

**Addendum 01 to the
Cultural Resources Technical Report
Honolulu High-Capacity Transit Corridor Project**

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Prepared for:
City and County of Honolulu

Summary

This addendum supplements materials in the *Honolulu High-Capacity Transit Corridor Project Cultural Resources Technical Report* dated August 15, 2008. Unless stated otherwise in this addendum, the background, methodology, and affected environment descriptions in the Cultural Resources Technical Report also apply to this addendum. In any case where this addendum differs from the technical report (or any previous addenda to the report), the information in this addendum supersedes that of the technical report (and any previous addenda to the report).

Appendix F

The following interview data are appended to Appendix F as Appendix F-A.

1.1 Pedestrian Ethnographic Survey Interviews

The Ethnographic Survey (oral history interviews) is an essential part of the Cultural Impact Study and Assessment (CIS/A) because it helps in the process of determining if an undertaking or a development project will have an adverse impact on the cultural practices or the access to cultural resources or cultural practices located in the vicinity of the proposed project. The following are initial selection criteria for interview consultants:

- Had/has ties to project location(s)
- Referred by Office of Hawaiian Affairs (OHA)
- Known Hawaiian cultural resource person
- Known Hawaiian traditional practitioner
- Referred by other cultural resource people

The consultants for this CIS/A were selected because they met the following criteria: (1) consultant grew up, lived, or lives in the Honolulu High-Capacity Transit Corridor; or (2) consultant is familiar with the cultural history and *mo'olelo* of areas within and surrounding the Honolulu High-Capacity Transit Corridor.

1.2 Research Themes or Categories

In order to comply with the scope of work for this CIS/A, the ethnographic survey was designed so that information gathered from the ethnographic consultants could facilitate in the identification of both potentially impacted cultural resources and practices and the probable impacts upon the access to such resources and practices located within the Honolulu High-Capacity Transit Corridor. To this end, the following basic research categories or themes were incorporated into the ethnographic instrument: Consultant background, land resources and use, water resources and use, marine resources and use, cultural resources and use; and anecdotal stories and project concerns. With the exception of the “consultant background” category, all research categories have sub-categories or sub-themes that were developed based on the ethnographic raw data (oral histories) collected from the consultants. These clusters of information were then used as evidence to support determinations made regarding impacts on cultural resources and practices.

1.3 Consultant Background and Demographics

Each consultant was asked to share his or her background: genealogy, birthplace, home town, schools, and places of work. This information helped to establish each

consultant's relationship to the project area, area and extent of expertise, and how proficiency was acquired. Most of the people interviewed were part-Hawaiian.

Maureen Chong (Interviewed by Brian Cruz)

My name is Maureen Chong, born 1930 in Honoka'a, Hawai'i. I was seven years old when I came to O'ahu, we lived near the corner of River and Beretania streets in Chinatown. I went to school in Kauluwela Elementary School on School Street—Liliha and School.... Japanese School was on Nu'uaniu between School and Vineyard. It's now part of Foster Gardens. I went there after school, 6 days a week. And then on Sunday mornings I went there for Sunday school classes...from 1st to 6th grade. When December 7th [happened] that's when we stopped. I was eleven. I was just getting ready to go to the Japanese Sunday School. About 7:30 I saw planes overhead and then I saw smoke following the planes, you know the tail. And that's it and I didn't go to Sunday School. It's a good thing I didn't go because the Sunday School yard was bombed and there was a big hole in the yard. My mother told me [about the attack]. I just went listen to the radio. Over there on Beretania and River Streets...it was in the slums—it's an old house...the rent was \$12 a month—there were two bedrooms, so my three brothers slept in one bedroom. My father, mother, youngest brother, sister and I slept in one bedroom on the floor.... After December 7th we moved to Kalihi Valley, Kam 4th road—that was all pig farms then. We moved there and we stayed there about half a year, then we moved to Liliha Street. I was twelve when we moved to Kam 4th Road and that summer we moved to Liliha street.... [Later] I went to Kalākaua School for one year and then I went to Kawānanakoa for two years. I graduated from Farrington High school in 1948. I worked at the Queen's Surf—I was kitchen helper. It was a restaurant on the bottom and then lifeguard on the top...on Kalākaua Avenue [Queen's Beach]. [Did that for] a year and a half. During the war, I worked at Benson Smith drug store, in the fountain department on the corner of Fort and Hotel Streets.

