them available in the Ko'olaus or the Wai'anaes or at the top of Wai'ale'ale. He makes them available for you to take care of. You take care of it, you have lots of resources.

KM: Pololei! So it's the kuleana before taking?

RH: Exactly.

MM: That's right.

RH: So you don't want to force it. Because if you force it, it will be a problem for you. So you have to put yourself aside and wait for these things to be given to you in time, at the correct time. And your job is to use them correctly, and honestly, and truthfully. And not waste them.

KM: Yes, and this goes back to—you mentioned Aunty, that even as a Hawaiian, that there were things that were all Hawaiian about your life. But the example you shared when we spoke earlier this week. Did you grow up speaking Hawaiian?

MM: No.

KM: Why?

MM: Because at the time, my parents, especially my Hawaiian parent, felt it was more important that I learn to converse in English. She would say to us, “Speak good English because that is the language of future communication. It is the language of your time.” But that didn’t mean that I stayed completely out of the use of any part of that language. It meant that I became more aware of its existence, and how beautiful it could be. And how well I could express certain things in that language, rather than English. She made sure.

KM: Yes. And you went to Kamehameha?

MM: I went to Kamehameha, which is a Hawaiian School, endowed by a Hawaiian Princess, and we were not instructed in Hawaiian.

KM: It wasn’t offered?

MM: It was not offered. It was continuing this kind of thing that happened to all of our people, to teach your children English, because that’s where the power is.

KM: Hmm. Okay, you’ve both shred these incredible stories about your connection — the relationship to land and who you are as people, and your practices. But we’ve skipped something. And in your genealogy, you’ve mentioned the Puna, Hawai’i connection; the Maui connection; and then there is the Kahoekā and Kolikoli connection of the Waialua District and Anahulu.

MM: Yes.

KM: Your kūpuna on your mother’s, maternal side of the family. So that ties you, genealogically, to this island, O’ahu.

MM: Yes, so we have ties on all of the islands. The fact that we grew up, and lived on Moloka’i for a while, ties us to that island. So we are not just tied to one place.

KM: Yes. Now you talk about growing up on Moloka’i, but actually your first years were here on O’ahu?

MM: That’s right.

KM: So you were born where and when?

MM: I was born in Waikele, Waipahū, O’ahu (October 13, 1926). I was the fifth child, and I actually born as a part of a set of twins. I wasn’t born in a hospital. I was delivered by a midwife, and I grew up there until I was six or seven. I know that I was there through being six years old. And I was born in the old telephone company house there. Down the street from us lived some people, and I remember their names even though I was six years old. I still remember their names. Somehow I don’t know how exactly they connect to our family, except for the fact that they were our neighbors.

I remember such little things. Not earth shaking things, little things. But it just proves to me that I knew that I came from there, that I was born there. When I was a child, I broke my arm, and now in my later years, I feel that [chuckles]. As a child, I broke my arm, and it was a funny thing, an unusual way of breaking an arm. Usually you fall off a tree or you get hit by a car or something. But no, I stood on a very short, little post that was maybe only a foot and a half, two feet high [gestures approximate height] off the ground. With a rock in my hand, I threw a rock up into an avocado tree to get an avocado! And as I let the rock go, I fell over and I broke my arm. So my mother very quickly knew that something was wrong, and she took me to the doctor. And some things happened here, where I'm not the only one that remembers this. My whole family remembered that I fell down and broke my arm. My mother put me in my sister Josephine's dress. I remember what the dress looked like, apples on it, all over. A very pretty dress. We went to the doctor, he actually must have been the plantation doctor. I'm not certain. There were Doctors Chandler and something like Merrimord, I think. So she took me to the doctor. We got into this taxi, at that time, a Model T, a four-seater, front and back seats. Skinny little wheels and up high. We went to the doctor's in this taxi that was driven by Mr... [thinking], maybe Mr. Hironaka or, Hiro-something? So he took us in the taxi, and my brothers and sisters were very envious because I got to ride this taxi cab. That is one of the first experiences that I recall and remember.

We had these neighbors, the Keala family, they lived next to us, and they had children that we often played with. To this day, I remember their names. I thought their names were... especially the girl, I didn't like her name at first. But when I found out why she was named Kilipohe, I said, "oh gosh, that was so beautiful." What a beautiful name.

The girl was called Kilipohe. Maka was her oldest brother, and then she had a younger brother named Kalele. My brother John used to make up these ditties, not very complementary, and he would get scolded for doing this. And one of the ditties was [singing] "Kaleleonāpā hanging on the car." And that was because he saw his friend Kalele jump in the car, and the car door swung open, and here was Kalele swinging back and forth, going down the road. So this kind of stuck with him, and he used to... that was a little ditty that he made up. And his brother Maka, was very dark skinned. So the ditty went, [singing] "Kaleleonāpā hanging on the car, Maka 'ele'ele young tar ball!" [chuckling] You know, it was not very complementary, and he'd get scolded for it.

We do know that Kalele's father, the kid's father was a minister. The Reverend, Mr. Keala. And we kind of kept track of them, I did, my mother did. And when we moved from Waipahū to Moloka'i... My father got an assignment on Moloka'i [with Mutual telephone Company]. And we got on the steam ships that went between the islands. Somebody came and presented us, and I can't remember who, whether it was the children or not. But I am sure it was a member of that family that brought down these 'ilima leis.

KM: Mrs. Keala?

MM: Yes, Mrs. Keala. Mrs. Keala was a lei maker. And she strung 'ilima. See early in my life, I was influenced by the lei. And her flowers were bright, yellow, orange,

different shades of yellow and orange up to a very, almost burnt red. And they were all the 'ilima. When we left there, we got all these 'ilima leis, and I think that it was the Kealas that gave us these leis.

KM: Okay, also describe your home at Waikele, and what was around there.

MM: We were right... our house was almost right in the middle of a sugar cane field. This was a thriving community for the sugar people.

KM: O'ahu Sugar Company?

MM: Yes, I believe it was O'ahu Sugar Company. We were surrounded by sugar cane. And when the cane was ready to harvest, they would set the fields on fire to burn all the excess leaves off, and then harvest the sugar cane. Then, we would have to leave our house or we would have to close it up because all of the soot would be flying around, and you just couldn't live in that.

KM: What about 'iole when they burned?

MM: Yes, the rats would be running all over the place. And my mother was deathly afraid of rats. So we would be gone for the day or days that they were setting the fields on fire.

Next to us, on the other side... We had the Kealas on one side, and on the other side, we had the Janikis (something like that), a haole father and Hawaiian mother. And so they were quite different from the Kealas. But I do remember them, but anything else, I don't remember.

But my mother always kept a nice garden there. And it was already established with some very large trees. One of the trees in there was a royal palm. And when it bloomed, the flowers would fall down. And the honey bees were so plentiful. My mother used to warn us, "Be careful, if you go down there, you'll get stung. Be careful." Well my sister Irmalee, the one thing we remember her at Waikele is that — she is a younger sister, one year, younger — she would call back to my mom and say, "The bees no stay down, the bees stay up." And one time she did that, and as soon as she finished, she was stung. We heard a cry [chuckling]. So every time we'd talk about our days as children, our small kid time, we'd say you remember Aunty Irma? "The bees no stay down, the bees stay up." And if you saw Aunty Irma, you would think it was really funny. A pretty little girl who just knew everything [chuckling].

So these are the kinds of things I remember about growing up. Then by age seven... Well, I did go to school there, at August Ahrens, and that elementary school is still there. And then we moved to Moloka'i.

RH: How did you guys get around?

MM: In Waipahū, my father had a telephone company truck, and he would transport us around. But most of the time, we walked to everything. We were close enough to the beach at Waikele — that's right close to one of the Lochs of Pearl Harbor. And right down the road from us lived my Aunty Lani. She is in the Cathcart family, and we are related, though I don't know how close. And she was married to a haole man named Duke Younge. She lived close by, and we'd go down to her yard, from where we could walk down to the ocean and catch crabs. And the crabs I noticed that were there, were a purple color. They were Hawaiian

crabs, but purple in color. On Moloka'i, we used to catch haole crabs, we'd call them. But those were kūhonu. But down here at the Waikele Loch, they were purple. I never found out what that crab was called, but it was just as 'ono as any other crab we had. But we never saw that purple crab on Moloka'i. We only saw the kūhonu and the popoki.

KM: So, where your house was, the Mutual Telephone Company house was, a short distance below you was Auntie Lani's house, and then just below here was the shore?

MM: Yes. The Bakers and the Jones, Hawaiian families lived there also.

KM: Okay. And to Auntie Lani's house, you could walk between the two without too much difficulty?

MM: Yes.

KM: Where did the train run?

MM: [thinking] The train ran through there somewhere.

KM: Was it below you, or above your house?

MM: I can't remember. But we did catch the train often. We caught the train—my mother and father would take us sometimes out to 'Ewa on the train, on a picnic.

KM: So did you get out near the 'Ewa Plantation Depot, or where?

MM: [thinking] It was a beach, I think it was what is known today as Ko'olina. All I know is that in and around there lived the Campbells.

KM: Ko'olina or Ka'olina.

MM: So we went down on the train. We also rode that same train line to Pearl City to go to church on Sundays. That was an experience. My mother, with nine children going to church. And we dressed up in nice white dresses and shoes. I wore shoes and socks. And normally, I never wore shoes and socks [chuckles].

KM: So the ride from your home at Waikele to... I guess that's the church at Waiawa?

MM: Yes.

KM: That was the Hawaiian Church?

MM: Yes.

KM: So the services were still in Hawaiian?

MM: Yes, they were still in Hawaiian. And we went to Sunday School. Sunday School was in English for us. And then they always had a break in between Sunday School and the main service. And then the adults went to a Sunday School. And from time to time we would have a hō'ike. I always remember the hō'ikes in the Congregational, Kalawina Churches. I always remember the sharing, the hō'ike.

KM: Why do you remember the hō'ike?

MM: Because we shared and we ate. And the himeni! That was the best, when all the churches would gather around. The congregations hosted a hō'ike and we'd

come and we'd sing. It was always so... I liked that. That church was most enjoyable.

And one of the things that I remember about this church in Pearl City, is that the next door neighbor... See the things you remember? Little, but very important things to us kids [chuckles]. There was a house that had mango trees. And at recess, between the Sunday School and the main service you would find the Adams children over the hedge taking mangoes. I hate to say stealing [chuckling], but that's exactly what we were doing. We were stealing mangoes. When we'd get together with my brothers and sisters, we'd talk, "Remember, we used to go to Sunday School and then we'd go steal mangoes, and then go to church?" [laughing]

KM: Was Reverend Keala at this church?

MM: No, he was somewhere else.

KM: Now you'd mentioned before, the house with the mangoes. Was it still lived in?

MM: Yes, a family with a haole name. If my brother John was still here, he would remember.

KM: Where was the "haunted house" you'd mentioned once when we spoke before?

MM: Oh, that was near Kealas. It might even have been where the Kealas were living. There was an old house close at hand, and the thing I remember there is that it had a head of a bear that hung on the wall. And my brother and Maka would take the bear down and scare the rest of us. That house was next to the Kealas. So we had these "haunted house" experiences.

OM: Do you remember what street you were on?

MM: No. But I do remember when they put the new highway in through Waipahū to go Leeward O'ahu, our house was never close to that highway. But after they put that new highway in [some years later], the corridor, we were right next to it, we were just below it. I did take a ride there years ago when i worked for Parks and Recreation, I went out there and I could see the house that we lived in. It was green colored.

KM: So when you were young, all of that areas was surrounded by sugar cane?

MM: Yes, sugar cane.

KM: So you folks weren't in a plantation camp?

MM: No, we lived away from the plantation.

KM: And was the exchange in your folk's house?

MM: [thinking] Not in the house, it was another structure, right next door. And working there... I might make mention of this because any time I try to connect up to this family. Working there was this telephone operator—it was all manual telephone, magneto—was a lady, and we called her Aunty Elizabeth, and she was our aunty. She married a haole man, and his name was Dan Sennett, and I found out later that she was the Aunty of Oz Stender. And I wonder why my mother said we were connected up with a number of people in Hau'ula. And I think that is where the Stenders are from. I'm not sure.

- OM: Do you remember her maiden name?
- MM: I don't remember her Hawaiian name, just Elizabeth Sennett. Her husband was Daniel Sennett. I remember because we had pictures of them. My mother had pictures of them. And I knew that we were related. As you know, with Hawaiian relationships, sometimes it's very hard to connect up with that line.
- Like some years ago, my mother said to me that we are related to Mayor Neal Blaisdell [Mayor from 1955 to 1969]. And when I was working for the Parks Department, and because I was president of the Recreation Association, I had to go before him with a request for salary increases [chuckling]. And before I went, I sort of joked with my mother, I said, "What do I call him?" Because we were related. He probably didn't know we were related [chuckling]. Do I call him "cousin?" [laughing] Can't you see me, "Cousin Neal, I want a pay raise." But his is how we were so tied up. You know how Hawaiians are so tied together, and they can trace their ancestry.
- KM: Well, that's the thing about Hawaiians today, you are the product of a small pool of survivors. By the time you get to the 1890s and the overthrow, all Hawaiians connect.
- MM: Yes.
- KM: So, do you have.. Waikele, Waipahū, Mānana, Waiawa, the Pearl City section like that. As you know, there is the proposed rapid transit rail route that will go through there. One of the things that got Onaona and I motivated to go ahead and try to work on this project, was because the archaeologist reported that there was only one significant, what they call a "Traditional Cultural Property" along the 20 mile route, and that was Chine Town. And China Town isn't really a traditional Hawaiian cultural property.
- MM: Yes.
- KM: It is a historic property but... So is there significance to things like the place names, Waipahū? And you mentioned the other day, Ka'ahupāhau. Is there significance in place names? And this isn't going to stop the project, but it should enrich by telling the stories of place.
- MM: Well, we lived there, and we were Hawaiian. And my Aunty Lani lived there. The Kealas lived there, along with the Bakers and the Jones. They were Hawaiian. If you want to consider us as part of a Hawaiian settlement, we were there. A Hawaiian settlement, even though our house was part of the telephone company. I can say that I know the stories of Hi'iaka, she travels through the area. And I am sure that there were particular sites that she pointed out.
- KM: Yes, recited in her mele.
- MM: Yes, in her mele of her travels, all in that area.
- KM: So is it important to acknowledge the place that there are places names, that there is history top place even if the physical remains aren't there?
- MM: That's right, that's right. It's always... See the lee-side of the island is where most of the population lived before the white man came and settled.
- RH: I need to say something. We have names of places that have the word "wai" in it.

MM: All water places.

RH: If you research that particular part of this island. On one hand they are very dry and arid. They are on the lee side. But underneath is where the pahu, where the wai is stored. And historically, that water was available to the Hawaiians. They knew how to get to it. And when the sugar planters came, they had to discover how to unleash it. And that made that area an important site.

MM: So they could grow sugar cane.

RH: So you tell me that that place is not important if the word “wai” from olden times was in it. I learned recently... I used to wonder why I had that name Kahalewai [tears welling up in her eyes]. I used to think boring name. But how important is that? Not poetic and loving like my sister’s name or my cousin’s names. I thought “how ordinary.” But in that ordinariness, you tell me that the Department of Water Supply doesn’t value that place. If it wasn’t for all those artesian wells that were sunk in that place.

MM: And are still there.

RH: Where would this island be? And now what are they telling us? That we have to conserve those resources. But our kūpuna recognized them by giving them those names.

KM: Yes, and even that Kahalewai is in your genealogy.

MM: That’s right, that’s where it comes from.

RH: Right. I had to find that out just a few years ago, from a Hawaiian scholar in the phrase, “O wai ‘oe?” That was the talk that she gave. A very short talk. And it kind of like turned the light on, as she chronicled the “where is the wai, how did it get to us?”

The wai is in the clouds. Its’ there, you don’t even see the clouds, it’s just the humidity of this place.

MM: And the ‘āina.

RH: And were it not trapped by the trees which pull it from the sky. Were it not moved by the wind. Were it not held underneath this lens, this fresh water lens under our island, we wouldn’t exist. Did it not flow and merge with the kai? So you tell me that that’s not important about this place [said with emphasis].

KM: Yes. It goes back to what mama was talking about, even the pāpa’i, the crabs that she would catch. Because one of the other famous fish of that place was actually protected by the goddess Kānekuā’ana.

MM: Yes.

KM: The pipi and the ‘ōkupe, the pearl oysters that were once famous in that place.

MM: Right.

KM: But if you abuse them...

RH: Right, they are not there anymore.

- KM: So in those days, you had to build the heiau waihau, with the hau bush to call upon and draw the water and fishes back. And what's so interesting in the story—and you've brought up Hi'iaka—in the tradition of Kamapua'a, is that indeed Roen, all those "wai" names, Waimānalo [on the Honouliuli-Wai'anae boundary], Waikele, Waipahū, Waiawa, Waimano, Waimalu, Waiau, all of these water-land names were actually dedicated by Kamapua'a to the Lono priests.
- MM: Uh-hmm.
- KM: So there is that whole significance.
- RH: Sure, the names. What we have is land... The traditional way of valuing the land and land ownership has changed because we have different people here. So you lose that connection. Those names told the people why that land was important.
- You know, they weren't as mobile as we are, but they knew that if you didn't value this resource that the wai flowed through, you wouldn't be able to live here. You wouldn't be able to grow your food. You wouldn't be able to beat your kapa. You wouldn't be able to raise your children. So they honored the gods who made this place by telling, and reminding us, "We know what our connection to you is, and this name is important for this place." Wai is so important. I'm not a language person, but I know now, that when "wai" is in the name, there is a reason for it. Because wai is what we call the "water of life." Without it we are parched.
- KM: Yes. And Waipahū, both of you as kapa makers, there is this whole connection with the spring at Waipahū, Kapukanawaiokahuku, and the kapa makers.
- MM: So, that's why we do kapa?
- KM: Perhaps so, you are hānau there. And remembering the tradition of the kua kapa that is lost on the Kahuku side, and it travels underground to Waipahū. And the voice of the kua kapa was so unique that when the woman who lost it in the Kahuku region, went in search of it, she heard it, and called to it, and it responded to her. And the woman who found it, graciously gives it back to her. But it is the story of a kapa maker, and you two are kapa makers, descended from Waipahū, your one hānau.
- MM: That's neat, I like that.
- RH: I heard someone say that prior to 1869 if you visited this place you would hear the sound of the kapa being beaten. We don't hear that anymore. So those travelers who came once, heard the sound. They came again, and they didn't hear it anymore. They knew that were big changes that had been made.
- The women, very happily gave up this arduous work, for a woven cloth, which was much more durable. Which they could launder, etc. etc. etc. So it changes every time with some new introduction and we've forgotten.
- MM: Isn't she good? [looking at her daughter with pride]
- RH: Well we've forgotten what the kūpuna had to go through to survive here. And that is what is significant about this place. That it was in relative isolation that these people were able to survive.

KM: And excel.

RH: Yes.

KM: Yes, the hana lima no'eau of which you are both practitioners of.

MM: Yes.

KM: Mahalo nui for sharing these wonderful expressions of what it is to be Hawaiian.

RH: I do need to say that that is only one portion of me [tears welling up in her eyes], and it is the part that keeps me here. I have traveled, and I know that man is a flexible being. He can adapt. And all the people who have come here have adapted. And they've adapted because this is a wonderful place to be. They smell that fragrance, of this place. They feel the warmth of the sun. The pleasant breezes, and why not? They were preceded by a people of strength.

KM: The Hawaiians.

MM: Yes.

RH: Right. And "wai" is in the name. "Ha-wai-i."

KM: Yes, the three of you with Onaona, your niece—that you are here as Hawaiians—my only questions is, "How much do Hawaiians have to give up to adapt to other people?" And that's why, is it important that we continue to speak the place names? That we continue to speak the stories, traditions? And that we continue to practice? That it's not enough to look at it under a glass, or on a book shelf?

MM: Right. You have to live it.

RH: And we have to remind this name is this way because the people before us recognized the value of this place.

MM: Yes.

KM: He mana nō! Thank you both so much for being willing to share and talk story...

Hinaleimoana Kalu
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor)
October 4, 2011 (telephone interview with Kepā)
(Informal Release of Notes Received by Email of October 14, 2011)

The notes below are summarized from a 40 minute telephone conversation with Hinaleimoana Kalu, as a part of the Traditional Cultural Properties Study being conducted for the Honolulu High Capacity Transit Corridor.

Hinaleimoana Kalu is now the interim chair of the O‘ahu Island Burial Council (OIBC). She has been a steady voice, advocating respect for iwi kūpuna which will be impacted by the rail project, and for culturally responsible planning in the proposed rail route.

Since the project first came to OIBC, she and fellow OIBC members expressed concerns about the route having been predetermined, without input from OIBC and other Hawaiians. While the iwi kūpuna are one concern of the rail development, there are many other aspects of cultural importance. It would have been pono to start integration of cultural matters in the initial planning stages, and not separated them out into a phased approach, which will leave Hawaiians looking like obstructionists.

As issues began to arise, the OIBC formed a sub-committee Rail Taskforce, made up of herself, Shad Kāne, Kēhau Abad and Kāwika McKeague. This sub-committee has met on numerous occasions with agencies and interested parties about the rail. When the Programmatic Agreement (PA) was developed, the committee was invited to be signatory party on the PA, but the members chose not to sign, as issues regarding iwi kūpuna were not being adequately or respectfully addressed.

Hinaleimoana and the OIBC have maintained a position and offered recommendations in regards to planning for care of iwi kūpuna. The position is not in opposition to the project – it is seen as a “done deal” – but one that advocates for respectful treatment of the iwi kūpuna, and careful planning in use of the land.

Hinaleimoana has suggested that the budget of the rail include funds for design in the stations and in the support columns for reinterment of remains that might be uncovered. She observes that at various meetings some Hawaiians have spoken against this idea – saying that the route should change if iwi are discovered. But the OIBC and sub-committee are trying to work under the pressure of knowing that the project has been planned and the government is moving forward. Thus in order to be prepared the committee has agreed to considering the respectful reinterment option. It is believed that in designating areas at the stations and along the route at columns as appropriate, the iwi can be reinterred and cared for near the place of their original internment.

Hinaleimoana shared that she has been a steady voice, advocating for development of programs in the rail project which focus on the rich cultural resources along the route. The traditions and history can be featured in interpretive/educational experiences at the stations and along the way. Bring technology into the project that features the stories, images and voices of the Hawaiian people. She suggested that ‘Imiloa on Hawai‘i is a good example of how Hawaiian and English language resource materials can be integrated into programs

featured on the rail. This could be a model for all other programs, and unique in all the world as a show case of Hawaiian cultural heritage and history. Hinaleimoana suggests that everyone that rides the rail should be exposed to Hawaiian and English narratives of place, and that such programs will also enrich the experience of visitors to the island. The, “Why come to Hawai‘i?” can be answered through the rail experience.

Hinaleimoana also stated that the program should be reflective of Hawai‘i’s diverse history:

- 1st: The history and traditions of the native people, their relationship with and knowledge of the land.
- 2nd: The history of those people who later came to make Hawai‘i their home, and who have shaped its growth.
- She suggested that there is a place for all of this history to be integrated into the project. It needs to be respectful and cognizant of where the rail is situated. It cannot be plastic like so much of what is represented as being Hawaiian.
- Hinaleimoana observed that the development of rich cultural experiences as a part of the rail would also encourage students/school programs to ride it, simply so they could be exposed to the history of the land and people. Such programs could provide foundational information as a part of various educational curriculum.
- “The design needs to reflect the culture and life of Hawai‘i’s people.”

She strongly supports the interpretation of mo‘olelo through place names along the entire route. “The story of our people lives in the place names.” Thus, the suggestion that China Town was the only “Traditional Cultural Property” along the route was hewa. Physical remains of sites are not all that makes a place significant. Our heritage resources don’t need to conform to some western system of assessing cultural value. So even though the landscape has been changed, the kūpuna still walk the land, their spirit is still with us, and this is important.

The next OIBC meeting is now scheduled for October 12th, and the rail project is on the agenda.

[Note: the October 12th OIBC meeting was canceled. A brief presentation on the TCP study – summary of work and findings on the part of Kumu Pono Associates LLC was provided to OIBC members at their regularly scheduled meeting on November 9th, 2011. The primary comments from Hinaleimoana and OIBC members were framed around their hope that the TCP study work would be used as a tool in planning culturally responsible actions as part of the project.]

Oral History Interview Transcripts (1997 & 2003)

Thelma Genevieve Parish (Sister Parish)

with Arline Wainaha Pu'ulei Brede-Eaton

Oral History Interview—Lands of Pu'uloa-Honouliuli, 'Ewa, O'ahu

May 2, 1997, 1:10 p.m. (with Kepā Maly)

Thelma Genevieve Parish (Sister Parish) was born in 1918. She was descended from prominent families in the history of Hawai'i, and shared generational ties to the 'ili of Pu'uloa (Honouliuli Ahupua'a). She was educated as an anthropologist, and became a Catholic nun serving for 50 years as a teacher and school administrator with the Order of Sacred Hearts. Sister Parish was a life-long student of history and until her passing in 2004, she was working on a manuscript of Hawaiian history. Unfortunately her work has been left incomplete.

Sister Parish's knowledge of the Pu'uloa-Honouliuli lands and larger District of 'Ewa, was rooted in her own family's ties to the land, and she was recognized as an important resource for historical information on 'Ewa. Her experiences and genealogy also connected with other places around O'ahu, and the interview transcript below, includes important information pertaining to the sacred lands of windward O'ahu. One of the memories shared speaks of the Pohukaina cave complex, which in some accounts has an entrance near the area of the Waipahū spring.

Arrangements for the 1997 interview were facilitated with the assistance of Sister Parish's life-long friend, Kupuna Arline Eaton (see interview above), and was originally conducted as a part of the preservation planning process for the Haseko cultural preserves along the Honouliuli shoreline. Release was granted on August 29, 1997, though readers are asked not to cite block quotes from this interview for any other purposes.

Summary of selected interview topics:

- The land has undergone traumatic changes. With the passing of the sugar plantations, development has been allowed to occur without reason.
- The Dowsett/Parish family home and ranching complex was based out of Kūpaka, near the Pu'uloa coastline. The area was famed for many types of limu (seaweeds). Over harvesting and environmental change has caused much of the limu to disappear.
- Ka'ahupāhau was known as the shark goddess of Pu'uloa. People never feared sharks.
- It is important to speak traditional place names and to care for the history of the land. Understanding the history helps us to understand why and how places are sacred. There is a great deal of native lore from the 'Ewa District. Sister discussed the name Waipahū as an example of how names are changed, and history lost.

- Shares her mana‘o on the significance of kapu (sacredness); management of resources as a way of traditional life; and the development of kuleana (responsibilities) for the land and resources in relationship to the pono (rights) which are being claimed in modern times.
- Pu‘uloa was famous for the ‘anae holo (traveling mullet), and the health of the Pu‘uloa fishery enriched the fisheries all around O‘ahu.
- Recalled that there are traditions of a class of Hawaiians known as the “dog people.” These people resided in the caves and caverns of the coral flat lands of Honouliuli.
- Caves, caverns and skylights on the coral plains were used traditionally (though Sister Parish did not have personal knowledge of burial sites in the region); in some traditions, the ‘ulu (breadfruit tree) was first planted on O‘ahu in the open sky lights of the Honouliuli plains.

KM: Aloha and mahalo.

TGP: Aloha nō!

KM: Please, if you would share your full name, date of birth, and then if you would keep telling your story then.

TGP: I’m Thelma Genevieve Parish and I was born on May the 26th, 1918. So I’m somewhat antiquated [chuckles].

KM: Blessed.

TGP: And I have known and taken a very vivid interest in my family, on both my father’s side, which was the Dowsett side. And my mother’s side which comes from the other side of the island in Waiāhole-Hakipu‘u. So my grandmother, Mary Kaohinani Dowsett-Parish built one of the first homes in Kaimukī, when it was a very new subdivision in Honolulu. And as a member of the Dowsett family, she had inherited acreage down here in the area that we now call ‘Ewa Beach. We never referred to the area as ‘Ewa Beach in my younger days. It was always Kūpaka [as pronounced].

KM: Kūpaka, and you heard that pronunciation?

TGP: Yes, Kūpaka. And whenever we children, on Friday afternoons, we’d get home from school, we had our little duffel bags all packed because we were going to go to Kūpaka, to spend the weekend. Now Kūpaka was part of the ahupua‘a of Pu‘uloa. And my great grandfather owned, and I have to use that word in quotation marks, because, it’s refuted, or questioned as to the direct ownership. But he did, in quotes, own from the entrance to Pearl Harbor all the way to approximately, Campbell High School, [where it is located] today.

And he used that area which was quite barren, he used that area primarily as his fattening paddocks. Because he was into ranching and he had a ranch at ‘Ulupalakua, on Maui, which he had acquired from the Makee family. And also, a ranch at Mikilua, which is below Lualualei. A part of the ahupua‘a of Lualualei, on the other side of the Wai‘anae mountain range, as it comes down to hit the sea

on the southern coast. Then he also had a ranch in Leilehua. So these ranches were producing cattle and there were times when he would ship from Maui and would have to fatten the cattle before they could be slaughtered.

KM: Do you remember what the grazing material was then, down here, that made a good fattening ground?

TGP: I guess the kiawe beans.

KM: So just the kiawe beans?

TGP: Kiawe beans and the haole koa.

KM: Hmm. Was that the predominant growth throughout the Kūpaka-Pu'uloa, even into here, the Honouliuli area?

TGP: Yes. Oh yes. It was primarily kiawe, the algarroba, and pā-nini, the klu bushes and the cactus, the haole koa, lots of it.

KM: This is from your memories as a child, or even pre...?

TGP: No, my memories as a child and it must have been a little more dense probably, previous to my knowing Kūpaka. However, the pasturage seems unlikely in our terms today, because it's not meadow-like, but was just virgin country and the pipi, the cattle were turned loose. And then there were divisions so that you had one paddock following another paddock, following another paddock. So when we left Honouliuli, we were coming through the tail end of the cane lands, then we'd come to a gate, we'd have to stop and get out. My father was very persnickety about his Model T-Ford, so it wasn't to be scratched [chuckles], and so we had to break or hack-hack at the branches of the kiawe trees that had grown over the road after our last visit. And we'd come down, and I'd have to jump out of the car again, and open the next gate, wait until he'd gone through and close that gate. I think we had to do that three or four times.

KM: Hmm. So from Honouliuli boundary, with Pu'uloa, coming in?

TGP: Yes.

KM: And was your road way...?

TGP: Coral, one lane [chuckles].

KM: Uh-hmm. Were the gates, was it wire, uwea fencing? Or was it pā pōhaku [stone walls], some, do you remember?

TGP: Mostly wire fencing. Primarily the barbed wire. Not the fancy squared off kinds of fencing, barbed wire. And strung from one kiawe wood post to the next kiawe wood post, to the next, and on down. And the gates were swung from larger posts, embedded in the coral. And the gate swung only in one direction, and you had to park and then drive through, wait and then close the gate, and then go on to the next gate. My grandmother's property was always...sort of located by the height of the windmill. She had the only windmill in the area and it was a land mark.

KM: You know, on the old map that we were looking at earlier?

TGP: Hmm.

KM: Alexander's 1873 map, Register Map number 618, we see [opening the map]... See the watering hole here? [pointing to sites identified on the map] In fact, see, this says "stone wall" coming in by the salt works?

TGP: Uh-hmm.

KM: Was Kūpaka the area of your houses, and was it on the shore also, or...?

TGP: Kūpaka is now, as I knew it then, is now Parish Drive.

KM: Ahh, okay, that's good to know.

TGP: And so we referred to that whole area...the area we went through, before reaching my grandmother's country home, was that of Mitsuyasu.

AE: Yes, that's right.

TGP: We had a charcoal area.

KM: Oh kiawe charcoal.

TGP: A charcoal burning establishment.

AE: What year did they come down here?

TGP: Mitsuyasu must have been here before 1925. I know, I found my grandmother's records, and she built her home in '25.

AE: So they had to come around that time.

TGP: And they must have been...Mitsuyasu could have been here before that.

KM: So your house area... [pointing to the locations on the map] if the salt works were up here, and this is a walled enclosure, and there are some small houses indicated here.

TGP: Uh-hmm.

KM: But your grandmother's place was down, you think, on this end?

TGP: Yes.

KM: [marking location on map], Towards the end of the stone wall here?

TGP: Uh-hmm.

KM: Ahh. And Mitsuyasu was doing the kiln...

TGP: Charcoal.

KM: Yes. Was down in Pu'uloa also. As a lease from your grandmother, do you think?

TGP: No...well, he could have had a lease, from what we called then, "The Dowsett Company." Because the Dowsett Company, consisted of the heirs of my great grandfather, James Isaac Dowsett. His businesses were incorporated into what we knew as the Dowsett Company. Now, the Dowsett Company then, had control of the area from Fort Weaver, which was given to the United States, from the lands that my grandmother and grandfather owned. So it was [chuckles]...it was taken back. My guess is that my great grandfather acquired these lands

primarily because the Ali'i, or the Kingdom needed money, he would advance money, or give them what they needed as they approached him and then he was repaid in land. And so we don't know the exactness of the titles, the land titles for the areas that we considered to have been his.

KM: Uh-hmm. As we look at the Pu'uloa area here, you see the ahupua'a boundary line that comes up, the fishponds, fisheries, the salt works, and if we come out towards One'ula, do you have recollections of some of the resources? Or were there families out here and things as well?

TGP: It was...my guess is, that there were few...it was very, very unpopulated. Not at all populated. And I often wondered where the Pu'uloa salt works were. My guess was, as I was growing up and heard about them, that they were to the south of Fort Weaver. But I'd been told recently that there were more, up off the West Loch.

KM: That's correct, yes.

TGP: And I do remember my family referring to West Loch as being grandpa's as well. Not so much the water part, but the lands across from West Loch. So that would bring us right directly to One'ula and a little bit further than Campbell High School.

AE: Uh-hmm.

KM: Yes. Was anyone still...what did you hear about the salt works, and was anyone still making salt when you were a child, anywhere out here?

TGP: That, I wouldn't know. I've accumulated a good deal of additional knowledge through my own research, and so now, it's hard for me to delineate and pin-point what I knew as a child, and what I learned as an adult through research.

KM: Uh-hmm. [tape off, someone knocked on door; tape back on] We're back on, you'd mentioned that you have researched a great deal, so this is clear in our interview. You of course, because of your love of and interest in the land, as a Hawaiian and as a... Well, you've traveled quite a bit as well. In your understanding, was the salt works, did it play an important part in the history of this land?

TGP: Yes it did. In fact the salt works were the focal point of the ownership, of my great grandfather's ownership. E.B. Scott, in his Saga of the Sandwich Islands mentions it, and he's quoting from someone else, that the salt works were a very prominent part of the economy and the early industrialization enterprises.

KM: Sure, so was the salt used for hides and the salting and preparation of meats and things?

TGP: My great grandfather commercialized in salt, and sold it. According to research, a good deal of the salt that was produced on O'ahu was sold to the fishing fleets that would come from Alaska and take it back to Alaska for the salting of the salmon.

KM: Ahh, interesting. When we were looking at this map a little earlier, it was also interesting to note that there was, what looks to be [marking on map], almost to be like a little kahe or weir or something that came in off of Pu'uloa. Had you

heard at all, about how water was gathered into the salt ponds? Did they dig holes and make...?

TGP: No, this part I have never been able to research in depth, simply because we haven't had access to maps of this vintage. But this map seems to indicate, and I would say, in common sense, it would tell us that they had to bring the salt water in from the lower end, or away from the entrance to Pearl Harbor simply because the outer shore line is too high. And they wouldn't have been able to flood the salt ponds from the south shore. But, bringing it in from the east shore line, and into the salt pans, seems much more sensible.

KM: [copies of Register Map 618, were given to kūpuna Thelma and Arline] Looking at the map, it was interesting to see that it looks like there was this little channel or estuary like that fed into the area of the salt works.

TGP: Uh-hmm. I don't believe that anything remains today of the salt works.

KM: Hmm, yes, even many these fishponds along here have been destroyed. May I ask, if you've heard, because one of the things that I'll send to you, that I think you'll be very interested in... As I was going through the original Māhele texts, I found...and see the problem is, because the kuleana weren't awarded, they weren't recorded in the final Indices, and that why people don't think that any land was claimed in Pu'uloa. But I found a list of about 12 or 15 individuals who in the Native Register of claims, claimed 'āina along this area of Pu'uloa. But by the time the Native Testimonies for awards came up, all of these individuals relinquished their claims here and moved in, particularly, a lot of them moved into the Waikele-Waipio area, you know Loko 'Eo.

TGP: Ahh the Waipi'o area.

KM: Which I thought, was really interesting. Did you hear of any early families living anywhere out here at all, as a child?

TGP: Never. The only other habitation, if I can call it as such, was my cousin's country home, and she was the daughter of Samuel Dowsett. And Sam Dowsett had an old country home down in this area. And then beyond to the west of my grandmother's holdings was, where the holdings of my grand uncle Alike, that's Alexander Cartwright Dowsett. And his old home was visible from the beach area outside my grandmother's home. So those were the only two homes I know of, other than Mitsuyasu who was further beyond.

KM: Uh-hmm. So coming out towards One'ula, like that, or even to Kualaka'i, did you hear...?

TGP: No, not that far. We weren't, no. I doubt...even now, in picking up some of the research, nothing seems to resemble anything that I had known as a child. It's all...well, this was all just wild country, all along the shore line.

KM: Yes. Were there cattle then, all throughout your Pu'uloa lands, as you'd said, because they were using it as...?

KM: How about into the One'ula, or below the sugar fields and out towards even Lae Loa (Barber's Point), was someone running cattle out there also, that you recall?

TGP: I would say that it was a good possibility, however, you can't overstock the area. The area hadn't much to offer in the first place.

KM: Yes.

TGP: And so they'd probably move the cattle, pipi, for the pasturage, and keep rotating. But, maybe the present names, like we have the name Pā Pipi Road [cattle corral], which seems to indicate that that was used for pipi.

KM: Yes.

TGP: But it's really hard to determine just...well, it's hard for me to determine how much of this area was being utilized, and where. I asked Arline frequently what she remembers of her father and grandfather's experiences and she as a little girl coming down to what we knew of as Kūpaka, every weekend.

AE: Uh-hmm.

KM: Yes.

AE: But, you know, the cattle were around in this area too [pointing to the One'ula area of the map], but like you said, I'm just assuming that your grandfather owned that property because Papa had to bring the cattle down in this area.

KM: Hmm, even into Honouliuli.

TGP: Probably round 'um up and move them...

AE: Yes, move them, every weekend, he'd move them to different places.

TGP: Let the pasture come back.

KM: Was there a relationship between Dowsett and Campbell at all, that you ever heard of? Honouliuli was Campbell eh?

TGP: Part of Campbell's.

AE: Part.

KM: And I imagine, that if your grandpa, or father them, on the Dowsett side, were going to use the land, they may have come to some agreement?

TGP: Well, maybe it was just like the old west, you just used what was not blocked off [chuckles].

KM: Hmm. But, it's obvious, in your description of coming in here, going through three or four gates...

TGP: Yes.

KM: That there were obvious pā 'uwea, the wire fences or kinds of things like that.

TGP: Uh-hmm, yes.

AE: Yes.

TGP: And there was a definite scheduling.

KM: Hmm, rotating eh?

TGP: Rotating and scheduling. I don't know where grandpa Dowsett's slaughter house was, the old Hawaii Meat Company.

AE: Yeah, he had a slaughter house, the Hawaii Meat Company, that was part of his.

TGP: Wasn't that up in... [thinking]?

AE: Up near Middle Street. You know where the bus depot is?

TGP: That's a continuation of Pu'uloa. Because, they weren't able to haul these pipi anywhere, they had to drive them. So the slaughter house had to be at a convenient distance.

KM: Yes. As a child, do you remember, were there good areas for limu, like līpoa or, or fish like 'ō'io...

TGP: Oh! 'Ewa, Kūpaka was noted for its limu. The limu banks would pile up as high as three feet along the shore line.

KM: Along the area fronting here [pointing to the ocean shore fronting Kūpaka]. So there is a papa, a reef flats or something?

AE: Oh yes.

TGP: Yes, but it's not visible.

KM: Oh submerged?

TGP: Yes, in fact, you'd think there was no reef area because there is no line of breakers. But the limu was extremely plentiful [said with emphasis].

KM: So there was good limu; all kinds, or a particular variety?

TGP: All kinds.

AE: Yes.

TGP: And the manauea was particularly important.

KM: So manauea. Was there wāwae'iole?

AE: Yes.

TGP: Yes.

KM: Līpoa?

TGP: Plenty.

KM: Kohu?

AE: Yes, limu kohu.

TGP: Yes.

AE: There's still plenty when you go to Barber's Point, because nobody goes in. They don't have access. I just got some limu kohu, Mary went to make some.

KM: So was that a popular occurrence, friends and family might come down to gather limu or fish when you were young children?

TGP: Occasionally, it was almost untouched, as we knew it.

KM: And you said it was a much as three feet thick?

TGP: Three feet above the sand level.

AE: Yes.

TGP: And beautiful white sand beaches in the Kūpaka area, what we would call Parish Drive now. That was all beautiful white sand beach. And then, noted for its limu and noted for its cat's eyes, those little shells, the little door that flaps, opens up.

KM: Yes, on the cone-type shell.

AE: Sister, all of that Hailipō and all of that, that was all Dowsett land eh?

TGP: Yes.

KM: Hailipō?

TGP: Hailipō.

AE: Because they had the sign out there when they first opened up the subdivision.

TGP: Well, also too, my grandmother was able to acquire a good deal more property than her original acreage in Kūpaka. So the area now flanking Pā Pipi Road, at the end of Pā Pipi Road, was all hers.

KM: The makai end?

TGP: All her development. Ching was the developer in that area, and it was all in lease-hold.

AE: Uh-hmm.

TGP: So that was an additional area that my grandmother had.

KM: Towards One'ula?

TGP: Towards One'ula, what we call Hau Bush now. Before you get into Hau Bush, at the cul-de-sac, at the end of Pūpū Road. But she had that additional area.

KM: Did you folks, aside from gathering limu, and perhaps some fishing out here, did you remember traveling down along the coast into the One'ula area?

TGP: Not that far. It would be...see, the white sand beach ends, maybe two blocks, I'm estimating, two blocks beyond my grandmother's place. And then, there was a coral shelf.

KM: Yes.

TGP: And the coral begins, and that coral shelf runs all the way down to One'ula.

AE: Uh-hmm.

TGP: Before you begin to see some sandy beach areas again. And it was densely thick with wild [chuckles] vegetation, you just couldn't go through it. The cattle could, but it wasn't a place that we would be allowed to play. It was far too far away. And there was no purpose in anyone going down there. It was easier to go by boat, if we were going to go down the shore line.