George Gersaba (Interviewed by Lynette Cruz)



My name is George Gersaba; I was born in 1946. I lived in Hālawa Housing at first until the third grade...eight years old. The rest of the time I lived in Kalihi up until this year. When it (Hālawa Housing) was military housing used to be haoles living there with us after WWII. The veterans had housing. It was military housing not public housing. [My Dad was in the military]. He is from Honolulu. I had four brothers; we went to Aiea Elementary/Intermediate School. My father got divorced so he went to live in Kalihi where he owned a house. We moved in with my grandma and lived there. Deep in the Kalihi Valley—Mahani Loop, from early 1950s to 2007. I [then] went to Kalihi Elementary then Dole Intermediate and then to Farrington High School; graduated in 1964. I went to work for Lewers and Cooke where my dad worked. After that I went to UH and stayed there for 4 years then I was drafted (1969). They told me they could put me in Canada or Japan but I said I didn't want to go to jail or leave the country. I went to California for training and for the war I was

sent to Vietnam; me and my friends were all drafted. Ninety percent of the time I didn't do anything. I would think of all kinds of schemes to get out of doing work. I did a year in Vietnam then six months in Texas. Even though I was a Sergeant I didn't want to do work. I wore other people's uniforms. I came home in 1971. I went back to UH but I couldn't concentrate because the war had messed me up. Because I was in combat, from combat to school there was a cognitive dissonance. I applied for the police department. I got hired and at first I was a civilian dispatcher and did that for 7 years. I retired in 2001. I spent 13 years in Kalihi doing patrol. I know it very well as a beat cop, patrol cop, and as a resident. [Tape broke in machine so only 3 pages were transcribed].

“Uncle Helemano” Herman Lee (Interviewed by Lynette Cruz)

My name is Helemano Lee. From when I was three or four years old, as far as I can remember until just before going into Kamehameha Schools, which was my freshman year....ninth grade. Just before that we had moved from Kaka'ako to an apartment because our house in Pālolo Valley was not built yet or was being built. My father bought a piece of property for \$3,000 up in Pālolo on La'i Road. Built from scratch...from the ground up he built us a house. But the house was quite ready. So we had to move from where we were at because they were slowly destroying all the homes in Kaka'ako. We moved to Kapi'olani and then to Pālolo and that's where we've been after since. My sister and I both live in Pālolo Valley. My sister went to Kaimukī, and I went to Kamehameha!



My father was Herman Lee Sr.- he was born in Hale'iwa. As a child I remember my father always going fishing. He always built boats...flat bottomed boat. He'd build a boat, fish in it for a little while, sell his boat, and then he'd build another boat. He also used to make furniture...outside the bar with the upper leaf carving...he made that when we were living in Mānoa housing...he did that on the kitchen table ...he carved out those doors... and those were the first things he carved out in the leaf pattern. Then he was working at 20th Century Furniture and they started to make that furniture...the bamboo carving and the ape-leaf carving...which [were] my father's ideas mostly. He had a furniture store later and he used to make his own. Our living room was the showroom...so every time I come home from school, no more furniture, because people would buy the furniture! He would put another one together and would bring it up, so we would have new furniture like every week....something different every week.

My mom was Portuguese. My mom was Nora Ramos; she was born in 1924. She just passed away in May of 2007. She was a great mom and she was a very generous person. My mom was a housewife; my dad didn't believe in his woman working, so my mom cleaned, cooked, baked. My mom was a good housekeeper. She made the best banana bread that I can recollect. But I make the best Portuguese soup in the family. That was from watching my grandpa and watching my grandma. My grandma was also a good cook...more Portuguese style. My

grandmother, my mom's mom was "Rosie Bee, the Busy Bee!" she was born in Pāhala on the Big Island. Her brothers were famous for being cowboys at that time. But their parents were born in San Miguel in the Azores. But my grandmother's brothers were nicknamed, "The Cow Punchers". I heard they used to punch out the cows! They were fighters. They liked to fight...they were street fighters. They were the Bee family.... My granny Rose was married to my grandpa who was Joseph Ramos. That's some of my memories of when I was a little kid in the olden days. My dad's parents...my grandpa was from Canton, China. My grandmother's name was Genevieve Lee, as far as I know, was born in Wailua and lived there as long as I can remember. Grandma's maiden name was Kahoiwai. If you go into Queen Liliuokalani's Church and you go into the front gate, on the right side as you come in the gate...that whole section is mostly Kahoiwai's; they came from Hale'iwa and Wailua.

Antoinette L. Lee (Interviewed by James Nakapaahu and Brian Cruz)



My name is Antoinette Louise Lee; I was born in 1941 in Honolulu, Hawai'i. When I was born we were living in Kaimukī on 17th Avenue. And then we moved to Esther Street, which I guess is in the Kapahulu area...between Kaimukī and Kapahulu. And then eventually moved to Mahaku Place right on the back side of Kaimukī High School football and track field....along the river which empties into the Ala Wai Canal. I went to first Star of the Sea...the kindergarten. Then I was moved to Sacred Hearts Academy until my third grade, when my mother and father were divorced. I was taken out of private school because of the money situation and was put into Kūhiō School which was a school in the area of where I was living at the time—at Mahaku Place. Went through the sixth grade there and then to Washington Intermediate School for one year and then to Kamehameha in my eighth grade year and graduated from Kamehameha.