KM: Uh-hmm. Were there good fishing areas out here?

TGP: Lobsters. We had a Filipino yard man who would come periodically to clean up and all, and over the weekends, he would put on his tiny little goggles [gesturing single lenses over each eye], right up against his eyes, and his cotton gloves.

Then he'd go off with his big gunny sack and by the time he got back, the gunny sack was full of lobsters. All he had to do was reach into the lobster holes and pick them up. They were so plentiful.

AE: Yeah.

TGP: Lots and lots of fish and lots of lobsters. And I don't remember any sharks in the area. There was no reason for them to come in, there wasn't any pollution of any sort that would attract them.

KM: So, you've mentioned sharks, and of course, Pu'uloa is famed, "Alahula Pu'uloa, he ala hele na Ka'ahupāhau" [The trails of Pu'uloa are those traveled by Ka'ahupāhau]

TGP: Uh-hmm.

KM: The shark goddess.

AE: Yes.

KM: Were there still stories at all being told?

TGP: Well yes, but that was into the Pearl Harbor area. I don't know of sharks being a threat when we went swimming, and we were always on the beach, and into the water.

AE: Yeah. But like sister said, the growth is all dense in this area. Mekia, Major Kealaka'i's boy, he and I would come walk up, you know where it's all rocky?

KM: 'Ae.

TGP: Uh-hmm, and you'd walk the shore line.

AE: Yes the trails over here [pointing to the map in the area of One'ula-Kualaka'i].

TGP: That's right you used the pipi trails to come up.

KM: So Major Kealaka'i's mo'opuna [grandson]?

AE: His son, we'd play together.

KM: His name was?

AE: Mekia was his name. He's passed away already.

KM: Were they still talking... Now your father's name was?

TGP: My father's name was James Arthur Parish, and he was the son of Mary Kaohinani Dowsett-Parish, and her husband, Leonard Arthur Charles Parish. And my grandfather Leonard came from Wales in England. He came out as a young man and wooed my grandmother I suppose [chuckles].

KM: Now, you'd mentioned that some of your 'ohana, was on this side, the Ragsdales of Hilo vicinity?

TGP: Yes, this was Annie Green Ragsdale was the wife of James Isaac Dowsett. And James Isaac Dowsett was the first Caucasian child born in Honolulu, that was of non-missionary stock. And his father and mother...his father was Captain Samuel Dowsett, and his mother was Mary Bishop Dowsett. And Captain

Samuel Dowsett had resigned his commission in the British Navy and had gone to Australia and married Mary Bishop. He bought a boat and was leaving Australia, and his first child was born on Melville Island. So she was called Deborah Melville Dowsett, and that was the first of grandpa Dowsett's generation. And then they came up here, intending to go on to the northwest United States, but instead, they came into Honolulu and never left. And so my grandpa Dowsett was born then, in Honolulu.

KM: Ohh. And your mother's name?

TGP: My mother's name was Libby Peck. She was from the other side of the island of O'ahu, Windward O'ahu. She was Libby Peck-Parish. She married the oldest the oldest boy of Mary Kaohinani Dowsett-Parish, my father, who was James Arthur Parish. My mother hailed from the windward side, where she was hānai [given in a Hawaiian style of adoption] to the kahu [guardian], the kahuna nui [high priest] who was in charge of all the sacred lands from Lae-o-ka-oi'o in Kualoa, all the way along through to Waikāne, Waikāne-Waiāhole.

KM: So this hānai papa, grandfather...

TGP: Was the kahuna nui of that whole area. And that area has a good deal of history to it, a great deal of history.

KM: Hmm. May I ask, because you'd mentioned that mama's, I guess maiden name was Peck?

TGP: [smiling]

KM: What was the Hawaiian line that comes into here?

TGP: Mother's mother was Hattie Mi'i-Peck. And Mi'i was the family name of my grandmother's people, from Hakipu'u. And that would be my grandmother's parents, they passed away when the children were quite young, so they were divided up among other members of the family and were raised by others. And so my grandmother, my mother's mother was hānai, or raised by Ka-uku Kalā. And Ka-uku Kalā was the kahuna nui of the sacred lands [in the period ranging from around 1860 to 1890]. And his wife was Ka'akau-a-lani, and she was very, very petite. But, they lived in Waikāne, and raised my mother as a god-send so to speak. Simply because it was "a la mode" at that time to have a hapa haole child, a hapa haole mo'opuna. And Ka-uku Kalā wanted, by all means to have a hapa haole hānai [chuckles].

KM: [laughs] "A la mode."

AE: Cute yeah.

TGP: [chuckles] And so my grandmother, obligingly had an affair with this haole who was in love with her, but with whom she wanted nothing to do, and so to satisfy the hānai parents, she had an affair with this haole from Great Britain, and I, to this day, don't know his name. My mother was never able to find out, but he was a British businessman who came in and out of the islands, and somewhat kept tabs of mom as she was growing up, but never approached her, never spoke to her. So We don't really know who my mother's father was. But then after venturing with the second love of her life, who was my grandmother's He'eia

boyfriend, who was pure Hawaiian, she had another son by him, who became, my mother's half-brother. And then the third person she married, married, question mark, was Solomon Peck. And Solomon Peck was the youngest brother of the three Peck brothers, who had come from Germany and settled here. There was Uncle Eli Peck, and then my grandfather who was Solomon, and uncle [thinking], oh, we always referred to him as the Hilo uncle. He was manager of the bank, must have been Bishop Bank in Hilo. So those were the three Peck brothers.

KM: It's so interesting. I'm sure you must have been hearing stories, like the value of fisheries, or relationships of land, like, as mama was hānai to Ka-uku Kalā [pauses]. These histories are so important, and that we remember land use and relationships...

TGP: Ka-uku Kalā was very fond of mama, extremely fond of mama, she was his punahele [favorite]. And he wanted to expose her to everything she know about her culture, without really teaching her in any formal manner, the intricacies of the kahuna line, the priesthood. And so he exposed her to all that she be aware of without really informing her. And we found out years later that he bestowed upon her the priesthood. We weren't ever sure of that, in fact, we hardly ever thought of it until we met her friend on the Big Island, who assured us that mama had received, had had this bestowed, the priesthood upon her. But she was never educated in the priesthood, temple trained or anything like that.

KM: 'Ae. What was the sense, even here, and this is appropriate, coming back to Pu'uloa, the relationship to the land, often the priesthood was associated with caring for, and calling upon the abundance, the growth, the proper rains so that the crops would grow. To call so that the abundance of the ocean, the limu or the fish, would come back. Was there a sense of...?

TGP: Caring, yes.

KM: In fact today, there is so much talk about "native rights," and...

TGP: Yes, but they are caring things, in my estimation, a little too far. Because the maka'āinana [commoners, people of the land], were never in possession of any "rights." They kept within, or had to keep within their areas and if they were allowed to go into the sacred lands or into the oceans and all, it was only with permission. They knew their areas. They kept within their areas. And they didn't, in my estimation, gather from here there and everywhere. They didn't take liberties. I don't think that their mode of life necessitated their going out of, or beyond their ahupua'a, where they were born.

KM: 'Ae. That makes sense, it falls in line with the writings of individuals like Kamakau or I'i and others.

TGP: Uh-hmm.

KM: You have rights of certain accesses within your own ahupua'a.

TGP: Right.

KM: But, the responsibility was that if you gather, you care for...

TGP: Yes.

KM: ...the resources. Is that right?

TGP: Yes, oh yes, yes.

KM: And you didn't go, "Ahh, look that limu is more 'ono over in Honouliuli, so I'm going to leave Pu'uloa now and take from Honouliuli."

TGP: I don't think that even entered their minds. This idea of gathering from here, there, or anywhere. And Ka-uku Kalā was a very, very famous fisherman. And he fished the waters from Mokoli'i all the way beyond to Kāne'ohe Bay.

KM: So he fished all in to the Mōkapu, Kāne'ohe Bay, and into the other side as well?

TGP: No, no, not that far. He would go the distance that he could go alone in his canoe, beyond Mokoli'i, into the deep water. And then the women gathered the limu and the shell fish and all from the area within their ahupua'a, because actually, the ahupua'a extended to the reef. But there was nothing of this transient gathering from here, there, and everywhere.

KM: Is this something that you remember hearing a little bit about also?

TGP: This idea of "gathering rights" sounds so extremely fictitious to me. I don't know...I think it has come about through the need of the present entertainers to go beyond what would normally be available to them.

AE: Uh-hmm.

TGP: And now are declaring that they had rights to go anywhere.

KM: Hmm. It is very different. This is interesting, when you talk about Ka-uku Kalā, this kupuna and his fishing. Because he was kahuna nui...

TGP: Uh-hmm.

KM: ...and he cared for these sacred lands. Was Kualoa a special place traditionally?

TGP: Oh yes! The five ahupua'a, from Ka-lae-o-ka-'oi'o all the way to Waiāhole, those five ahupua'a are the sacred lands of O'ahu. And they were Ka-uku Kalā's domain, they were his responsibility. He was the kahuna nui of the sacred lands and that priesthood had come to him. Now Kualoa is, in my estimation, a fabricated name.

KM: 'Oia [is that so]?

TGP: And I really wonder what its actual origin is [pauses to get something to drink]...

KM: So Ka-uku Kalā cared for those sacred lands, from Ka-lae-o-ka-'oi'o to Waiāhole, and the fisheries into the Kāne'ohe Bay, up to Mōkapu. Did you ever hear anything about Mōkapu and the fisheries, or the lands there at all.

TGP: I've become interested in Mōkapu, simply because I've had to research Ko'olau Poko. I was asked to conduct a Hawaiian Civic Clubs Tour of the windward side, and they told me they thought we should go from the Pali down to Mōkapu. And I said, "You're not going to the sacred Lands?" And "Ohh!" I said, "Of course, you can't go to windward O'ahu via the Pali, without any kind of a tour having a beautiful climax at these sacred lands." And so that's how, I've come to research all of that Mōkapu area. And researched it simply because I had to know a little bit more than the people I was talking to [chuckles].

But I am bewildered at the amount of knowledge and no knowledge of Mōkapu. The group that seems to claim some kind of priesthood relationship with Mōkapu is the group that was headed by a Kahuna named Sam Lono, out of Ha'ikū. And I know them, and I've been very nicely treated by them, and respected, but I just don't know how... I can understand why they would pick Mōkapu as an important place, simply because the stories that center around Ulupa'u. Of Kāne having selected that spot to have created the first man and first woman, however, like many, many, many of our Hawaiian stories, we must take them with a barrel of salt.

KM: 'Ae. And the reason would be then, that this account of Kāne and the first man are perhaps...?

TGP: They probably originated long before the Hawaiians came here. And when the Hawaiians did reach areas, they remembered and then localized their stories.

KM: Ahh, so what you're saying is that this legendary account, possibly, may not have been directly associated Mōkapu, Ulupa'u, Kahakahakea, and...

TGP: Hawai'i Loa.

KM: 'Ae, Hawai'i Loa. But that the names were carried and brought and then...?

TGP: Attached.

KM: Attached to the areas. Have you heard, or what is your thought or consideration that some of these mo'olelo, possibly ka'ao have been influenced; just as the language is being influenced today, anglosized [from earlier comments by Auntie, regarding changes in the Hawaiian language today]. Is there a possibility that some of these mo'olelo, ka'ao bring in the Christian, some more recent beliefs or things...?

TGP: I don't think that we have anything that is pure today. Anything that is purely Hawaiian. What we have today, are the mere remnants of vast, vast knowledge that came with the Polynesians at various eras and turns through their history, and became a part of what we now fictitiously call "Hawaiiana." It became a part of Hawaiiana simply because Hawai'i had to have a beginning.

KM: 'Ae. You bring up such an interesting point [end Side A; begin Side B]... The fragments. Look at what John Papa I'i's title of his history was, I've gone through the Hawaiian language newspaper and seen it. It was "Na Hunahuna Moololo Hawaii," The fragments of Hawaiian History.

TGP: Uh-hmm.

KM: So even at his time, he saw that there was this great...and of course, in his time, they were watching thousands of the people die in short periods of time because of the diseases.

TGP: Uh-hmm.

KM: Of course, that's where Mōkapu comes in. Your hānai great grandfather...

TGP: Uh-hmm, Ka-uku Kalā.

KM: Yes Ka-uku Kalā was of a few survivors, particularly of a priestly line, it seems.

TGP: Uh-hmm.

KM: This kahuna nui that cared for these sacred lands. And it's obvious that it was important enough to his generation, even though so many transitions were occurring in the Hawaiian history, and the condition of the people, that it was still passed on to him. And he sought to at least expose your mother to these histories.

TGP: Yes. And he wanted his punahele to have acquired something his, however, he told, when asked by his friends, he told his friends very definitely, that he "was not going to pass on the priesthood to any of his sons. And he had four sons.

Simply because it would be too dangerous. They would never live up to all the protocol, all the kapu. They could never, in their style of life, as it had changed, they could never be faithful to every iota of the priestly does and don'ts, all the kapu. And so he had 'oki [cut] the priesthood and he disposed of his gods. My mama was sitting up in her hau tree, tree house when Ka-uku Kalā took his gods, and she knew, just what he had done with them. But that was pau.

KM: Hmm. And mama them, were they living in Hakipu'u at that time, or...?

TGP: Mama was still in Waikāne. See, Ka-uku Kalā's home was at the end of Kamaka Lane. And Kamaka Lane is almost the division line between Waikāne and Hakipu'u.

AE: The stories are so beautiful.

KM: Yes. You'd mentioned that you took this group of people, the civic club, and you told them they had to "see the sacred lands also."

TGP: Uh-hmm.

KM: And earlier, you had said that you had a thought that perhaps the name Kualoa was something that...?

TGP: I have wondered about the origin of that name, because in some of the references the original name was Pali-kū. And Pali-kū has a close relationship with the priesthood, because there was the priesthood of Pali-kū, and not necessarily because of the escarpment or the cliffs, but simply because the priesthood was called Pali-kū. Now another possibility of this Kualoa name, is, in my thinking, "Akua-loa." And very often, just as we have in Kealakekua, "akua" is abbreviated to "kua." And Akualoa was the god that was carried in the Makahiki, the large, or long god. And the Makahiki rights occurred in that area.

KM: That was the culminating point, yeah.

TGP: That's right. And Pohukaina, the great burial cave was entered from that end of the Kānehoalani range.

KM: Ahh, very interesting.

TGP: Sorry, we're far away from Pu'uloa [chuckling].

AE: I know, I told him, I said "She is so interesting." She's going to run another tour.

KM: Was Ka-uku Kalā, 'cause, you'd brought up the lineage, this priesthood of Pali-kū, was Ka-uku Kalā in your understanding perhaps the last formal kahu in that line?

- TGP: Probably in...[thinking] I can say definitely, yes.
[Aunty coughing, tape off and back on]
- KM: We were just talking a little bit about some of the Akua-loa, Kualoa, some of that thought about the priesthood and it's so interesting.
Of course we're bouncing around a little bit, and I'm thinking that maybe as we talk, other thoughts will come to mind. And while the tape was off, we were just talking once again, a little bit about some of the native "rights" or "traditional rights" in gathering, and you said that you noticed that Kūpaka now, as an example, whereas before there was three feet thick beds of limu, now...?
- TGP: Nothing. There's...in fact, we've seen people walk the beach, or go along in the low tide on their tummies in the water, diving and plucking the very, very, tiniest of the limu growths.
- KM: Hmm. So the old system of kapu, restricted seasons and gathering, and when you didn't go out, had some intelligence to it eh?
- TGP: It was the real means of conservation, they would have nothing, had they not had their kapus. And they knew that, and no one resented these kapus and no one attempted to sneak around them.
- KM: Hmm, they were working within their own lands, the places their families were associated with, traditionally.
- TGP: Uh-hmm. If they didn't look after them, they had nothing. So they had to look after the resources and take care of them. And I don't think that our Hawaiian people were unhappy under the kapu system. They were perfectly content, they didn't know, they were not in a position to make comparisons. They didn't know there was a better way. It was their way.
- KM: Was it better [chuckles]?
- TGP: Well, they didn't...the point of comparison was eventually thrust upon them and they were taught and told that the old way was no good, and that they could no longer be the "pagans" that they were admitted to. Then they began to look to something else. But, I think that awareness was fostered and perhaps forced upon them. The awareness of, "Well, there's something else besides what we know."
- KM: Well, I think this is an important point also, coming back to how your kūpuna [elders] lived. They lived on an island, within an ahupua'a, and each island and ahupua'a had its wealth of resources, but it was limited. So you learned how to manage and care for it.
- TGP: Uh-hmm.
- KM: You take too much today, you starve tomorrow, it makes great sense. So today we see people come in to gather, even the smallest...pulling the rock, the limu, or take the last of the fish. And you'd mentioned the ula, the lobster that were out here and things, and of course there was this wealth of fishponds out here. Were you folks still gathering anae or awa, anything out in these areas? And Did the cowboy's families go traveling places that you heard of and gather fish or things like that?

TGP: Not...that would all be conjecture on my part. I would have to guess, simply because it didn't ever, ever come into my range of experience, having other people in the area. You see, by the time I was growing up, Pearl Harbor was already established and the old Hawai'i was long gone from the area.

KM: Yes. [speaking to aunty Arline] Aunty did you share that you couldn't even take a canoe... Do you remember when you were a child, could you still go in here and canoe or boat or anything? Or had the closed down?

TGP: By the military.

AE: Uh-hmm. But I noticed, that they would allow the old...especially on your papa's ranch, they would let them net fish.

TGP: Yeah, in the old days.

AE: And they allowed them to go.

KM: 'Ae like that?

AE: Yeah. They'd go in there.

TGP: But then, Fort Weaver wasn't built up as it is today.

AE: Oh no.

TGP: And you had access to the fishponds.

AE: 'Cause you had to in among the kiawe trees and come along Waipahū and on down Honouliuli, so in this area was like nobody.

KM: So, where the salt works was and like where your house was, everything is bulldozed and knocked down? Is that correct, there's no walls or anything left of the salt works, that you know of?

TGP: I've often wondered in going through that area, where there salt works were located, and I think they were located somewhat in the vicinity of the firing ranges now. They have some practice ranges out there. And just studying the contour of the land and that's probably where they were located, and probably inland from the shore line in that general area. Which is the entrance of Fort Weaver. And probably extended over into what is now the park.

AE: Yes.

KM: Which park?

TGP: The 'Ewa Beach Park.

AE: Pu'uloa Park, they've put the name back to Pu'uloa.

KM: 'Ae.

AE: We're trying to get Kimo Pelekāne put back too.

TGP: [chuckles] Kimo Pelekāne.

AE: That's her grandfather.

TGP: My great grandfather was known by the native as Kimo Pelekāne, and everyone called him Kimo Pelekāne. He knew Hawaiian as well as he knew English, and

he was a member of the House of Lords, in the old legislature. He would caution the Hawaiians in their wanting to promulgate new laws, and record. "If you say it this way, be careful, because if you say it this way, it's going to mean this to the po'e haole [foreigners]. But if you say it this way, this is what you mean, so you say it this way. This is your intent."

KM: Hmm. What is your sense, there are a few sites that appear to be ancient, or early Hawaiian sites.

TGP: Uh-hmm.

KM: Some kahua hale [house sites], like, some pā [walls or enclosures], small enclosures.

TGP: Uh-hmm.

KM: And at one place, and aunty Arline, I think you went there, there is a kahua [platform]...

AE: Yeah.

KM: [pointing out the size]...elevated from this wall, where the door is, it's at least this big [roughly 12x12], squared. So you have a sense of...and this may be another part of it, did the sugar company, when they did their work, were they in the practice of building up nice stone mounds, or...?

TGP: Oh, well, it all depends. When they would clear sugar land, rather than cart the rock away, they would pile them up, and plant around them, so you weren't aware of those mounds of rock until the cane was cut or burned. Then you became aware of them. I remember this down in Kohala.

KM: Yes. Here, behind One'ula, among the various sites, one of the places is a kahua, an elevated platform, that is about this big.

AE: Yeah.

KM: In fact it's mostly this coral, limestone-type of walls, you know. Do you remember hearing anyone talk about any old Hawaiian sites that had been mentioned, or that the cowboys, you know, spoke of?

TGP: I'd never been personally involved in any of the ancientness of 'Ewa Beach. But, through my research, I can readily understand how it was. I don't believe it was a heavily populated area because of the lack of fresh water. So it could have been an area of periodic habitation.

KM: 'Ae, seasonal, coming down to...

AE: Like fishing.

TGP: Yes fishing.

AE: Spending time.

KM: Ahh, gather pa'akai [salt].

TGP: Uh-hmm.

KM: Dry fish like that.

AE: Uh-hmm.

TGP: And at the proper seasons.

KM: 'Ae. It's interesting, and of course, the kūpuna were so na'auao, how they were able to live off of the land. Even what we wouldn't drink today, the wai kai [brackish water]...

TGP: Yes they could tolerate it.

AE: The brackish water.

TGP: They could tolerate the brackish water. I know that the area also, and this is from research, was famous for its "dog people." [cf. Beckwith, 1970] You know, there was a cast, or a type of people, who had dog's tails and this area was supposed to have been one of the areas that they inhabited. And they lived in the pits, underground.

KM: Ahh, and there are such things as hula 'īlio, the dog chants and hula for the 'īlio, like that.

TGP: Uh-hmm.

KM: And my understanding is that the 'īlio was a form of Kū, they were Kū associated. The cloud forms of the dog like that.

TGP: These were actually people and they evidently...I was reading about their having been very, very ferocious warriors. So they would join the ranks of the chiefs in battle and then they were seen in some of the...seen by people who had the fortune or misfortune of viewing the 'oi'o, the night marchers. And they were seen participating in the night march.

KM: Is Pu'uloa a place that's known for night marchers?

TGP: I don't know, but I would certainly assume so.

KM: As a child, you never remembered hearing the huaka'i pō [night marchers] come by, personally?

TGP: My mother, out at Niu. See, my parents moved from Kaimukī to Niu when I was 12 years old, and mama would hear the night marchers come down Hawai'i Loa Ridge, which is very understandable. And then they would go along, right in front of the house. She got up and watched them, she wasn't maka'u [afraid]. But it isn't...the huaka'i pō is something we just grew up with. We weren't frightened by it, there was no maka'u, it was just part and parcel of what we understood to be, the old folk's way.

AE: Uh-hmm.

KM: 'Ae.

AE: Sometimes the parents would scare you too, they'd tell you "Don't go over there."

TGP: Uh-hmm. And my mom would tell stories of having seen the akua lele, the fire balls, and they'd run down the beach, wondering where it was going to land.

[pause – someone comes to the door]

- KM: What is your sense of this land, and then preservation of what's left of the Hawaiian sites, and care for these places, and the proposed development that they are looking at with Haseko? Do you have a...?
- TGP: I find...well, my personal reaction is that I don't believe the type of development that Haseko has in mind, is necessary. I don't see a point in it. They were able to acquire acreage, to put in a marina [pauses] which, in my mind, doesn't have...it has neither beginning...neither head nor tail. Why a marina? Why in 'Ewa? Why this tremendous undertaking at a tremendous risk, because we don't know, as people have warned us, whether or not the aquifer would be disturbed or the drainage of the underground waters would occur. But I just don't see the reason for it, a good solid necessity in back of the Haseko move, I don't see it. I can understand the housing, but not roof to roof as we see here today. And I can understand the preservation of the beach area, and a low-style condominiums along the beach. But I really question the marina and the dynamiting of the shore line.
- KM: Hmm. Were the ocean resources important then, and do they remain important to the people, you think?
- TGP: I don't think people really look to the resources as resources any more. If they enjoy the beach, it's because it's available. If they go down to One'ula, it's primarily to fish. You don't see them in groups in any large numbers there, other than to picnic.
- KM: Hmm. The community has changed drastically hasn't it? After your time as a child, it sounds like there was no one out.
- TGP: That's right.
- KM: One'ula, no one out here.
- TGP: That's right.
- KM: When did the plantation housing and the village come up. Do you recall now?
- TGP: 'Ewa Village was the last plantation area of this whole locale, and 'Ewa Plantation was very much in the works, and they had their extensive cane fields, through Honouliuli and all the way around, along Farrington Highway, almost to Nānākuli. The cane lands and all, that was all kō [sugar cane]. The changes have been tantamount, but they've come about primarily with the closing down of sugar.
- KM: So as the sugar closed down, there was a need to make money in other ways and vast development was done? Like Ko'olina, or any of these housing developments? You'd mentioned, roof to roof.
- TGP: Uh-hmm.
- KM: And of course as the population changed, I guess there's not that sense of aloha.
- TGP: But you don't really know which is the horse and which is the cart, which is before the other. Was it the closing down of the plantation that caused the overextended development? Or was the overextended development a part

foreseen, and therefore, the plantations were closed down? Which came first? It's hard really to know, because private enterprise being what it is, the labor unions...Actually the advent of the labor unions was the beginning of the end of plantation life.

KM: Hmm. You had mentioned earlier, you are, of the old part Hawaiian resident of the Pu'uloa-Honouliuli area, you are really amongst the last of the old timers that was here as a child.

TGP: I don't know of anybody else, who's older than I am, and who still resides here. And if there are people older than me, they came here after I had lived here.

KM: Hmm, that's right. You folks have had a generational tie to this land also.

TGP: Yes.

KM: Is it important to care for traditional Hawaiian sites?

TGP: Yes, very. Very important. But it is also as important to care for as it is to know the history and probably, if possible, how they came to be, and what their significance is in the area. And this is what Arline keeps insisting upon.

KM: Yes, yes.

TGP: We know that there are sites, and we are beginning to understand why. I mean, these pits that are gold mines for the fossil findings and for the bones.

KM: Yes, Well, you also brought up, that interesting story that there were a po'e 'Ilio, you know, people that were of the dog clan.

TGP: Uh-hmm.

KM: Just like they have pueo [owl], manō [shark], and there were these 'Ilio, people that were associated with the dog-like clan.

TGP: Uh-hmm.

KM: And you have read, or heard that they lived within these pits?

TGP: Yes. Now the actual evidence of this information is hard to come by, it's here and there. It's scattered. Now Mary Kawena Pukui did a collection of stories of this area, and she's quoted extensively in Elsbeth Sterling and Catherine Summers, "Sites of O'ahu." And from that one volume, you can begin to deduct how much was known at the time, and how extensive the lore was for this area. There's a great deal of lore associated with this area of 'Ewa.

KM: Hmm. While you were still young, it appears that you were not hearing a great deal of the lore though.

TGP: Nothing.

KM: How about of the shark gods, or things like that?

TGP: I can't say that my father's side of the family, my haole side of the family, knew anything about it. I really don't believe they did. Perhaps great grandpa Dowsett knew, because he was a student, and very astute type of person, and it could have been so well know, as not to have been something to seek after. It was just part and parcel of the place.

KM: 'Ae. Did you ever hear a story by chance, of a relationship between the Pu'uloa fishery, and this comes back to where your Ka-uku Kalā was, and the fish migrating say between Pu'uloa and...?

TGP: Oh, the mullet, yes. I know by research that that happens, and that it was extensive and it was seasonal, it happened every year. And I do know from my mother's telling, that there was an underground access for the mullet from Kahana Bay to Mōli'i Fishpond.

KM: 'Ae, so you heard of that Huilua Pond and the cave underneath?

TGP: Uh-hmm. And mama was taken into Pohukaina, into, and she has described the interior to me. But I don't usually divulge what she has told me, simply because I don't know how it is going to be understood.

KM: 'Ae.

TGP: It might sound a little farfetched. And yet in my mind, it's perfectly logical.

KM: Of course.

TGP: And I do know that Ka-uku Kalā possessed the special mana [spiritual power] of the kahuna nui, because mom said that when he took her into the cave, they had to leave their horses at a distance and walk—this was at Ka-lae-o-ka-'oi'o—and walk towards the towering cliff at the northern point of what we know as Kānehoalani Range.

KM: 'Ae.

TGP: And then they went into a very, very narrow ravine, very narrow, and he picks up a stone, he knocks three times on the wall and the entrance appeared. And she was so astounded, she just grabbed his hand, and wondered what was happening.

KM: Hmm. Out of curiosity, did mama by chance, share with you, how did they see inside? Did it...I've heard from other people, not of that Pohukaina, necessarily, but of other places, that when you 'oli [chant], or you pule [pray], and it would illuminate so you could see. Did mama say how they saw inside?

TGP: She just sort of took it for granted, she could see, and she never expounded. I've often wondered, just how they could see. However, what she saw in there would necessitate the entrance of sun light. So there was a visibility.

KM: 'Ae. It interesting to see that there is a relationship shared between these fisheries here in Pu'uloa and back to the windward side also. And then to hear about these caves, these subterranean accesses that may have existed, and perhaps still do.

TGP: Uh-hmm.

KM: Did Ka-uku Kalā call on the fish, did mama say? You'd said that he was a fisherman, a chief fisherman for this fishery there.

TGP: Uh-hmm. I don't know whether he called on the fish, but he had his shark, who led him to the fishing grounds. [smiling] Mom told a story of having begged him to take her out fishing with him, because he usually dropped her at the little bay

on the outer side of Mokoli'i to spend the day while he went off fishing. And this one time, she asked to go along and while they were paddling, he says, "Now whatever you see, you mustn't be afraid." So she wondered, "What had she to be afraid of?" And they were paddling along, her paddle was on the ama or outrigger side, and her paddle hit something. And she was in far too deep water to hit anything. So when she looked there, and she must have been about six years old, and when she looked over, she saw this shark who was swimming with the canoe on the outrigger side. The fin was very visible to her, so she kept edging away from that shark side. She'd rotate as they had to, paddle so many strokes on one side and so many strokes on the other side, and she kept edging her way until finally, she capsized the canoe.

KM: Oh my!

TGP: All Ka-uku Kalā did was to grab her by the hair and throw her on the shark, and she passed out. And when she came to, she was on Kualoa beach and she had to walk all the way home to Waikāne.

KM: Amazing.

TGP: So, we do know that he had his shark, and he was an 'aumakua [family god], a family 'aumakua.

KM: 'Ae. Did he drive the fish?

TGP: It would lead him to the fishing spots. And then, mom had another very interesting experience as a little child. One day, she was at this little bay on the outside of Mokoli'i and it was noon and hot, so she decided she was going to go dog paddle in the water. So she goes out and was on her toes in the ocean when she feels something in back of her. And all of the sudden, she was sitting on something. And the honu, a turtle had come in and lifted her up and seated her, and then took her for a ride in the bay, made the circuit of the little place several times, and then it eventually took her all the way around Mokoli'i and back to the bay. And that honu befriended her for her life time. As long as she went back to Waikāne, the honu would come, and knew just exactly when to expect her. And when she arrived at Kamaka Lane, at Ka-uku Kalā's home, they would see the honu making his way up the embankment, which was quite a steep embankment, up to greet her. She'd say "Yes, I'm coming tomorrow." She'd promise, and the honu would turn around, and then she went swimming with her honu, the next day.

KM: Kūpaianaha! It's so wondrous, this relationship, you know. Out of curiosity, you were a Nun for 50 years.

TGP: Uh-hmm.

KM: Was mama brought up, also in association with the church? Did you choose the Catholic Church as yours? And how do you...as a Hawaiian of today, and you've lived, you know...?

TGP: [chuckles]

KM: ...nearly 80 years. And you grow up with these stories and understanding this deep relationship between nature and the environment...

- TGP: But there is no conflict. There is absolutely no conflict between what is Hawaiian and what is non-Hawaiian, in me. Absolutely no conflict, and no...I don't demarcate in anyway, between the Hawaiianess of my life and the non-Hawaiianess. So having become a Sister of the Sacred Hearts, was just what I wanted to do after my graduation from the University of Hawai'i, with an anthropology degree. [chuckles] The Mother Superior asked me, "What are you going to do with anthropology if you're going to be a sister?" And I said, "Well suppose I don't make it as a Sister, I have something to fall back on." But that's how, I've always been interested in Hawaiiana, and in anthropology. Peter Buck was still alive in those days, and the anthropology department was brand new, and I had a reading knowledge of French so I did a lot of my research work in reading materials that were available at the Academy of Arts, in French. And the people in the department would come in and listen to my book reports, simply because they didn't know French. So there's no [pauses], in me there is absolutely no one part Hawaiian, one part, no Hawaiian. It's all blended.
- KM: Uh-hmm. And the relationship between people and the creation, is compatible, whether it's in the Hawaiian or...?
- TGP: Yes. Now People will ask me, "Do you believe in Pele, Madam Pele?" And I say, "Well, I don't disbelieve."
- KM: Yes, uh-hmm, it's a part of God's creation.
- TGP: It's a part of what we've always known and will always revere.
- KM: Out of curiosity, and we were speaking earlier about Mōkapu, and that St. Katherine's had been built there around January of 1843. And there is a picture, I tried to get a copy of it this morning, because I wanted to show you. But there was a Dr. Arning that was here in the 1880s, and he has a picture of the ruins of St. Katherine's Church on Mōkapu.
- TGP: Yes, you can't see anything now, it's all grown over.
- KM: No, it's all gone. One of the things that's happened is that at Mōkapu, and this, what I'm leading into is, what is your sense then, as a Hawaiian, and as a person intertwining all of these skills, resources, knowledge, and spirituality? What is your sense of the burials? The rights of burials to the land, and Mōkapu of course, you mentioned Buck, you probably knew Kenneth Emory...
- TGP: Uh-hmm.
- KM: Going into anthropology. And you were an early Hawaiian in anthropology. Because there still aren't many Hawaiians in the field. What was the sense of burials and place, and returning, and do you recall anything about Mōkapu burials, by chance?
- TGP: I really got into detail in Mōkapu burials, in planning for this tour, which was fairly recent. I've known about the Mōkapu burials for a long time. I just can't understand why so much had to be done to these burials, just for the sake of giving people at the university a taste of archaeological pursuit. I just can't see it. What did they expect to accomplish? And now, as they look back, there was nothing gained from it. Most of the positions of the remains were in positions that they'd already known about. They didn't find anything new. They didn't find any

new artifacts. [chuckles] They didn't find artifacts of any great extent. It was [sigh in exasperation], it was in my mind, as I look back at it, it was nonsensical to have ever done that.

KM: So Hawaiians in their burial customs and practices, what do you think then? As you'd said, nonsensical, this thing about Mōkapu and stuff. Should they just originally be left in the ground, where they came from? And did you hear stories, in fact here at Pu'uloa, with all the these lua [pits] yeah? Did you ever hear stories about burial out here?

TGP: [shaking head]

KM: No. Interesting eh.

TGP: I don't think this area was a long time area of habitation, although the legends would say to the contrary, because this is where the 'ulu [breadfruit] was brought. But I just don't know how to interpret it...

TGP/KM: [brief discussions regarding transposition of place names in some historical texts]

KM: ...There are obvious remnants of remains. You know the salt works were important, and in the earlier days where the kāheka, the natural salt beds.

TGP/AE: Uh-hmm.

KM: And like aunty Arline was saying when we'd met previously, there was this area where the ponds are back here, and the old house sites and wet lands [in the vicinity of Sites 3201, 3202, and 3205]. Water was such an important resources, and we were wondering about salt works, or making there. If the people didn't live down here permanently, where did they live? Where were the people coming from that made use of these resources out here?

TGP: As I sort of surmise now, I think the large areas of habitation were Waikele and then down through the lower part of what we call Waipahū. Now Waipahū is not a proper name. It's neither an area or an ahupua'a, it's just a gushing well.

KM: Ahh, yes, Wai-pahū, one site eh.

TGP: Uh-hmm.

AE: That's right.

KM: [looking at Register Map 618] See where it says "Church" here?

TGP: Uh-hmm.

KM: This is in Honouliuli, right on the edge. There was all this taro land up here yeah?

TGP: Uh-hmm.

KM: Do you think that that's where the main people were living?

TGP: These taro lands of Honouliuli supplied the chiefs primarily. There weren't any other taro lands, that I know of.

AE: Not over there.

TGP: And that's why now, if the taro was here, the people were living not too far away from their taro lands. They had to work them, and the chiefly compound, at Waikele was conveniently close. Then, you also have Waipi'o with its ponds.

AE: Uh-hmm.

TGP: So I would say that the main area of population circled the West Loch.

KM: 'Ae. That's interesting, and probably...?

TGP: Probably during seasons, they would come camp over here. They would have to bring their fresh water. Their tolerance of salt water could not extend for too long. [chuckles] You can't do that for lengths of time.

AE: Uh-hmm.

KM: And of course, it's also very likely that before the cattle deforested a great deal of area here, that the water table into these lua meki, these pits and things, may have been, possibly, different also, There may have been a little more fresh water with good native ground cover, not like kiawe and stuff.

TGP: Well, the kiawe came in, in the 1820s.

KM: Yeah, real early.

AE: They brought it in.

KM: Now, if the people then possibly were coming down here and fishing seasonally and then going back, this sounds like a practice, I think aunty Arline, was saying that... Like the work that Tūtū Kawena did, Eli Williamson, as a child yeah, she would come down to Kualaka'i...

AE: Yeah.

KM: Seasonally, families were coming down and fishing, yeah.

AE: Yeah.

KM: That was still happening.

AE: That was.

TGP: And it was a practice that was, I think, what you would call "State wide." You know the Kona area on the Big Island, 'Anaeho'omalū, all the way to Kalāhuipua'a, and then even further towards Kohala.

KM: Oh yes, and to Ka'ūpūlehu and Kekaha also.

TGP: Uh-hmm. But the people from Anahulu came down and spent portions of the year at the shore.

KM: Yes, like Alapa'i mā.

TGP: Right. And they had their shelters in these caves and they would bring only what was necessary and they would always take back their partially crystallized kai [salt water] and finish making their salt mauka. So it was done, these seasonal treks to other areas.

KM: So that's what you visualize as being the practice here?

TGP: Yes, rather than a permanent settlement of any sort here. I've never heard of...I think the permanency, the settlement was in the Waikele area. There are more legends related to that area.

KM: 'Ae. It's so interesting.

TGP: [chuckling]

KM: This has been a rich kūkā kama'ilio [interview discussion], talking story here about a variety of things. As a child, what are your fond recollections of this place? What are some of the activities that stand out?

TGP: I loved my grandmother. I was the oldest grandchild, and "Ama" was the name I gave her...

[end Side B, Tape 1; begin Side A, Tape 2]

TGP: [continues discussing her grandmother and her relationship to the Parkers] ...grandmother, Mary Parish.

KM: And what was her relationship to the Parkers?

TGP: She was the sister of Tootsie, or Elizabeth Jane Dowsett-Parker, who later married Knight, and then later married Woods. But as Parker's wife, she gave birth to Thelma Parker, her first and only child. Who in turn, became the mother of Richard Smart.

AE: That's so interesting.

TGP: So my grandmother and Richard's grandmother are sisters, and so Richard and I are third cousins. And my father and Thelma Parker were in love with one another, and had they not been first cousins, they would probably have married [chuckles].

KM: [chuckling] it didn't stop a lot of people.

TGP: Yes, but I think aunty Tootsie had more to say about that [laughing].

KM: Ahh. So, you loved coming down here?

TGP: Yes. And Ama would go to Kamuela almost every year, with aunt Tootsie when aunt Tootsie would come from her home in Los Gatos, and spend time on Parker Ranch. And then Ama would come back to us here with the lauhala hats that she would purchase at Do Ching Store in Kamuela, and then she would line them. I had the blue lining, a bandanna, and my brother had the red lining. And so we always had our lauhala hats when we were playing on the beach. We didn't dare go without a hat, it was "Where's your hat? Go get your hat." [chuckles] I think, I our lauhala hats and our sausage bag 'eke, were really what I remember most about Kūpaka [chuckling].

KM: Hmm. Were there any Hawaiian, permanent residents, cowboys, down here at all, or was the ranch pretty much pau?

TGP: I don't remember anyone living here, any of that.

KM: So papa them would come down weekends?

AE: Weekends.

KM: So basically, the ranching operation itself, didn't require a big labor force, there weren't a bunch of paniolo?

TGP: No, no, no.

KM: How do you say the word "paniolo," or "paniola"?

TGP: Paniolo.

KM: Okay.

TGP: No, this skeleton crew, I'm going through some letters that I have.

AE: No, not too many.

TGP: No. Now, these letters were written between my grandmother and my great grandfather, when my grandfather acquired Ulupalakua Ranch on Maui. And my grandmother and her husband, Leonard Parish went up to run the ranch for my great grandfather. And the letters indicate just how...well, all the goings on at Ulupalakua and again here at Kūpaka on Pu'uloa. And they always refer to the area as Pu'uloa in the letters. And they refer to James Dowsett Jr. as recuperating here.

AE: So we're not sure yeah, from what.

TGP: And I know it was in the area, but I don't know where. Probably, and if get together...

AE: [pointing to the Pu'uloa houses marked on the map] Probably those houses down there.

KM: There's little houses indicated down here, in amongst these walled enclosures.

TGP: Oh, uh-hmm.

KM: You'll see it better on your map. But, it's very interesting.

TGP: There was nothing mauka?

KM: Well, there were, but see, this map is 1873, so it doesn't reflect what occurred a little later, you know?

TGP: Uh-hmm.

KM: You know, I just look at this land, the rich fisheries, you know that there had to be activity, even if it was people coming across occasionally.

TGP: Yeah.

KM: And still, the Honouliuli taro farmers were still active at that time.

TGP: Uh-hmm.

AE: You know, sister, I can't remember the name, but I'll find out, somebody told me that there was a ranch right across here, right next to the shopping center. They gave me the name of the family, but I don't recognize it.

TGP: Uh-hmm.

AE: I'll find out for sure from Amber.

KM: That [looking at the map] Robinson Ranch, was somewhere makai.

AE: I remember you'd said that.

KM: Where would you place us, where we're sitting, on this map? If this is One'ula, we're just a little bit over here?

TGP: Yeah, Haseko takes in this area.

KM: Yeah, it comes behind One'ula.

TGP/AE: Uh-hmm.

KM: Did you remember ever hearing this name, "Kualaka'i" or "Kualakai," as a place name here?

AE: That's where the light house was.

TGP: [shaking head no]

KM: So you don't remember hearing that name?

TGP: No. It was only Barber's Point, 'Ewa Village, and One'ula, above use.

KM: Very interesting.

TGP: Mary Pukui came down in this area. She talks about those dogs

AE: Her dog.

KM: And the huaka'i [marchers] eh.

AE: Uh-hmm.

KM: Oh, mahalo. Thank you so much for just being willing to talk story.

TGP: Uh-hmm.

AE/TGP: [brief discussion of how place names are being mispronounced and improperly translated]

[tape off, then back on]

KM: [the aunties were talking about new place names in the 'Ewa District, and how inappropriate they were, some not even of Hawaiian origins] ...Haseko's looking at place names. What do you feel about that? If they're going to this development, shall they just name it whatever they like, "anywheres-ville" or try to use names that are...?