My mother was Beatrice Nalelehua Cockett. That was her maiden name; she originally came from Maui...from the Robinson family. My father was Anthony Peter Gomes....originally from Pā'ia, Maui. And they are all since deceased. My father worked for Pearl Harbor Shipyard, where he retired as a pipe fitter in Shop 51. And then eventually moved to Connecticut, where he passed away. My mother worked for of the Federal Government for most of her life. She did do some work for the Legislature where she took time off from the Federal government on a "leave" status to work in the Legislature...which was then located in 'Iolani Palace. After thirty years she retired from federal service as an administrative assistant...and retired on Maui in Makawao. As I became an adult and got married, we lived in town in Kaimukī and I worked at Straub Clinic. Then we wanted to get away from people, so we moved to Pearl City. So I've been living in Pearl City now for about forty-one years. Actually I owned another house in the lower part of Pacific Palisades, where we lived for about eleven years or so, and then moved back to this property that we're at now. And I've been on this property for almost thirty-nine years.

Alberta Low (interviewed by Lynette Cruz)



I'm Alberta Low and I was born in Honolulu Hawaii. My maiden name was Lum. Josephine Lum is my mom. We lived in Kaka'ako when I was born and then we moved to Waimānalo and then to Kalihi. In Kaka'ako I grew up on Keawe street where the Alu Like building is now. The old AmFac used to be across over there—they took up the whole block.

When I was a little kid, I was going to Sacred Heart's Convent. I remember that and I used to play up at Mudwater Park.... I went from where we lived through (inaudible) to Pohukaina School and that's where we went. And (inaudible) was safe, you could go out there and swing nighttime. The winos don't bother you, they just lay on the wall, drink their wine. From kindergarten through second grade, third grade we moved to Waimānalo because my dad worked on a tugboat for a while and then he went to Stevedores with McCabe. Where the Hongwanji is, right across the street, that's where my grandmother them lived. That was the Like estate [Okinawa and Bishop Estate—the Like family (Joesphine)].

Josephine Punini Pau Lum (interviewed by Lynette Cruz)



My name is Josephine Punini Pau. Now Mrs. Lum. Mrs. Yu Fai Lum. I was born in Kaka'ako 1926. My father, I think he was an engineer and I think we was rich because had only three automobiles in the neighborhood. One belonged to the taxi, one belonged to the haole man and one belonged to us. And only two telephones; the taxi and us had telephone. And we had a big phonograph in our house; everybody come our house, sit on the porch listen to the phonograph. My mama was a hula teacher

and we had a big halau. I should show you pictures but I gotta go find um. I was a small little girl and I had to dance whether I liked it or not. My dad was Herman Hamauoha Pau. But he was a hānai by the Pau, by Pauahilani when his grandma, my tūtū, Kalua, she was a widow. She was my grandfather's mother and she wanted to marry again, marry Pauahilani. So she married Pauahilani and he hānai my father. My father was the oldest, that's her favorite. But my father used to get sick all the time from that name, so they 'oki'oki the name and came Pau. But he always told us to carry Punini but carry Punini before the Pau. But my mom used to get mad because she thought we should carry the Pau before the Punini. I lived on Keawe and Halekauwila, where the car barn over here, the police station over here, over here was the bakery and that's Keawe and Pohukaina school. And you have Halekauwila over here then you have South Street down there. My mother was *Pākē*; she spoke Chinese fluent. She was Hawaiian too, but she was raised mostly *Pākē*. But she speak fluent Hawaiian and she spoke fluent *Pākē*. Her name was Ahee Adam. Her maiden name was Ling Hee, but they call her, Ahee, Ling Hee...I forget. *Pākē* the last name first. Like my husband, his name is Yu Fai Lum. They

called him Lum Fai, Lum Fai Yu. My father-in-law is Lum Fat, you have to read the name backwards. That's the *Pākē*...but they call her Hee Kau Ling, if you read 'um backwards. But baptized Annie. She wasn't born Annie, she was baptized, she was a Catholic.