TGP: There's no excuse for them not to research and find names applicable to the area. There's no excuse for they're not finding applicable names.

AE: I believe that they got Keone Nunes to come in and sit in, and talk to about that. Like Keone says, he doesn't come from this area, and I know that Rubellite [Johnson] did the names in Kapolei, and I made mention of this, that if there was anything of... You know, because she does extensive research work. Somebody that knows, not just any old body, making a name for here. That's what happened with that Gentry, they just...look at the names they have.

TGP: It reflects a good deal of the po'e haole [foreign] thinking.

KM: 'Ae.

AE: `Uh-hmm.

KM: That's back of all of this kind of development.

AE: [chuckles] She's telling that, every time I hear her, I think "Oh oh, there's sister now talking about the po'e haole."

KM: But you know, it's true, if they were so in love with El Dorado and all this stuff, maybe they should go back and live there.

AE: Yeah.

TGP: It's so stupid! To have to put up with this nonsensical names.

AE: In fact, when we were going to the council for Haseko, and that fellow that helps with that development, that Japanese fellow from Gentry, he was there. And I asked him, "Where do you folks get your names from? Don't you research? There are so many beautiful names, why?" And he said "We don't do anything with it, there's a department." I said, you're in charge of these things, aren't you interested in what's going on?" Well, it ended up with giving us some money. But you know, the money didn't have anything to do with it. We put it into the community foundation and all that, but still, you know. And I know that Haseko has lost quite a bit of money, millions of dollars.

TGP: Well, just these delays, everyday costs something.

AE: They're not shrewd or anything, they're just losing the money.

KM: Ah-well, mahalo. Thank you, thank you so much.

TGP: You're welcome.

KM: For being willing to talk story.

TGP: It's been a pleasure.

KM: This mana'o is very important, and I see it for broader things. I look forward to seeing you again. And if there is anything I can do to be of help, please let me know.

[end of interview]

Following the interview, Sister Parish shared several other short historical recollections, among them was the tradition of Kahahana having his priest Ka'ōpūlupulu killed and the prophecy at Pu'uloa:

Pu'uloa and the Prophecy of Ka'ōpūlupulu:

Pu'u kāhea in the Wai'anae District is a very important place in the history of O'ahu. It is where the chief Kahahana was when he ordered the death of the high priest Ka'ōpūlupulu and his son, Kahulupu'e. At Nānākuli, Kahahana failed to acknowledge the calls of his priest, and it was from that area, that Ka'ōpūlupulu then instructed his son to run to the ocean, for their revenge would come from across the sea. Ka'ōpūlupulu was killed at Pu'uloa. A short while after that, Kahahana himself was killed by his uncle Kahekili of Maui, who had turned him against the aged priest Ka'ōpūlupulu. Thus the prophecy was fulfilled.

William Kulia Mokumai'a Lemn
February 15, 2003, with Kepā Maly at Anahola, Kaua'i
Traditions and Practices of the Moanalua-Pu'uloa Vicinity,
Island of O'ahu

William Kulia Mokumai'a Lemn was born at Moanalua in 1914 (he passed away in February 2007). His mother was pure Hawaiian, and descended from the Mokumai'a line of Moanalua. His father came to Hawai'i from Illinois with the United States Army. As a child, Kupuna Lemn was surrounded by Hawaiian elders, and he traveled from the uplands to the shore with his mother, visiting kūpuna and places of traditional importance to the family. In those same years, he also traveled from the shore, across the fishponds, and 'āpapa (reef flats) with his uncles, Solomon 'O'opa Mokumai'a and Kulia Mokumai'a for whom he is named. From them, he learned about the diverse fisheries of Moanalua and Pu'uloa. The greater part of the formerly rich estuarine, fishpond and 'āpapa fisheries of Moanalua have since been covered by development and the Honolulu International Airport. Similarly, the Pu'uloa fisheries have also been filled in and contaminated through military operations.

During the interview, Kupuna Kulia described the fisheries, types of fish caught, and practices of the native families in the region. He is an animated story teller, and shared a part of the history of Moanalua, O'ahu that few people today have direct memory of. Kupuna Lemn, granted his personal release of the interview records to Maly on July 8, 2003.

Summary of selected interview topics:

- Recalls and names storied and sacred places of Moanalua Valley – springs, caves; burial sites, and fishponds.
- Loss of the land to Hawaiian families.
- Burials should be left alone.
- The streams flowed from mountain to sea; The families were sustained by the kalo (taro), 'ulu (breadfruit), 'ōpae (fresh water shrimp), 'o'opu (goby fish), and ocean fishery resources.
- "You mālama you take care the wai and the kai. And then you mālama the 'āina. These three, man doesn't own, it was given by the akua for us to take care."
- Describes the rich reef and fishpond resources of Moanalua, now buried under fill and development.
- During fishing season, he and family members lived on Mokuoeo island. Recalls traditions of the family's 'aumakua, shark; and occurrences of wild sharks coming into the fisheries.
- Over the generations through his youth, his family made salt in beds along the shore of Moanalua (areas now buried under development).

- It is important to pass the traditions and history of place on to future generations.

[Speaking of his family line and their settlement in Moanalua.]

WL: ...This was told to me by my mother. I wanted you to know. I'm going to jump around, give you something, then you could put it together.

KM: Yes.

WL: Moanalua. Grandma, why she left Kohala with her kāne, and wanted to find some place on O'ahu. A valley, two big valleys. And these two valleys had two rivers that came from these valleys. She was looking for these two, because she left Kohala. Because when the missionaries came, they came to the haumānas, they told them, "you go to the ali'is," pa'a the mouth.

KM: 'Ae.

WL: They went to the ali'i and they got what they wanted. It came to the time when Pele was erupting. They saw what the old people were doing, worshiping Pele. Now this was told to me by my mother. The question I asked mama, "Mama, why did grandma leave Kohala?" Then mama told me, "Because these new people tried to change the ways of my people." They won. My grandma didn't like it because the question was put, "Why do your people worship Pele?" Our akua is stronger, you know, their God.

KM: Yes.

WL: But grandma didn't like it. She says, "No, Pele is good to us." But then Pele got hūhū. Grandma was married to Mokumai'a at that time. She told him, "We go." She left Kohala on the canoe in the night.

KM: Amazing!

WL: During the day they were down at Wai'anae.

KM: The next day?

WL: Daylight. She looked, she got off the canoe and walked in. Came back out. This is what mama was telling me and I cannot forget.

KM: Yes, yes.

WL: She walked out and told her kāne this is not the place. So they went back. They passed Pearl Harbor.

KM: Pu'uloa?

WL: She went in, not the place. She came out. She went inside the 'āpapa, not outside, inside. Came in, then she looked up and she seen these two.

KM: Streams?

WL: Ahupua'a of Moanalua, the two big ones.

KM: Yes.

WL: They came closer they passed the island of Mokuoeo, Moanalua.

KM: Mokuoeo, 'ae.

WL: She saw the breakers, just like a channel like.

KM: Yes.

WL: They went in all the way, they came into Moanalua. She told her kāne, "wait." Because she saw these two, one river here and one river here.

KM: 'Ae.

WL: We were taught that Moanalua was on the right facing into the mountain. Āliamanu, that name Āliamanu is on the left. These two rivers meet into one.

KM: Ah.

WL: And then get that channel coming out to the kai.

KM: To Mokuoeo side?

WL: That's Moanalua. She went in and she found what she wanted.

KM: So she had a dream, a vision?

WL: That's it, she had a vision. She came out she told her kāne, "This is the place." She walked all the way in. [pointing to general location on Register Map No. 1511] The river of Moanalua, when it comes in, there's two stone walls here right to the river.

KM: Yes.

WL: Wall here, wall here. She crossed and came inside. Here was a wall of stones. When she saw all that she said, "This is the place," she told her kāne. Now, still today I cannot find, get the information that I wanted. Because that is where mama never told us. Because [tūtū] Kamaka, when she got there, she was well respected by the people, because of the name. When they found out, and I found, Kepo'okapu. Kamaka's father which is my great-grandfather.

KM: 'Ae.

WL: His wife was Ka'ahola. But there's nothing behind of that, 'oki, cut. With all the people that I've gone to they said, "'Oki, cut, there's nothing behind." Mokumai'a, at Miloli'i.

KM: From Miloli'i. So grandmother Kamaka married Mokumai'a from Miloli'i?

WL: From Miloli'i. Get K. Mokumai'a, cut. Cannot go behind. So I was told that there could be a kapu.

KM: 'Ae.

WL: Of the higher family. And then I was told that K. is Kamehameha. Whether it was Kamehameha's family blood-line or hānai, that's what I wanted to really find out. Cannot, it's kapu. Then when Kamaka came into Moanalua, she, Mokumai'a, and all that. There she raised her children. At that time Damon was in control of Moanalua.

KM: Yes, Moanalua.

WL: This is where Damon, Pauahi, the princess. She married Bishop. Damon was Bishop's business partner.

KM: Yes.

WL: Pauahi, Damon was Pauahi's advisor in her business. Alright, this is what mama said. At that time Pauahi began to feel so aloha for Damon. In order to pay back Damon, the last descendant of Kamehameha, it was Pauahi.

KM: 'Ae.

WL: Prince Lot, Princess Ruth, Pauahi. They were all a part of Moanalua. But then when Pauahi gave that ahupua'a to Damon. That's what happened, the ahupua'a from the mountain to the sea, to the 'āpapa. Outside of that island.

KM: 'Ae. Mokuoeo.

WL: That was where my uncle, mama's brother who lived as a fisherman. Solomon 'O'opa Mokumai'a. A fisherman, his whole life, and my mama. Kamaka with Mokumaia had five children.

But then at that time the old people, they were beyond the families that were there. They had ahupua'a that belonged to them.

KM: Yes.

WL: But because of their children that did not understand. This comes down to the overthrow and the commotion over there. They never record, but Damon knew. Damon wasn't satisfied with what they had from the Princess. They wanted all! I saw it with my own eyes. Now Damon, we called them papa Damon, mama Damon. This Damon, papa Damon now, when Pauahi gave him that ahupua'a of Moanalua, the namunamu of the old people. Namunamu is the grumbling of the old people. "Why, she forget us?" Mama began to... [tears welling up in his eyes]

KM: Uwē!

WL: Yes. She said, "Pauahi never think of her people, when she gave this ahupua'a to him." So the old people put this namunamu, a curse on Pauahi.

KM: 'Oia!

WL: "Pauahi not going get children with her kāne." No more children. Damon, the kāne, papa Damon and his men folks, "three of them all going die a violent death." Now, you can never find because it was done away with, but I know, I seen as a young boy. But papa Damon, I did not see. He was killed by his worker. He was not good to the workers... [describes the deaths of three Damon descendants, and was told that their deaths were the result of the curse put on them by the Hawaiian of Moanalua]

So, of the Lemn family, Mokumaia. I'm the last, and my sister Margaret is 96, she's still alive, strong. I'm 88.

KM: 'Ae.

WL: The rest of us, brothers and sisters gone. But then, it seems so...you cannot describe. They had everything from the Princess, still yet they wanted more.

KM: No more enough?

WL: Still yet they wanted more. Now Kamaka Mokumaia Kau.

KM: Malia Kau.

WL: Malia Kau. You know her?

KM: She was a chanter.

WL: Chanter of the people that make [die].

KM: She uwēuwē?

WL: That's the one. When people make, she goes to the home and just like today, they talk. That was aunty Malia. Aunty Malia was the weaver of lauhala matting for the homes.

KM: Ahh.

WL: Mama and I, with her children used to go pick the hala for aunty Malia.

KM: Where did your hala come from?

WL: In the front. There was another one, number one, older then Malia, older than Kamaka. Nāmakahelu Maka'ena.

KM: 'Ae, Maka'ena.

WL: She was blind at that time that mama went to the house to take food. Now I'm jumping around, but it comes back to where mama is the last descendant of Kamaka's children, the rest left Moanalua. Mama was supposed to take food to the old people in the valley.

KM: 'Ae.

WL: That food was 'o'opu and 'ōpae. And that 'ōpae was the red one, the small 'ōpae. In the wai, in the river.

KM: Came from the kahawai in Moanalua?

WL: Right in front of our house. Mama used to lāwalu weekends, I see. Lāwalu was part of our food anyway [chuckles], the 'o'opu and the 'ōpae. Wrap in the ti leaves and huli till cooked.

KM: 'Ae, lāwalu.

WL: 'O'opu, the 'ōpae. The taro she don't cook, the sweet potato she doesn't cook. The 'ulu, we had all that in our yard. It is a must with the Hawaiian people to have these. And one more, what? Sugar cane, the red sugar cane.

KM: 'Ae.

WL: The red sugar cane and the taro, the red one. You know what that resembles to Pele?

KM: 'Ae. Do you remember the name, was it uahi a Pele?

WL: The taro, I forgot the name of it, all I know is we had that. When I came here they had some of the old folks had taro.

KM: Red kalo and red kō? Sugar cane?

WL: The red sugar cane.

KM: For Pele?

WL: That resembles Pele. Things, when Kau, we call her aunty Kau [chuckles]. We always go there, the first house. It was the old people that Damon took that 'āina from them, the old people. Today, the great-grandchildren is this Akau, the children of Luka. Luka is the daughter of Malia and Willie Kau. Luka, she married Akau. Her son, this Akau, Luka's son and daughter, they were active in Moanalua with Patches Damon.

KM: Yes.

WL: Patches Damon was the only one we care for. I know Patches.

KM: From young?

WL: Young. Patches get one more sister. Sister, Clara used to go up to Gertrude Damon's home when the papa and mama go out, these two sisters. My sister Clara used to go up there and take care. Then I used to go with her. Up on the hill by the dairy, by what they used to call Moanalua Dairy.

KM: Is there a name of that pu'u?

WL: I don't know that name. Moanalua valley, when you look into the valley it's on the right.

KM: That's right.

WL: And the next boundary is Fort Shafter, the ridge.

KM: 'Ae. Where was your house in relationship to the pu'u?

WL: My house was down in the puka.

KM: On the bottom?

WL: In the river, alongside the river, and all those homes I'm talking about. And you get to Damon on the right. Papa and mama Damon on the left. Looking into the valley of Moanalua.

KM: 'Ae.

WL: In that valley of Moanalua, I'm jumping now. There are three swimming holes. Waipuka, you heard of that?

KM: No. Waipuka.

WL: Kapu. Damon was the one that put all that kapu. When Damon had that ahupua'a from Pauahi, the Hawaiians cannot go up. Damon went kapu.

KM: Aloha!

WL: She knew what was up there. But mama, that's when I found out who we were. Mama get on the phone, calls May Damon, the last daughter of papa Damon. May, she was a spinster she never married. Douglas also, never married. When it comes to papa Damon, he died. The son died, the youngest son, Douglas, at Āliamanu. Mama said, "He's three." When he died, then Moanalua became just like quiet, no more that turmoil.

KM: The old curse, pau?

WL: No more that. Just like pau.

KM: Peace now.

WL: Anyway, go up Waipuka.

KM: A water hole, swimming hole? Swimming hole of Waipuka?

WL: That's the one. Pukakāne, that's the big one, Pukawahine right next, Pukakeiki, three. The keiki is the small one, more up. Then comes the wahine and then the kāne. Kapu, the kāne cannot go to the wahine, the wahine cannot come down to the kāne. Kapu. The wahine can go up to the keiki and take care of the young ones up there.

KM: Yes.

WL: When you look into the valley on the right get one heiau, burial, a stone wall. One entrance buried with stone. Similar to Wailua by Coco Palms on top?

KM: Yes.

WL: You see those stones?

KM: Yes.

WL: The wall, only one entrance. Same thing with Moanalua. Up Waipuka. And on that Waipuka, the pali, get one cave. Uncle Tom Kealanui was the caretaker of that valley up there. He can see right down, who comes in. Then he tell the people, "Go back." Only mama, in that valley, can go up, the two of us. That's how I know the valley, then all the way inside beyond Waipuka. The waterfalls, and mama wants to go up there to get 'ōpae, the red ones. When I was going into the valley all the way in. We passed the stream, cross, cross.

KM: 'Ae. Crossed the stream in different areas.

WL: When we come to there, mama said, "No make noise." This 'ōpae when they hear, they going be all on top the pōhaku. When they hear people come, they hide. We go, and do not eat anything like the mountain apple, the guava all that. Do not pick the flower of the lehua, bumbye the ua come. When we come back. then we can pick. When we got up there sure enough you can see the red. Mama went get 'ōpae, when she get enough, we coming home. Then we catch 'o'opu with our hands.

KM: In the stream, kahawai?

WL: Yes. And the 'ōpae, what we can get. We come by this Waipuka, mama call uncle Tom in the cave. She made one pū'olu of 'ōpae for him. We, my sister Clara and I and my brother Ward, we said, "How come you give uncle Tom? They live right by the river, they get plenty 'ōpae." Mama said, "No talk," she made [gestures with finger to his mouth]. Even when we come up to go hook 'o'opu when the wai come down from the mountain. Plenty 'o'opu we hook, mama make one string for uncle Tom. That's the way they are.

KM: 'Ae. That's how, always share.

WL: That's the way they lived, share. Wand when we get all these things, my mom cook with sister Clara take 'em to Nāmakahelu. That is where, we come back to Nāmakahelu now.

KM: Yes.

WL: That is where sister Clara told me, “Brother, it’s your turn now, you go with mama. You help mama carry these two pū’olo.” I said, “Okay,” oh I happy. I carry two, mama carry two pū’olo. We passed, we took the back road up on top. First we past this big pōhaku, the road that the dairy is on top now?

KM: Yes.

WL: The dairy, then that road that goes to Gertrude’s house, right in this area here.

KM: In the V of the road.

WL: Get the big pōhaku, the V. Mama stop over there, mama pule.

KM: Oh yeah.

WL: Then we came to the cemetery, we pass the cemetery, the cemetery is still there.

KM: Yes.

WL: Mama pule. And just past the cemetery, now they get a house over there, but there’s a road that goes down. It’s that road, goes down. And then we have to cross the main road pass the camp. There was a camp there, Japanese.

KM: Japanese camp.

WL: That is where Damon was not a Hawaiian lover... ..The camp is not Hawaiian, all workers of Damon.

KM: Yes.

WL: One camp was by Kodama store, the old Pu’uloa road.

KM: Pu’uloa road, yes.

WL: That Kodama store is right at the corner. There’s another camp there. It’s Japanese. Then papa and mama Damon, their workers at the main house, all Japanese. Even the chauffer is Japanese. When May comes down, we call the Japanese driver, “Stiff neck” because he look straight [gestures driving car, looking straight ahead].

KM: Holding the steering wheel.

WL: Gertrude same thing. There’s all these Japanese working, no Hawaiians. That’s what made me really kind of think... ..what they are doing to the Hawaiians, the Hawaiians needed work. The Hawaiians need work, they live poor.

KM: They no hire.

WL: Was lucky that the Hawaiians had all the fish to eat. So much!

KM: So you folks would go get ‘ōpae, ‘o’opu?

WL: So much. The kapu of Moanalua is the fish. Each ali’i had their own. The kapu in Moanalua was, the konohiki was ‘ama’ama, mullet. But mama can catch with our net, if the mullet pa’a under the net mama can eat the mullet as long as she cannot sell.

KM: 'Ae.

WL: And the other Hawaiians cannot eat the mullet, they had to bring 'em to the ali'i.

KM: The konohiki, Pauahi or?

WL: They cannot, that's kapu for the konohiki. But then all these things... But the funny part of Damon, I cannot, and Pauahi... My young days, the trustees picked the hill up there, to put Kamehameha Schools. Why they went on the hill, when the valley of Moanalua was supposed to be for the school.

KM: Yes, ahh.

WL: In the valley of Moanalua had everything. Because of Pauahi giving that ahupua'a to Damon. Pauahi knew ahead, before she gave, that the valley was set aside for Hawaiians, for learning. Because we had everything in there to learn. Right down to when Kamehameha fought his last battle he came down there to rest.

KM: At Moanalua?

WL: Moanalua. The Queen came with her canoe from Kohala, all the way down into Moanalua Valley.

KM: Ka'ahumanu?

WL: And the canoe was hidden in the cave behind Hattie's place, mama's place. Papa Damon's house, below the lava tube there. The canoes and all the paddles were put there. He's in there.

KM: To this day?

WL: I know. In that valley right behind our house, mama used to go...we pick kiawe beans, and then mama stopped, mama pule. I tell sister Clara, "How come mama go pule?" Our family didn't know what it was to play, through tūtū Kamaka. She was very strict with mama. That strictness with mama and taking care of her family was "be sure there is food in the house and food on the table when you eat with your family." Kāne and your family. That was mandated for mama to do. So we had no more chance to go play. I don't know how to play music, I don't know what it is to go outside and play. My sisters is the same thing.

KM: Yes.

WL: We don't know. I was one of them with sister Clara, to go with mama. We saw and heard what mama said. Sister Clara died, she tried to give it to her niece, but no. Sister Margaret is still alive, but by living twelve years with grandma, the first born. See, I'm jumping around. Now, we'll go through my daddy.

KM: Okay.

WL: Daddy's life we do not know. All we know is that he was picked up. His father and mother died when he was a baby. His mother died and for one year his father took care of him. That was in Chicago, Illinois. Then when the father died he was one years old the police came and took daddy and put in a home. Then when daddy was 18, they said, "Time for you to go." But they advised daddy not to walk the streets, to go into the army... Daddy listened, he got into the service.

And all we know from daddy...now I was close. I wanted daddy to tell me how he met mama [chuckles], we got it out of him. But anyway, that time, daddy was in the service, he was stationed in the Philippines. Then they had orders, President Cleveland, to come to Hawai'i. I don't know if he was the first group that came, but that's the time of the overthrow. Anyway, according to daddy they were in this place called Waikiki, Kapahulu park. They stayed there in tents and nothing happened. Then daddy's group moved to Schofield; that's the beginning of Schofield. Nothing happened. Then the third movement was Fort Shafter above. They had a hospital and where the big army people were.

KM: Yes.

WL: Right there is Fort Shafter and then the dairy. From the end of that road. Here is Fort Shafter and on top, that's the end of the street car line. The top road is where you go up to the dairy, go around the cemetery, go alongside the dairy. Up to Gertrude Damon's home on the right. Then they branch off. On that dairy above the cemetery, was all sagum and alfalfa.

They planted it for the dairy cattle. That farm over there came all the way down to the graveyard. Those kiawe trees are still there yet by the cemetery. I picked kiawe beans when I was young, our family; to sell to the dairy, mama would say, "Time to go pick up." That's why we didn't know what it was to play. We picked, then mama called, they have this party line. Mama called the dairy people, then mama put the name on top, "Hattie" then they pick up the bags all filled up...

KM: With kiawe beans.

WL: We don't take money. Mama said, "Leave." We go in the morning, 4 o'clock we get up with our aluminum bucket, go get milk from the dairy and butter for daddy. We walk, we living here, up, go to the dairy fill up our milk in this bottle with the cover. Come home with sister Clara, all these things.

KM: 'Ae.

WL: Then when we come home the milk lasted us for a couple days. We go up again. Mama never take the money, it goes like that.

KM: Exchange?

WL: Exchange. And at the end of the month mama comes, "I owe you." Refund, then mama, she no need the money. She says, "No, leave." That was the agreement. The dairy I know pretty well. Well, when daddy lived at Fort Shafter, they were told not to mingle with the Hawaiians down in the valley. Somehow, daddy loved baseball. Then he heard that these Hawaiians were playing baseball in the valley right by the river. There's a park there.

KM: Uh-hmm.

WL: So they came down. There's these young girls and men folks, and one Hawaiian man was teaching them how to play baseball. Every time this lady on the third base... And this is not makeup now [chuckling].

KM: Yes.

WL: This lady on the third base, long hair. He tell, "Every time she miss the ball." Come by daddy, daddy throw it and she missed the ball. There's something wrong with her. But anyway, daddy go up, walked over there looked at the glove. The glove was too small for her hands. Every time the ball cannot stay. One day, two days, the third day he didn't come, he was interested see.

KM: [chuckles]

WL: [chuckling] He went up, he didn't come that week, the following week he came. He bought his glove down. He watched and she missed the ball again. He walk up with the ball, took out his glove. He grabbed her hand, took the glove out, told her to try. When she went put her hand inside, went in perfect. Daddy took the ball and put it in the glove. He threw the ball up, mother's hand went outside like that, the ball pa'a.

With the glove, it fit right. Daddy backed up and threw the ball more high. He throw the ball on the ground. Second time when she caught the ball, she threw the ball to the catcher, that ball went. The catcher threw it back to her and she caught 'em. Daddy laughed, and daddy turned around go back to sit down. He told her to keep the glove. When he went turn around, here this arm came around him, was mama. You know aloha, pa'a. [tears welling up in his eyes] Daddy, 5' 9 1/2", mother was 5' 11".

KM: Tall woman.

WL: When the children of the Lemns walk, daddy is [gestures lower than his wife]. So somehow, they became friends and mama accepted daddy. Mama brought daddy to the house, to grandma Kamaka, her mother. And when Kamaka looked, she took his hand, and mama said she never let go, pa'a. According to mama, her mother began to smile. She accepted. There was something in that hand. You cannot fool the old people. [chuckling] So after that, daddy came and stayed with mama. But in the meantime, there was no problem as far as fighting, then they had their orders that they had to go back to the mainland. He only told mama that he was going back, not whether he was coming back. Mama accepted, and she did not tell him that she was hāpai. So he went.

The second month, tūtū Kamaka knew that something was wrong with her daughter. They talk and she asked mama for the first born of her children. Mama refused. "If my kāne doesn't come back, I'm going to keep my baby." The third month, tūtū ask here again. Mama thought again, "it's best to give to tūtū." So she promised her the first born. Right after that, the knock at the door. Here, they look at this man, cleanly shaved, no more mustache, with his bag. When mama looked, she gave one cry and hugged daddy... Mama brought daddy inside, and first thing, she made him touch her ōpū. Mama told daddy, this is your baby, but I promised grandma, not knowing that you were coming back. So grandma hānaid sister Margaret for twelve years. And I was four, at the time that grandma died. Then sister Margaret came back to us. Mama them had to build another house, from all the old houses that were in the valley at that time, into one. That's where the Lemn family and this other one was Tūtū Kamaka. Then when she died, that house was broken. Then Margaret came back to us.

Daddy, in the army was field communications, they string lines. So that's what his knowledge was. At that time, Hawaiian Tel was going over the Pali, to put

lines down into the Pali. So daddy and three others that went and came back and stayed with their Hawaiian ladies. One more was in the valley with daddy. This other one married Tom Kealanui's daughter.

But all this happened, and there was unrest with the Hawaiian workers at Hawaiian Tel, because of the danger of the work at the Pali. So daddy didn't like it. So he applied at Pearl Harbor, it was beginning. He applied at Pearl Harbor as an electrical lines man, so three of them got the jobs. That's where daddy worked until he retired.

We were told, before tūtū Kamaka died, she told mama to teach us to call daddy a white man, not to call daddy haole. That word haole was given to the white man when all these problems began to attack. Just like the Indians, say "forked tongue." Pilau, that word haole...

So alright, when I was four years of age, when tūtū Kamaka died, aunty Malia came outside the road, she had to cross the bridge. From there she started chanting about tūtū Kamaka. And us was home, scared. Because the way, just like a gurgle like. 'Auwē ku'u hoaloha... And the voice till today, the voice was shaky like, the way she make you get... [shakes]

KM: Chicken skin.

WL: Us young ones, it was called, chicken skin. We get all... I seen that. Then had one more, aunty Malia came. This family, the old Moanalua school, I don't know if you can get pictures of that. Kodama store and Pu'uloa road, the old Pu'uloa road. Then the school was back, on the right of that intersection over there going down to Pu'uloa to Pearl Harbor.

KM: 'Ae.

WL: This is at the main highway.

KM: 'Ae.

WL: The school was there. That's where our teacher was. The principle of that teacher was Clara Eldridge married Mokumai'a, my mama's brother.

KM: Oh.

WL: That was his second wife, his first wife died. Uncle Kulia's first wife died. He had one daughter Roselyn, and Roselyn married Williams, Williams from here in Hanalei. That Williams that's all we know. Had two daughters, that is why also, I did not care for Damon. Clara Eldridge-Mokumaia she was half Hawaiian. Uncle Kulia married her, they never had no children. I used to go clean their yard to make money from them. She was my principle in school. She was the one that got the history of Moanalua from my uncle. When tūtū Kamaka died, when I was four years old he came to mama for the papers of tūtū Kamaka and he gave those papers to Gertrude Damon. He told mama, "I'm the oldest, I'm supposed to get those papers." But from that time on mama and her brother didn't talk much. Anyway, when Clara Eldridge-Mokumaia, when all these things happened, I grew up I was married and I came here [Kaua'i]. My mother died, daddy died I never can go, there was the war, Japan attacked Pearl Harbor.

KM: Oh yes. So you couldn't travel back home?

WL: Was only one airline, and that time the plantation was the controlling factor on each island. They had the privilege of going back and forth on the plane. I made my mistake when I did not tell them that daddy was a veteran, an army man. Then the Red Cross could have helped me, but that was too late. When daddy died my sister Clara and sister Margaret told me, "Not to come," that they will take care of daddy, daddy will be alright. So daddy is buried up in Moanalua up there.

KM: At the cemetery or on the hill?

WL: The graveyard is still there. The old iron gate, that road goes in. It's still there. And that road they call Pineapple Road. [chuckling] I still remember.

KM: Okay.

WL: Then one year after that the same month, week, day, mama died. Same month, one year same month. I have the record, same week, the day. The time only different, mama died. So sister Clara told me, "Don't come." I never seen my mother and my daddy buried up at Moanalua.

KM: Ohh.

WL: I did not come. Only the rest of the family, they told me, "Not to come," because transportation was impossible to get.

KM: This was in the World War II, mama died also?

WL: Yes. I was here, I was married to my wife Annie, here. I was in the police department that time, I was here before that. Then when I went back, I began to see. That's what made me go more into all this and to search what we was. I've got it from sister Clara...

...Anyway, down in Moanalua at that time, when I went back, I talked to my sister Clara, she was still alive. I wanted more information from her in regards to Moanalua. We talked, but all my sisters died, four of them. We had five. The oldest is Margaret and then Clara, Mabel, Malia, Agnes, the youngest. My brothers were Ward; me, Kulia; Harry died in the battle of Midway, in the Guadalcanall... ...From that time when he went, I did not see my brother Harry. He had three children I did not see them till now. Youngest brother was Rudolph, he carried the name of Po'okapu. Every time when he young and he humbug us. [chuckling] We like slap his head, no can. He call out for mama, "Mama, brother them went hit my head." Mama come flying out, "Don't touch your brothers head, it's kapu."

KM: Po'o kapu.

WL: That's how he can get away with all his monkey tricks [chuckling]. I was still concerned about Moanalua. I told my niece "we go to the Bishop Museum." Lillian Lindsey, so we went, the girl in the front, I had to pay twelve fifty each as a tourist. I paid the twenty-five dollars. She said, "Can I help you?" "Yes, I'd like to know what they did with the queen's canoe in Moanalua?" I wait, she got another lady inside. "Can I help you?"

You see, when we signed the paper. Lillian went sign, I signed underneath, William Kulia Mokumaia Lemn. I wanted her to see that Kulia Mokumaia.

KM: 'Ae.

WL: The lady asked, "What is this Kulia Mokumaia to you?" I said, "My uncle and my grandfather." She said, "You go inside." She gave me back the money. Lillian went tell, "How come uncle?" There's something in here that Damon had given and put a kapu on it. And that's what I wanted to know. The document of Damon, the history. And it's in there, kapu. By Gertrude Damon. So when this other lady, tell me when I told her, she says, "I'm sorry I cannot give you that information." Called another lady in the mean time we went inside. I saw all what was in there. This lady came, I look at her a Japanese lady. Maybe you know her?

KM: 'Ae.

WL: She put out her hand I did not put out my hand I held back. Everything came back to me about Moanalua and the Japanese. Then I went put out my hand. She told me, "I know what you're thinking about?" Then she said "I was hanai by this Hawaiian in Moloka'i. I speak Hawaiian fluently... "...What can I do for you?" When I told her about the history of Moanalua and about the queen, the battle of Nu'uaniu and Kamehameha, and about when he came down to Moanalua to rest. That is why the kapu and Moanalua is so strong with legends of Kamehameha. Which Damon went kapu, never open. When I told her that she said wait. She said, "Do you know who Clara Eldridge Mokumai'a is?" I said, "Yes, that's my aunty, she married my uncle John Kulia Mokumai'a." I look at Lillian. I said, "Why?" "That's where the kapu comes in. Clara Mokumaia wrote the history of the Mokumaia family through her husband, back to Miloli'i. I know where you come from, I read that." And then that there and the history of Moanalua which uncle Kulia knows through grandma.

KM: 'Ae. Kamaka.

WL: His wife gave it to Gertrude Damon. She said when Gertrude gave all these documents to the museum they put a kapu on it and even the canoe. When I told her about the canoe. "You know about the canoe?" I said, "Yes. Mama used to go pick beans in there and mama always pule." And then I found out that there is a spring just outside of this cave. And that's the spring we go drink water with mama, but Damon had tapped it to give water to the vegetable garden, to what they call the Japanese Tea Garden in Moanalua.

KM: Yes...

WL: Now why I say Damon is a Japanese lover. When the war broke out with Japan. All the pagodas that were in the lily pond, all things pertaining to Japanese, Damon hid it. After the war was pau, I went, I look. What I'd seen, no more. In Moanalua, the garden, Pineapple road the iron gate, above is the cemetery, the Chinese store, then down the hill behind of the store is the Feary's. Behind Feary that store, is Akina, they're all up there on the hill... ...Behind of that was this Chinese family, that's the one that planted rice.

KM: All on the papa?

WL: Right behind the store. All rice and vegetables. Then came taro.

KM: They had taro behind the rice, lo'i?

WL: Young time, when I was six years old. We go help the Chinese boys from school. On Saturdays we go help pull the string. You look at this map, all rice. In the center on platform go up. Four corners or six corners the string with the cans and you pull.

KM: Yes. To keep the birds away.

WL: Pull [chuckles] make noise, the birds fly away. And the Chinese old people, they go with the long gun and caps and shoot! We go down there just to help so we can eat [chuckles], Chinese food.

KM: Yes.

WL: That's the life.

KM: Now your taro was in lo'i?

WL: Yes. Was taro all behind the store. All the way down to Pauahi bridge was taro. After rice came taro and vegetable garden.

KM: For you folks?

WL: Hawaiians no more nothing!

KM: For real!

WL: No. When Pauahi gave that 'āina Hawaiians never had nothing. I traveled all over that valley.

KM: How about your house? Where you lived?

WL: By our house, behind that stone wall was a vegetable garden. Behind the vegetable gardens, all taro all the way down to Moanalua school and the garden. Behind in that flat was all taro.

KM: Wow!

WL: Was rice first. Now you go into these Chinese commune place, you see the rice stamper they have a cement block, had a pole in the center.

KM: Right, right.

WL: They lay their rice down. They cut, they lay it down, and then the horse trample on it.

KM: Yes. Round and round.

WL: I know all that, I go help. Then we can eat. [chuckling] And then the Chinese behind our place, mama put a kapu on our sisters don't go there because they were all single men. They were owned by Chun Hoon, C. Q. Yee Hop the two big markets that were on Kekaulike street in that area. They the ones that brought the Chinese from China to work in the vegetable garden.

KM: That was their camp.

WL: When they bring in their vegetables, then we go over there and help to clean. So mama could just pick out the ones that are no good for go market. Mama get, so she don't have to buy. Mama, with us the boys we go help. Sometimes they give us food for take home. But mama always, when we get fish, we give. They like

fish so mama always give the cook. That spring I told you about where the canoe was hidden in the cave.

KM: Is there a name to that spring?

WL: I don't know. They had six springs, five of them were active. Was all tapped by Damon. Like now, behind our house, that one there is one. Pineapple road as you come in from the iron gate come all the way up to Char. That name Char, Chinese married Hawaiian. That family, the father was the chief cook for Damon. He ride a horse to go up. As you just pass Char, get one more pump there, that's two. And that pump throws a six inch pump water up to the dairy and Gertrude Damon's house. Pineapple road, the store, the camp, one more big pump there. That pump comes out twelve inch water. We swim in that cement, cold water. And that water, the overflow of that pump goes into the ditch pass down Moanalua. Goes down and turn to feed the vegetable garden and go this way to the camp. All Japanese over there. About four families. They take care of the pump and they work for Damon. That pump between the cemetery and that house right there, that's where another road goes up. That pump that's where the twelve inch line goes all the way up to the dairy. On the right that's the dairy up there.

KM: Yes.

WL: They have a big man made cement. And on top of that house all kiawe beans grows into that warehouse. Underneath was the water, the water they pump to irrigate. They have for their own use. The people that they hired are all Japanese and one Chinese. And the headman was an English man. And the alfalfa and the sagum right down to the cemetery, from the dairy. The part is... [thinking] Damon, they had so much. May and Douglas, that's my time. May, between 4:30 and 5:00, with her Japanese chauffeur come down pass our house, the horn blow. Mama come out, they park. Mangos, Pirie mangos that was raised special by this man that they brought in. McIntire, he was something about...they get a name for that kind of people. And he hired nothing but Japanese to work in the orchids that Damon has. Sometimes May brings orchids for mama.

KM: Ohh.

WL: Sometimes she'll bring mangos and fruits. My mama was the only house that she give. Other families, no. I tell, "How come only mama get?" Because they respected mama and tūtū Kamaka. That's why she always bring for mama when tūtū Kamaka died. And mama, in turn was told by Kamaka, her mama to take care of Nāmakahelu and the other old Hawaiians.

KM: 'Ae. Nāmakahelu, tūtū Malia?

WL: Nāmakahelu even at Kau, mama never do food, but mama gave the hala. The food was mostly Nāmakahelu Maka'ena. And one more [thinking] wait. Kealanui, mama very seldom took food over there. One more other family [thinking]. Not Kokono, no. Akina, no. Oh, one more Kau. Aunty Malia in the front the next was aunty 'Imiola Kau.

KM: 'Imiola Kau.

WL: That one there. And then Lee, Chinese-Hawaiian. Mama take over there what she get. Maka'ena was the most important one. When my turn to walk with mama, mama call from the road. The house down here. They look and mama come. The daughter walk down. Mama stands by the steps, mama don't talk. The pū'olo, she gives. When this lady came out, she bow to mama. My mama bow. Because she used to tell me, "What you see mama do. Do not talk, only look." This pōhaku before the dairy, she pule. Came to the cemetery, she pule. Came down just across the road by the Japanese Camp, two big pōhaku, Pōhaku Kāne, Pōhaku Wahine. The birth stone of the wahine. One stone had all kind small stones.

KM: Yes.

WL: The other one get only two, one or two only. Mama tell "Pōhaku Kāne, Pōhaku Wahine"

KM: 'Ae.

WL: There is a kolohe, humbug story with that too. When the woman gives birth, the ali'i like the child. When the child comes out the piko of the wahine and the baby, they cut, they put it on the stone. If tomorrow morning come and no more the piko they no like the child. The 'iole came.

KM: Piko pau 'iole!

WL: Yes [chuckles]...

KM: ...When mama would go up to this pōhaku wahine, pōhaku kāne, she stopped there too? She would pule there or no?

WL: My mama, Hattie, yes, she pule at that two stones. Only when we going when we come back she only nod and then come home. There was one up by Gertrude Damon's. One was in our yard behind a big one. These two and one more by Kodama store in that branch.

KM: Yes. In the branch of the road?

WL: Yes. So when we went back and Patches was still alive in a wheelchair. We had a meeting at the cemetery. I went, I was angry already, even with Patches Damon, hūhū. I was going to ask questions. When I saw her in the wheelchair she was with her grandson I think and one other boy, hānai boy. They were there too. Lillian, my niece introduced me to Patches. I look at her, I was angry inside. Lillian told me, "Uncle no, no come out with it..." I tell, "Patches you remember the Lemns, Mokumaia?" "Mokumaia, yes." "Do you know one young Hawaiian girl used to come up there and take care of you and sister when you folks were young? Do you remember the girl's name?" "There was one from Hattie's family that came to take care us." I said, "This is the daughter and I am the son of Hattie. The girl that came up to take care of you is my sister. I used to come up with her in the evening. Sometimes your father used to bring us home, most times we walk come home." That's why sister Clara would like me to go with her and come back walking. She kind of smiled.

I said, "Patches what happened to the stone, the big pōhaku right by your folks place where go up?" "I don't know. When the war broke out everything changed.

We had no control. The trustees of the Estate they're the ones took control of everything." I said, "There's one there and then the two down by the cemetery below, the pōhaku kāne and the pōhaku wahine. The one by Pu'uloa road, Moanalua school and Kodama store there was one big one there. And one was in our yard. And the people, mama used to pule to all these." "No more." Then I was going to ask her what happened to the pagodas but Lillian went tell me, "don't talk about that." The pagoda's, the bridge that we call the Rainbow Bridge, and on the left of the Rainbow Bridge there is the weeping willow tree goes down into the lily pond.

KM: Yes.

WL: There was a lily pond around this Japanese bridge and one small little island. When they go over, they got to step on the pōhaku to get to the bridge, the lily pond. Then they go out the other side. They had four lily ponds all covered. Only one they left when the war broke out. And they went put koi inside. You see that right by that old house there.

KM: Yes.

WL: I think that's where Patches body was taken. I was supposed to go down, but I never, I came home. I had appointment with the doctor. ...In that garden, when you come in from Pineapple Road, the last house is my aunty and uncle Mokumaia. Just past their house, from Pineapple Road, go down, cross the river, then when you turn right to the Japanese camp behind there. They took care of the whole garden. That road goes straight, from that corner, they block off, and the river cannot go into the house. The Japanese tea garden house. Inside there had the pagodas and the waterfall. All really Japanese. And the lower section of that is where the Rainbow Bridge is. The road comes all the way in and turns. There's a flat platform, a stone. Mama said that's where they hula. That's not the place they hula now.

KM: Not now?

WL: Behind. See, aunty Malia Kau's house, across there, that's where they hula. When I saw, they sent letters to me two times to come down for all this celebration. I go down on my own, I no go tell them I'm down there... I say what I want to say.

KM: 'Ae. That's important.

WL: I told Lillian, remember this, "In everything, there is the good and there is the bad, everything." Uncle 'O'opa told me this, the manō, you wonder why.

KM: 'Ae.

WL: In Miloli'i the people there were fishing people. The kai, the salt water, the wai that come from the mountain in the river, and above, and from the 'āina of the springs. Then the question I put to mama them was, a silly questions, "Mama how come the wai come down and meet the kai?" Because mama them used to sit down right by the old bridge and pick up the limu 'ele'ele.

KM: 'Ae.

WL: The long limu, just like the woman's hair.

KM: 'Ae, 'ae.

WL: They sit down and we go pick up and we bring to her. They clean and they eat and they talk story and they eating and they cleaning inside their mu'umu'u.

KM: 'Ae.

WL: But then mama tell, "You go ask uncle," uncle was older than her. Mama always refer to the older ones. When I went down I talked to my uncle. Uncle told me, "The wai, the kai," he laugh, smile. I tell uncle, "Why do they meet?" By and by he tells me, "The wai, for you to inu, to drink for your body, to wash your body, to wash your clothes, to water the plants and all that, the wai." Now the kai, "All the fish, the limu everything you get from the kai is for you to eat. And you drink the kai, salt water, you drink. It's good for your body because your body needs the wai, needs the kai." You need fresh water, you need salt water in your body.

KM: 'Ae.

WL: Just like you need sugar, you need salt for your body. And he tell, "Man, you in the center." He grab me [tears welling up in his eyes], "Boy you mālama you take care the wai and the kai. And then you mālama the 'āina." These three, he told me. "Man doesn't own, it was given by the akua for us to take care." But then when he told me all these things. And when mama when send me on the island already brother was down there because he humbug mama to send him on the island. Go learn how to fish, how to make nets.

KM: Mokuoeo?

WL: Mokuoeo Island. That's when the navy when cut 'em in half. That's where they made the reef runway.

KM: So you folks went down and fished at Mokuoeo?

WL: I lived on that Mokuoeo island, most of the time.

KM: [opening Register Map No. 2848] Here it is, Mokuoeo right here. This is No. 7 of the fishery maps.

WL: Nice, we used to fish over there.

KM: 'Ae. So here's Āliapa'akai.

WL: Salt Lake. Āliapa'akai, yes.

KM: Here's the old Pu'uloa road.

WL: That's right! Damon, Pearl Harbor.

KM: And look at all the fishponds too. This is his fishery, Moanalua out here.

WL: That's the one they went cut! Mokuoeo fishery.

KM: Mokuoeo, Mokauea, all the fishponds. You folks lived out on the island?

WL: At Mokuoeo. We lived on this island. And you went fishing out there?

WL: There's supposed to be one channel.

KM: Yes. Here's the channel right here.

WL: That's the channel for us. That's the one that grandma found.

KM: Kamaka?

WL: When she came this way from Pearl Harbor side.

KM: 'Ae. Here's Kalaeokaiki?

WL: Here's, Kalihi Channel. All these Hawaiian names I don't know.

KM: Kaliawa fishery.

WL: Yes, that's what they said, the fish ponds, two big ones.

KM: Yes.

WL: Here, this one [pointing to pond on map].

KM: Ananoho, here's Pāhounui.

WL": That's the two big ones. This one is down the Pu'uloa road. Yes, and Mokumoa. You see this here, that big fishpond. We used to walk all the way through here. And then we walk when the tide is low we walk on the island.

KM: 'Ae.

WL: During low tide, we can walk to the island with mama.

KM: Amazing!

WL: And then when high tide Uncle 'O'opa brings us up with the canoe. We fish all on canoe.

KM: What kind of fishing did you do?

WL: Inland, uncle was inland fishing, 'āpapa inland, was the 'ō'io, the awa, the āholehole, the kūmū, the kala and all those other fish that belongs inside. And then the 'ama'ama, the mullet.

KM: And you said that was the konohiki fish?

WL: Was konohiki for the Moanalua people, for the ali'i. But mama can get when pa'a the net. Uncle he go fish for mullet. He goes down by the entrance to Pearl Harbor in that area.

KM: Ma'anei, over here.

WL: He go down there where is the end of Moanalua.

KM: 'Ae, right here.

WL: He knows the boundaries outside of Moanalua. He gets the mullet, and then comes back on the island and brings it up.

KM: You see on this [map] the Moanalua entry. Here is the entry to Pu'uloa. Pu'uloa, so Fort Kamehameha would have been down here.

WL: That's the reserve down here.

KM: Yes, that's right the reserve, Fort Kamehameha.

WL: This is Hālawa.

KM: That's right, Hālawā. Nice though. I knew you would enjoy looking at these maps and seeing the old names like that. So you lived out at Mokuoēo?

WL: I lived on this island.

KM: What was the house like?

WL: We lived in an old house. Roofing iron, they get roofing iron because they put 55 gallon on each corner to catch the water. And that water is only for bathing. When we want drinking water we got to go with the canoe when the tide is right. Uncle makes his own canoe. Not out of log, he made it out of redwood. You know when the plantation brought in those planks for water flumes?

KM: Yes.

WL: Those inch and a half redwood, 18 inch wide and an inch and a quarter thick. Some 24 feet, 30 feet long. He had this big canoe can hold five barrels.

KM: Wow!

WL: He made his own. The outrigger of the canoe was made of hau. He come up on land down at Moanalua he look for the hau. The that has the shape already.

KM: For the 'iako?

WL: He takes it to the island with the skin and everything outside. He gets a pin in the 'āpapa in the shape of what he likes because hau bends.

KM: Yes.

WL: He bends it to the shape that he likes. He lays it there and covers it with mud so the mū don't get it, the bugs. Once the shape is made and it looks strong, that's the one he took. And the 'ama same thing, hau.

KM: He would bury it to shape it?

WL: To get what he wants. And the bugs won't get it.

KM: The mū don't 'ai.

WL: And to polish that we use the ulu. When the ulu bears fruit that long one, the outside skin. The skin of that ulu, oil. He rub that all on.

KM: When you pīlali, sticky the sap.

WL: And then glossy. And when you go in the water that thing is like oil, it's smooth.

KM: It glides on the water.

WL: Smart yeah, he's smart. When he makes that, and then when the 'ama goes out, and get the two, on top there, get papa on top.

KM: Yes, yes across the 'iako.

WL: Make the papa and get the nets all on top there. I throw the net. That thing going out like that on top there. Uncle in the front, the kilo, my brother behind. When uncle looks and sees the fish the pole. Because inside is three feet, four feet, six feet high.

KM: Yes, on the 'āpapa?

WL: Inside of the 'āpapa. We use pole. But when you pole you no go hmm [gestures pounding the 'āpapa]! You got to go down slow.

KM: Soft.

WL: No hit.

KM: Gentle.

WL: Because the fish get ear. Cannot talk, no more talking on the canoe. Uncle don't like nobody talk. I used to play in the water, oh I get scolding from uncle. Because of the noise, he said, "No noise."

KM: He said, "No noise," because the fish can hear?

WL: The fish hear. And then his fishing is all done by the moon. By the moon, by the wind and the current, the tide. He knows what kind of fish to go get and wait for. If the big 'āpapa here, open, another big 'āpapa. Then the big fish, like the 'ō'io the big kind, the awa [gestures size].

KM: Two feet.

WL: The big kind that comes in. That he sells them in the market at 'A'ala Park get one market over there they make Japanese fish cake, the 'ō'io. The small kind he sells it to the Chinese then the Chinese sells it to the Hawaiians or who like buy. The 'ō'io on Kekaulike Street. Right hand side get this Chinese fish market. And the weke, he makes his own nets. I stay up night time with him fill up the hi'a.

KM: 'Ae, the needle for sew.

WL: I make my own lobster net. I make my own gill net, when they come up, I catch 'em in the river at Moanalua.

KM: You cross the river?

WL: Yes, Pauahi Bridge. And then the railroad track and then the other railroad track. Between the two railroad tracks is the mudflats where get the clams, shell clams.

KM: 'Ae.

WL: Right over there had one big fish pond, across had another big fish pond. Right where the mudflats is. One is on the Pu'uloa one and one is on the other side. One more Damon used to live on that island over there.

KM: Yes.

WL: And then that's the valley. See, Fort Shafter, then you go down, get one long name over there, that valley before you come up to [thinking of the name]...that valley [thinking]

KM: [opening Register Map No. 2848] Here's Moanalua, Fort Shafter, Kahauiki, Kalihi, Kapālama. I'm trying to think, Weli Fishpond, Kaikikapu Fishpond, Māpunapuna, Mokumoa... Interesting though.

WL: Don't say nothing about that river that's coming out from Moanalua now?

KM: Here's the Moanalua stream.

WL: Where they meet.

KM: Just what you said how grandmother came in the canoe and then the stream one goes this way, one goes the other side.

WL: That's what she was looking for the valley in her dream that big valley the two streams.

KM: Very interesting. Let's look at one other map, it may be better. [opening Register Map No. 2848, No. 8] Oh, this one only comes as far over as the Pu'uloa-Hālawa section. Though here's Lelepaua Fishpond, Ahua, the big 'āpapa, Moanalua. Fort Kamehameha, Water town.

WL: Water Town, that's going to Pu'uloa then you go to Water Town before you reach Pearl Harbor.

KM: Yes. Off of the Pu'uloa road. Interesting!

WL: Damon was never satisfied with what they had.

KM: Never enough.

WL: Never enough.

KM: So uncle, when you folks would go fishing, you said that your uncle would go fish on the 'āpapa?

WL: Yes.

KM: And then he would go out in the ocean also? Would he fish in the sea?

WL: See, his fishing... See, we go with the tide. When the tide is low the canoe, you cannot use the canoe too much. We have one small and the wife had one small one. We go look for he'e, squid. The wife get one he get one made out of lathes.

KM: Yes.

WL: They tow that. When they get the squid they put 'em inside here.

KM: In the back, in the water then?

WL: Us, sometimes we walk because the 'āpapa is open. The canoes go in between. But when the tide comes in and is high, that's when they go look for the 'ō'io. But in this low tide they have these pukas, sand hole's is what they are called. In there get the weke, the small kind 'ō'io, the awa [gestures size]

KM: Nine inch kind.

WL: Pāpio, all the small kind fish in the sand hole, he had the net for that.

KM: When the water, kai make, the water is in these pukas and they fish inside there?

WL: Yes. But then when the tide is high that's when the big one's come in.

KM: Yes.

WL: We go with the big eye net, the five and six inch to get the big kind awa, we gill 'em. Make one pocket over here go like that and another one. The fish up there, then brother stay this side we stay this side with the small canoe, we go up.

KM: You paipai?

WL: Then hit, and then the fish come down and we get ‘em. They hit the net and they go inside this pocket, we get ‘em. But then, sometimes the manō comes by the canoe. I tell uncle, “The manō!” He look up he see the water. “Pick up the net, the other sharks coming in.” The shark pilau eating the fish.

KM: This one?

WL: This one that comes around the canoe, what he pick up and some comes down and hits the net. He take the fish and throw ‘em to the manō.

KM: Ahh!

WL: Give ‘em to the manō. Next day, sometimes we go one, two days like that. We no can get nothing because the manō come for eat.

KM: Outside manō come eat?

WL: The outside ones, they come inside for eat. And this one tells him.

KM: Friend, that’s their ‘aumakua?

WL: That’s their ‘aumakua. That’s the one he takes in the channel. If he no come around night time when he go torching, he gets all the good fish. He keeps some fish. When he go up in the morning to go take to market he goes by the channel and hits the canoe. The shark comes.

KM: The shark comes and he feeds him?

WL: He feeds ‘em. I see all that because I was nīele, and I wanted to know.

KM: Good.

WL: But then, like uncle always tell me. “In the kai there’s the good and sometimes they are the kind of shark that eats man.” I tell, “Uncle but you get ‘aumakua, how come?” “No, this pilau, no good. You know the honu, the turtle?” I said, “Yes.” “The turtle underneath the body is white, the manō... [gestures shark biting]” That’s why, the Hawaiians, the old folks, some they’re feet underneath, they put charcoal. All the old surfers before, charcoal, rub their feet. But now they cover up so don’t show the whiteness.

KM: Because the manō...?

WL: Yeah, maybe you surfing and your back feet stay outside your feet outside, right by the surfboard.

KM: Yes.

WL: You don’t know if the manō coming.

KM: The manō thinks you’re one honu.

WL: The honu they come up, and the see the honu pass by, it’s like the honu.

KM: Interesting.

WL: The honu is something that the old folks respect very much. The honu is a medicine for the old people. The ones who get hānō, asthma, cannot breathe.

The honu is not fish. The blood is warm, so the old folks would get the honu, cut and drink the blood of the honu. Your body come warm. The asthma go away.

KM: Then the hānō goes away? Interesting.

WL: My boy Bobby the one just died now. When he was born a nine pound baby. When he was three, four years old he started to get hānō. No can do nothing, he came skinny. People tell, "You go try this, you go try this." Down here had a Japanese fisherman, I go down there all the time and talk story with him. He told me, "Wiliama, you know the honu?" "I know the honu, my uncle tell me about the honu." "You don't drink the blood?" "Uncle drink at home," but never dawn on me. The blood of the honu is good for hānō. "We go catch." I tell him wait, what I did was, I came home. To catch the honu I made the eye of the net ten inches.

We set it down here, the honu came pa'a, we caught one, we bless 'um. My nephew same age as Bobby, hānō. When they tasted the blood, oh, they no like. The old Japanese man he drink 'em, I took Bobby's I drank a little, "Here Bobby you drink the rest." Bobby went drink, the boy drink. No more hānō.

KM: Mahalo ke akua!

WL: The honu, the old folks, they like. Me, I like turtle, the meat and everything they don't throw away. The old folks they don't throw away nothing.

KM: Nothing.

WL: There's always something that's good to eat. Even with the ōpū of the fish. Like now, the kala, you know what kala is?

KM: 'Ae.

WL: If you happen to get a big one. You cut the tail let the thing bleed out. Don't throw it away, let it bleed out. You go on the charcoal, the 'ōpū and all. The young kind about four, five, six pounds. When it cooks, you take the skin no eat the rest, eat the skin first. The skin is roughage. It's like sandpaper when it goes down. When that skin goes down your 'ōpū it cleans all the pilau in your stomach. Sandpaper, that's Hawaiian roughage.

KM: Yes.

WL: The fisherman, the old folks, the skin, see.

KM: That's how they take care, mālama kino.

WL: You eat the skin first and then you eat the meat, then the last you eat the 'ōpū. The kala they eat the coral, they eat the kala limu.

KM: Limu kala.

WL: Nothing poison, only today is different. Kāpulu! That's why they say all the head you got to cut off the fish.

KM: They don't take care of the land. They put pilau in the water.

WL: Our river here no can... Now the kala even the palani they get hauna fish. The kala, the palani, the nenuē all this rock fish. You don't clean with fresh water, you clean with salt water. Because the limu what they eat is strong. When you open

the 'ōpū, the smell. Some people they don't like, but they don't know how good the fish is. I make poke out of the kala, nenu, the palani. They don't know the difference.

KM: And 'ono, miko?

WL: I put my limu. When I make for them have to get the chili pepper and limu together. But the dietician tell me a spoonful of chili pepper water is good for you. I get my pa'akai. But this food cannot beat, that's why sister 96 years old, never get sick. Everything was cooked outside. Either lāwalu or pūlehu your fish outside. Light the imu. I was brought up with uncle Willie Kau to learn the imu.

KM Kālua?

WL: For kālua in the imu. I learned the hard way, mama sent us down to learn. Put our hand over the flame to know what the flame is.

KM: To know the heat.

WL: Then I hear uncle, it comes right back to Pele, the flame the heat. Nothing was wrong with Pele. When Pele get hūhū that means they did something wrong.

KM: That's right.

WL: When all this storm comes, when the makani comes, hūhū, she knocked down everything. Nui ka hūhū and really angry she takes life the makani but when it comes mālia, the makani, the wind. You cannot see the wind but you can feel the wind it touches your body. When that wind come in and touch their body, first thing their hands go like this [gestures, pule]. They pule, it's the spirit of the Akua. You can feel, but you cannot see... These are the old ways of the old people. And then, like the kai, kai mālia, kai hūhū, kai nui ka hūhū. The makani three, the ua three. The kai, when it gets angry, you know what happens. It comes right up on shore, takes everything.

KM: 'Ae.

WL: Life and all. But when mālia, good...

KM: ...Beautiful stories, important recollections and history.

WL: Hmm... [observes that family doesn't have many of his stories]

KM: Uncle, thank you it's so good that you share... May I ask you a question?

WL: Yes.

KM: You talked earlier about your uncle Kulia Mokumai'a and how he would fish and certain moons you get certain fish a certain time.

WL: Yes, right.

KM: What do you remember, when would he go to get certain fish. What kind of moon?

WL: The moon coincides with the tide. This is when we go torching. When the moon is setting maybe from 8 o'clock, 9 o'clock in the night or sometimes from midnight down till in the morning. In the three hours span the kai is dry. He studies all that, he knows. When it's time to go, sometimes from the island and

the canoes are outside we have to walk because it's dry. We get on the canoe and we light the torch. He goes down towards the Pearl Harbor side, we come up towards the channel side. We get the manini, the weke, the uhu, all the kind night fish we can see in the sand holes or on the 'āpapa, even the lobster come out and we catch. Uncle goes down towards Pearl Harbor, down there get some big kind pōhaku, coral. The red kūmū, the good fishes is all underneath there sleeping. You go on the 'āpapa you can hear the uhu snoring. You can hear the noise.

KM: Yes.

WL: Uncle tells, "That's the uhu." We go with scoop net, we make our own net, round [gestures].

KM: Round net.

WL: With a handle and we scoop. All the fish are scooped. We get the fish sleeping on the sand, and then we kick with our leg.

KM: Amazing!

WL: When we take 'em to the market the fish is not damaged. All good

KM: Clean. Beautiful good condition!

WL: The kūmū, all the red fish, he take 'em to this Chinese they like, or the Japanese. Certain times he gets good price for the kūmū and the 'ū'ū, the big eye red fish. Or sometimes the other good kind fish would get more. Still yet we catch what we call 'ōpala fish, all kinds. And even the pūhi, the white pūhi. The pūhi we get the white kind, the Portuguese people they love the white pūhi. We catch all what we can we take 'em to the Chinese market and the market calls the Portuguese. They come down and they buy 'em all. They like that pūhi. But the Hawaiians their pūhi, they dry. The pūhi, the red one, Morey, they say. That one there they dry it because it's fat. The oil, the fat one, all dry for us to eat.

KM: You go out on no moon night or full moon or...?

WL: Right now when the moon is full we don't go out. We stay home patch nets. Certain times we patch nets. He studied the tide. But then during the day get the same thing the tide low, he always studied the tide. They cannot fool my uncle, he knows. He knows when the tide is certain height, and he knows what kind of fish coincides with the moon and the tide.

KM: Yes.

WL: He knows all that. He taught my brother Wally that. My brother Wally was well known after my uncle died... [Wally's sons are Warren and Tommy, who work for Kamehameha Schools; Warren is the fisherman, who followed his father.]

KM: So you folks lived by fishing the ocean?

WL: Yes. And the wai, the 'o'opu, 'ōpae. Sometimes get the small kind fish, we call it mosquito fish but they call when it's dry, just like nehu.

KM: Yes, the nehu.

WL: To clean that mama would get a bucket of water put, salt inside put the fish and she just squeeze the 'ōpū. Squeeze the 'ōpū come out then we poke the eye with the inner part of the hau then we hang it up.

KM: Leis of these fish.

WL: With the small kind 'o'opu, dry. Pau school we come home [gestures, eating the dried fish]

KM: Hinana, the small...

WL: We dry 'um come home, that's for us to eat lunch. We take the sweet potato, taro and the ulu cook. We just grab a coupled dried ones and that's the life for us, how we lived when we were young. But daddy liked chowder so with all the kala, would make good chowder. Any white meat fish makes good chowder.

KM: Yes.

WL: Mama knows she tell, "Uncle, if you get kala bring 'em." Mama get the kala she take the skin out only the white meat then she go by the Chinese place gets the vegetables to make chowder for daddy. And clams. Mama would go get the clams in the mud flats, wash 'em, steam them and boil. The clams open, then we take the meat put 'em on the side. But while we're cleaning, we're eating [chuckling].

KM: Yes, yes.

WL: Those clams, she would make chowder. She beat the eggs, so with the eggs and the clams she fried it for daddy's lunch go work. She make chowder out of the clams and fish for daddy. Daddy is satisfied.

KM: You mentioned the clams. Did you folks have the pipi oyster out there also?

WL: The clams were brought in, I think by Damon, from Japan.

KM: No more oyster out here?

WL: No more now down there. It's different from oysters its regular clams. These clams, and oysters Pearl Harbor get. That's the home of the oysters, Pearl Harbor. The story goes way back the story of the pearl, Pearl Harbor.

KM: 'Ae. When you were saying uncle didn't like you to talk when you were out on the water.

WL: Yes.

KM: Like the oyster, they say "i'a hāmau leo."

WL: [chuckles] Oh, I don't know that. What I talk to you...I never understood Hawaiian. Mama never had time to teach us. That's why she prepared us to work, or helping other people. Mama was always like that, we were like that. I don't worry, I can stay by myself here. The old folks, Hawaiians here, they had practically nothing. Money, very few...

KM: Not much money, but nui ke aloha!

WL: No. We get plenty food. Mama always shared what we had. Sometimes we'd get mad, my brother would say "Mama?" We'd go down Pauahi Bridge, that's our

swimming hole when the tide is high. Okay, we set one net below Pauahi Bridge, then we go by the first railroad track, one net behind. Then we go more down before the mud flats, one more net. When the people come mama takes dry mango leaf. When we see the mosquito we light the mango leaf, the smoke, the mosquito no come by us. When the people pass they like go fishing they say, "Oh, Hattie over here already." They know we control the river already [chuckling].

KM: So they don't bother?

WL: They no bother. Hattie was here already they go home. When we go pick up our net mama knows just who to give.

KM: Yes. They always share?

WL: She shares. She tell aunty Malia, aunty Kau, "Come, I get fish." But my brother Wally, he like sell... [chuckling] Next night when we go, mama says, "You sell this, this is for you." He happy. He take the fish in the morning, take the streetcar, take 'em to the park and sell 'em he come back he's feeling good [chuckling]... For us to go home, we have two 4x12, span the river, we join 'um over with cable, tie 'um to the mango tree. That's how we cross the river, get water underneath. We sit down on that and hook 'o'opu.

KM: Hmm... When you hook your 'o'opu, do you use bait or just hook?

WL: Hook and worms [chuckling]. Right by the house the water comes out. Mama get the small patch with the red huli and the sugar cane. All like that... [recalls kolohe stories of sisters taking parents cigarettes; and going to school] [goes to get papers and genealogical notes] You read.

KM: Okay, this is William Lemn, born in 1888, your father.

WL: Yes.

KM: He died in 1943.

WL: And my mother.

KM: Yes, your mother Hattie Akeneki Mokumaia, born September 19, 1886, at Moanalua. She died September 23rd...

WL: You see, almost the same time as papa.

KM: Yes, one year different, 1944. And her father was...

WL: Kulia Mokumai'a, and her mother was Kamakapo'okapu. And this is her children.

KM: Yes. So you hānau November 5, 1914, your birth date.

WL" Yes.

KM: And your first sister was born in 1906, and Agnes, your youngest, was born in 1926.

WL: Agnes, the baby.

KM: So 20 years...

WL: Difference.

KM: Yes.

WL: In here, has something else that I want to show you [looking through family papers] Kuliaokekauaokamehamehaho'okahi Mokumai'a. This is the one that Kamaka married.

KM: Hmm, 1855.

WL: Now, down here, Kamaka [pointing to name on genealogy].

KM: Yes Kamakahahalawaioka'ahumanu Po'okapu.

WL: She's the daughter of Po'okapu. And then her children. Po'okapu, and then Nake'u is the second husband, when Po'okapu died. These are her children.

KM: So the first Kulia Mokumai'a married Kamakahahalawaioka'ahumanu Po'okapu, whose parents were Po'okapu and Ka'ahola.

WL: Yes, Ka'ahola is the wife of Po'okapu, and tūtū Nake'u is the second husband, after Po'okapu died.

KM: I see.

WL: And these are the children that Kamaka had with Mokumai'a down at Moanalua.

KM: Oh, so you see John Kulia Mokumai'a.

WL: Mama's brother. That's the one that married Clara Eldridge, the school teacher. His second wife. That's the one that wrote the story and gave it to Gertrude, about the Mokumai'a family and about the history of Moanalua.

KM: I see.

WL: When Kamaka died, he's the one that came to mama and asked her for the papers of Kamaka. Those papers, mama gave to him. And he in-turn gave them to Damon...

WL/KM: [looking through papers]

KM: ...So uncle, you grew up in Moanalua?

WL: From baby time.

KM: From baby, you fished and to kuahiwi. You'd go get 'ōpae from the waterfalls mauka?

WL: Yes.

KM: From all the mountains out to the ocean?

WL: From the mountains to the sea. I went on the golf course side, that's where the kapu is, we cannot go inside that time. Only now when Damon died, then the estate went open because people were grumbling, "How come?" They opened Āliamanu, the golf course area.

KM: Yes. Where did you folks used to dry your fish, where did you get your pa'akai from? Were you still making pa'akai?

WL: The salt?

KM: Yes.

WL: From uncle, the salt water, evaporation.

KM: Mokuoeo like that?

WL: Yes, from the salt water.

KM: You were making the salt?

WL: And even over here, when I came, my wife Annie had.

KM: 'Ae.

WL: [goes to get a jar of pa'akai.]
[recorder off – back on; begin CD # 2]

KM: So when you were young you made your own pa'akai?

WL: I know how to make, I made my own. This pa'akai comes from Hanapēpē. Home, back in Moanalua uncle used to make outside. He had the 'āpapa, coral, he dug into it. When the tide comes in he would fill it up. During the summer time the evaporation. He made just enough for him. This is the lepo 'alaea. There are two kinds. One is for medical purposes, koko for the wahine when they get ma'i, no can stop, they drink this. Daddy had bleeding ulcers, he was at Fort Shafter in the hospital. The army doctor said, "They couldn't stop the bleeding." Mama told the doctor, "I get my medicine." He told mama, "Go and try." We got the young coconut water and mama grated that 'alaea, and she mixes the coconut water with it. "Drink." Three months mama was giving him every day, one glass. The blood healed, the stomach healed because this cakes over. Once it goes inside the lining of the ōpū, it covers the sore.

KM: Yes.

WL: And then the sore, no can open, no can bleed.

KM: It heals.

WL: That's why the same thing with the wahine when the koko no can stop they drink this and it stops the koko.

KM: Amazing!

WL: And they use this also for dye. Just like the stem of Pele, the red taro they use that for dye. For make the nets little bit different color.

KM: Dark? The fish no can see?

WL: No can see. I use that, all these things. The kukui nut, the bark we boil it. Put the net inside and dye. We get three. The mountain apple, the bark. We boil it and throw the net inside. The net changes color it takes a long time. The Japanese used to come with their own net they use certain kind blood or whatever, with their suji. But ours no, was all these tree barks. The 'alaea, the ulu bark and the mountain apple bark, the kukui. We dye the net with that.

KM: Very intelligent.

WL: Pound it. My wife said they owned their own taro down here that time. When I came here and married her, each one had their own up here.

KM: 'Ae. In Anahola?

WL: Yes. But in Moanalua we never had.

KM: What was your wife's name?

WL: Valpoon.

KM: Annie?

WL: Yes.

KM: Who was your wife's Hawaiian family?

WL: Lovell. Loke and them are all fishing people. Annie's family goes back... [Discusses wife's family – Castro & Valpoon lines; and their marriage.]

KM: ...Uncle these stories you share, your memories, it's so important. How it was, how you folks worked, the things that you did.

WL: There's so much. I can go back on a lot of things, the kapu of this, the kapu of that. Kapu of the imu. The imu, my uncle, mama sent me down there. He grabbed our hand, put our hand over the fire. Then I hear him mention the word, Pele. See if we can stand the flame, the heat of the imu. We cry. Bum-by he told us, we no can, because our mind, just like we're thinking of today's things, and the old, no can. Kau, this man, one day I went down with him, [tears welling up in his eyes] I seen him pick up the hot stones with his hand and put in the ōpū. I saw him do that.

KM: Hmm.

WL: That's why the picture of him, I cannot go away from that. But after the pu'a in the imu, maybe five, six hours, depends how big. I can go take out from the ōpū, I can take out that pōhaku, and walk with it in my hand, even with the steam coming up. No burn...I tell you why, the imu is our cooking, the Hawaiians respect the imu, you do not want kāpulu. All this was taught to me by my kūpuna.

KM: So you had kapu with the imu?

WL: The kapu, number one is that woman, can touch the food, but cannot come by the imu. Uncle Willie Kau takes the food and puts it in. When ma'i, women cannot go in the river, they cannot go in the kai. They are kapu for seven to nine days when the koko pau. Number two, inu, cannot. Kau was very strict on that. After the pu'a come out, everything pau cook, then if you like inu, then you can. But him, he stay by the imu, clean the stones, put them on the side for the next cooking. Uncle Willie was the only one who did the cooking in Moanalua. All the families around there, if they like cook, they call him. He was very strict. So when I came here, and cooked, I went through that same kapu.

KM: How about when you go lawai'a, go fishing has kapu?

WL: Fishing, no talk. Uncle Kulia, no talk. Everything is prepared. If we're going in the night, fishing, prepare then he tap us, we sleeping. He no sleep. He's patching net or something. There's certain things that he had, mostly it's talking. The respect of the ocean, the kai and the food that they're going to have, the fish that they're going to catch. All these things.

KM: Pule?

WL: Hawaiians were great ones for that. It happened when the missionaries came and convinced the ali'i that theirs was the right one . It is true they had a good religion but they forgot that word aloha... In the preparation of the kapu way back, when grandma taught mama. There were certain kapu, pau... But I always go back to Moanalua, I go to my mama's grave, I pule. I always go back... ...Mama also taught me, anything that I take that I did not plant in the 'āina and I'm taking, either you find out who owns that or you pule before you take it, and you tell why you're taking it, that's how it was...

KM: ...Yes. Kupuna, your history is so good. You know, you were talking about fishing and kapu, go out.

WL: Yes.

KM: Did you folks go out in the ocean and fish also on canoe?

WL: No not outside the 'āpapa.

KM: Hmm, not outside of the 'āpapa...

WL: But later, I was with Hawaiian Dredging, we dredged Port Allen, we dredged Nāwiliwili and Ahukini. We went home with the tug on the boat take the dredge go back. I was all on that, I had my own operator's license for a 65 footer. I studied the current and the stars in order to get my license. In all my studies on the tug out in the ocean, I began to study currents. So I learned about the ocean... That I knew, all those things...

KM: Yes... You know uncle these mo'olelo that you've shared in this interview, are so important.

WL: Well you go, you pick out the good. You have to pick out the good, what you think is the right thing.

KM: Yes. Your stories about how you lived, and how they taught you to respect the ocean and land, are rich stories... Thank you so much for sharing, it's so important, and we're going to bring these stories together.

WL: That's the old way of the Hawaiians.

KM: Then people can understand the history.

WL: Or these things will be lost. The people got angry. But now people are beginning to do research.

KM: Yes...

WL: [chuckling] ...That's part of my life. We also go catch frogs, make good money. We sell 'um at Kekaulike Street, then Smith Street, up there had the camp, Chinese. That's where we take our frogs for sell. Sometimes, me and my sister Clara. Sister Clara goes with me, hold the bag, we catch 'um, feed at home, and you hear them calling.

KM: Your frogs were from Moanalua?

- WL: Yeah. We bag 'um and keep 'um one week, we get about twenty dozen, fifteen dozen. We sell 'um for so much a dozen. The big kind and the medium size, and the small. We sell 'um... We make good money. I come home give mama the money, sometimes \$30.00, sometimes \$20.00.
- KM: Wow!
- WL: We go dark time. I catch frogs all over Moanalua. But when we go in the taro patch, mama call the head of the Pākēs, "My boy coming for catch frogs." "You tell the boy only walk the dike, don't go inside, don't step on the taro, not ready." The vegetable garden , when water, especially when rain, you can hear the frogs, harrumph [mimics call of frogs]. The floods, comes down and the frogs all go on the side.
- KM: Yes.
- WL: The funny part, only the Lemns go catch, the others don't go. But we come home, go on the street car, and the frogs all kani. We sell, and come home...
- KM: Hmm.
- WL: My daddy like frog legs too. He liked chowder, and he liked the kind we called, 'o'opu kui, they call 'um bullhead, cat fish. He loved that too. In our river somehow, Damon must have stocked it, or the ali'is must have stocked it. When the rain comes down, the flood overflows in the garden. In that section from Āliamanu side. They come in, make a pond like, right inside there...
- KM: So you folks really lived off of the land and ocean.
- WL: That's what it is. And you could make money if you weren't lazy. And we were not lazy. We had everything in our yard to eat. We had mangos; bananas, apple banana; we had pomegranate, tamarind. All that. We had three coconut trees. It's a must, you coconut. We also had wild cactus, pānini, in our yard. And the fruit comes big, and turns red and get the heu on top. that's the only thing you have to watch out for. Mama cut 'um up, put it in the pitcher, put it in ice, make juice. Ono! Had two kinds, the red one when ripe, and a green one, special kind that Damon had planted in the valley. We'd go up from behind our house, or up into the valley. The pigs night time, mango season, they'd come down, the deer. Jackie Rocksborg was the game warden for Damon. He married an Espinda girl.
- KM: Hmm...
- WL: Once he came to the house, "Hattie, I can look in your ice box?" My mama grumble but said "okay." He open the ice box, get the hind quarter of a deer in there! My brother Harry and his friend Char. Char, the father is the cook for Damon. They went up the mountain with a 22-rifle with a spot light on top. The deer stops, they shoot 'em with the 22. Hoo, mama had no rest.
- KM: Hmm. Your property, where your house was in Moanalua, you didn't own it?
- WL: We don't know if that is ours or what. Mama didn't talk. I don't know if it was ours or what. But when Kamaka saw that wall and walked inside, the twin rivers, she said, "This is the place." She saw the dream about it. And in there had that small burial ground. Mama told me and sister Clara, "No kāpulu, somebody had make over there before her time." We never did questions mama, never did. If mama was paying Damon? At that time, Damon owned the Bank of Hawaii...

KM: Now you mentioned that there were burials in your property.

WL: Yes.

KM: So mama said, "Leave along, no bother?"

WL: Mama told us not to bother. But I don't know what it is today over there.

KM: 'Ae...

WL: But before, I went all over the valley.

KM: So that's how you found a lot of the old places?

WL: That's how I found them...

[Recalls Nai'a Kapule of Anahola, and a site with burials near the mountain in Anahola. They also have a place where they pule, just like at Moanalua.]

...In the morning, mama gets up, she doesn't wake us up, but sister Clara gets up. When I get up, I ask sister Clara, where's mama? "Outside, no bother her." I run outside barefooted. Mama is outside, pule, she pule the sun up, I see all that. Mama pull me to her, her left arm come around me. Pau pule, then her hand goes down to the 'āina, and she step on the 'āina. Then the hand comes up, mama pule like that...

...Later, I asked sister Clara, "why does mama pule for the sun?" "You don't know?" "Mama pule to the sun for daddy go work. Take daddy safely and bring daddy safely home to us. And when we go to school, she pule for us. She pule for all this, to save her family and bring her family home safely." See, the sun and the stepping of the feet, and the hand goes down, showing the foot path where they walk. That is why the mana of the old folks, some places on the islands are still alive...

...I learned about the kapu of the 'āina, everything was there, the kapu. That's why, they were very, very strict. Very strict. The separation of the wahine and the kāne.

KM: 'Ae. Uncle, so like when you were fishing, did your uncle give fish back?

WL: The one that hit the net first. Uh-hmm. The new nets, and any net that we go out and fish.

KM: So you give back, like thanks?

WL: Yes, you take, you give back. Everything, even on the 'āina. You go up the mountain, you get the ti leaves, you cut, you pull... Like now, they go up kāpulu, they broke 'um, they throw down. I go up there, I might take three or four from one, four or five from this one, and leave the others.

KM: And you would plant new ones?

WL: Always, put it right back inside. All that kind.

KM: This is important, that the children now, that when they read your story, that they understand that you have to work like this. You put back, you give back.

WL: I tell them that, and it's up to them. I'm not going to be there, do I tell them the story, like my son. I learned this from my people, mama them... It is the custom,

that you plant in the ‘āina for you to eat. Now, for you to eat what is planted, you drink wai, water, you give water. You wear good clothes. That means you clean the place, no kāpulu. What you plant in the ‘āina, no kāpulu. Never kāpulu. People now, they kāpulu.

KM: Yes... Mahalo, thank you so much for being willing to talk story. And you'll enjoy looking at these old maps.

WL: ...Like at Moanalua, Damon them weren't satisfied with what they had from the princess, they wanted the ones that the old people had. And then the old people, their namunamu came strong against the princess. When I tell people that, they tell me, "How do you know?" "That's history. You folks don't want to go back and hear those things. You folks only want to hear the easy things. This is the hard things. I lived down there, I lived under the Damons and I know what it is."

KM: Yes. Uncle, like you said, in all things has good and bad.

WL: Yes.

KM: Mahalo, thank you so much for sharing your mo'olelo, and your time.

WL: Yes... What I talk, is history, the hidden part of history, that I lived with. If I don't tell you folks that, then you folks will never know.

KM: Yes, that's why it's good to record it.

WL: I'm not against Damon, but the last two, Mae and Patches, are the ones I very much aloha. I've seen with my own eyes, and heard with my own ears. The others, are stories from mama, and when I sit down with the old folks, down at Moanalua. The Kau, they eat, they laugh, they talk, then they talk about Moanalua. All that.

Go down to Moanalua river, they eat underneath the 'ulu tree, eating and talking. Up on the hill, there goes the siren. Our Hawaiian police officer, is there just above the grave, that old road. No more houses, nothing over there. You can look straight down. Then the old folks call, "Mai, mai 'ai." He comes, he takes the road, comes down past our house, comes down with his car, right by the river. His name was Pokipala. And then there was another man, we call, Guneson, he was the truant officer... [chuckling] Also Tom Kealanui, aunty Imiola Kau and Malia Kau. Aunty Imiola Kau, she had one son, Louis Kau. The wife, Delores Kau is still living. You can find them if you go through the Moanalua side.

KM: 'Ae.

WL: Delores is still alive, and Louis Kau is my cousin. That's where mama goes to all the time. Aunty Imiola and then aunty Malia, Willie Kau, the husband, and the sons were Makia, Jimmy, Luka, and Peka, and the last Kau, the boy, his daughter is very active in Moanalua.

KM: Oh. Their chanting must have been beautiful?

WL: Ohh [nodding head in agreement]. Moanalua, there is just so much of everything. How can you describe it. Pauahi Bridge, our swimming hole. Just past Pauahi Bridge, had a big tower and that tower is made out of stone and you go around like that on the point. You can look at the whole valley of Moanalua.

When Pauahi gave the 'āina to Damon [shaking head]... When I left, it was after the war, and all those things were torn down, development.

And right by the big tower was the railroad track. In order for us to come in with the canoe from the outside, we past the first one, they made it wide enough for the ama to pass, the 'iako. Low tide you can come in. When uncle go home you got to go home enough, where the canoe cannot touch, but he cannot paddle, he got to lay down in the canoe and go out.

KM: Yes.

WL: If it's too high he cannot go, he has to wait till the tide goes down. The mud flats on the right, the big fish ponds on the Pu'uloa side, and the ones on this side [Honolulu]. All those things are so clear in my mind.

KM: Yes, Kaikikapu pond.

WL: I can just picture it... There is so much about Moanalua.

KM: 'Ae, mahalo nui!

WL: Our good days, the hum-bug days. The fishpond, when get big storm like rain storm, strong winds, the Pākēs no come out watch the fishpond, they stay home. I go out there with the gallon wine, take it to them. My brother and Char, go in the fishpond, and the next morning they take 'um to the market. [smiling]

KM: [chuckling]

WL: Hum-bug, yeah. Salt Lake, the same thing.

KM: All the 'ama'ama like that?

WL: Yeah and big kind āholehole.

KM: So Salt Lake, Āliapa'akai?

WL: Yes, Slat Lake. One of the Damon son's had a house up there. The one married to Julia Waterhouse. That's where they stay up there.

KM: Yes. Did they make salt at Āliapa'akai?

WL: Salt ponds in there, not that I know of.

KM: Used to go up and down with the ocean, the tide?

WL: The salt is mostly, that kai, according to my uncle 'O'opa, is a lava tube. No fish was put in there by the people, it came from under.

KM: Underneath?

WL: Yes. That's why that place is Pele. Pele went there, too much water she moved someplace else.

KM: Yes.

WL: Punch Bowl, she came Kaua'i, Hā'ena, up Līhu'e mauka.

KM: 'Ae. So your uncle 'O'opa told you?

WL: My uncle O'opa knows that place and Pearl Harbor. He said all the fish that comes from Moanalua, comes from Pearl Harbor. They come this way past Moanalua, comes to Honolulu Harbor goes out Waikiki go around.

KM: All the way around the island?

WL: Around and comes down to Kahalu'u. My brother Wally knew all that.

KM: The 'ama'ama?

WL: The 'ama'ama travel. You see the 'ama'ama jump like that [gestures jumping straight up]. And if the 'ama'ama drop, they're eating. Yeah, when they go up like that. But when the 'ama'ama go like that [gestures, skimming the water], they're moving for a different feeding ground.

KM: Yes.

WL: That's what you got to watch. We watch that down at Moanalua. The 'ama'ama come from Pearl Harbor, we get 'em. He makes his own net.

KM: Uncle told you about them going around the island?

WL: Yes. Those days was aho, all cotton line. Number three, was the softest one, then came number six, number nine, and number twelve. These four, all cotton twine. Then came the number ten thread, uncle knew that was better than the number three. So he made this for the mullet. The Japanese, in the making of their nets, they go the long way, they go down the depth. Then they start going. If the depth is six feet net so many eyes then they go, put their net together. The Hawaiians, they make their eyes first, five hundred eyes and from there they go back.

KM: Back and forth.

WL: To get the depth, then they open. Then they soak 'em in the water to stretch 'um with pōhaku, stones. I make my own needle. When I came here it was not hard for me to make my own lobster net. Me and the wife set down here. Five, six pieces, the next morning 3 or 4 o'clock, go pick 'em up. Enough to make money and we get fish for eat, fish for sell. Make extra money.

KM: Hmm.

WL: Those days were good.

KM: Good Life.

WL: I like that life...

KM: Thank you uncle. I'm going to get this transcribed and back to you. May I please get your mailing address?

WL: P.O. Box 82 – Anahola – 96703. William Kulia Lemn. Kulia, reaching for the good.

KM: 'Ae. Mahalo nui!

WL: That salt, you take.

KM: Oh, mahalo! Your mo'olelo, history is so wonderful... [end of interview]

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