We were raised in Susanna Wesley Home on Kalihi Street until we finished high school after my parents divorced when I was eight.... It was a good plan because otherwise I would be still ignorant of a lot of things. I mean I would know a lot of things but the home educated. We went to public school, and we were raised in Kalihi Union Church, so we had a very good life. I liked it in the Susanna Wesley Home, they educated me. I mean they were kind of, you have your little ups and downs, it's like home. Mommy has her favorites and things like that but we had a very good home. We had a beach house in Mokulē'ia. And so every summer we went to Mokulē'ia and spent the time there. And even sometimes when we were older, if we wanted to go Mokulē'ia spend the time, Susanna Wesley Home had it. So we always were given privileges for different things. 1945, got married I was only 18; just finished high school...that's when we moved to Kaka'ako to his Uncle's. And then we stayed with the Uncle for a while. I didn't like it so that's how we went into that community thing. And then from there we went to Waimānalo, build our own house; from there moved to town. We moved up to, what's below Kamehameha School...Makanani, we bought our own home then. And then from there we start moving different places and she (Alberta) got married. This is the last house I bought. But that's our baby so we promised, well, the only one would live with her in-laws. All the rest have their own house yeah. Give 'um to them. That's how we have to stay over here. I said anyway, the smaller the better, the less for clean. After you live in a small place, you really appreciate because it's plenty work over there. Plenty work everywhere else we were. We were in 'Ewe Beach, we lived in 'Ewe Beach too. We sold that when my husband died. He died in 'Ewe Beach. So I didn't want to stay there, so we sold and bought over here. Kaka'ako was a nice place. My husband worked McCabe all his life...even when he died he was still retired from McCabe. But he went on the boat for a little while and then when they went to America for get new tugboats, he neva like go that far, that's when he quit, went back to McCabe. My husband also used to work with Hawaiian Pine, for Joe Cummings and they knew each other.

Clair Rene Uilani Pruet. (Interviewed by James Nakapaahu and Brian Cruz)



My name is Clair Rene Uilani Wilmington Pruet. Wilmington is my maiden name. My parents are Clarence and Cecile Wilmington. They're still alive. Dad is 89 and mother is 88. Still going ...have to tell them not to drive anymore, please! They live independently. They live in Makiki on Wilder. I live up Kaimukī near Le'ahi Hospital. I've been there since 1971. In 1942 after the bomb—couple months—meaning Pearl Harbor was December of '41 and I was born in March of '42. So my father was activated...he was an employee of Pearl Harbor and they

got activated so they had to stay in Pearl Harbor...all that destruction. That time in Honolulu I recall blackouts...because I was growing up in Kaimukī we had all the windows blotted out because there was a curfew. We used to hear the siren going...this is for years...this is my dimmest memory but I would say I'm like four or five years old and remembering the blackouts. I went to Sacred Heart's which was right across the street so I didn't have to catch the bus. When I was growing up I caught the bus to church. I was baptized St. Andrew's Cathedral, so I would bus it there, meet my grandma and then I sang in the choir at St. Andrew's Cathedral every Sunday—the Hawaiian Service—I was the youngest. It was the days of Flora K. Hayes...all the old *kūpuna* and then you walk at the back of the line because you're the shortest in the bunch. Kind of interesting time but you don't know it's interesting until you start reflecting on the old folks. And that would be in the late forties...early fifties.

So I was busing...catching the bus. I went to Sacred Heart's until the eighth grade. My brother Carl was at Ali'iōlani across the street. He went to Kamehameha in his seventh grade year. So he was just a year ahead of me. I went to Kamehameha in my ninth grade year. So for one year we were catching the bus from Kaimukī...let me see...reverse...we moved to Kamehameha Heights and I was still at Sacred Hearts....I moved there when I was in my seventh grade years so I was catching the bus to come back here. But we're now living in Kamehameha Heights and then I got into Kamehameha in my ninth grade year. But I used to catch the bus up at Kamehameha Heights...go around and meet everybody that was going off to schools...St. Francis, Maryknoll ...we met everybody coming...all the Kalihi people...I think my future husband was catching the bus to St. Louis. He passed away already, but he was here at St. Louis until 1956 when he graduated. I didn't really meet him until after because I'm four years younger. Maybe that's one reason I'm here with Chaminade ...because I had my Sacred Heart's experience that came back!

My grandma lived in Waikīkī; they lived on Paokalani. Her name is Ruth Bertleman Rose. And she grew up at Diamond Head where the Bertleman Estate was, and her father was Colonel Henry Bertleman...that is where they hid the guns at the time of the Overthrow...very loyal to the Queen. So I grew up always knowing about grandma's background. She said her mother was expecting at the time ...because there were bullets in the house...the old house...because when you have a big family like the Bertleman's family they couldn't decide what they were going to do so they ended up selling the house. The property...it's a big property...its huge! Now they've crammed all these little duplexes on the property. We have some fond memories. One of my tutus was buried there on the property...who is the mother of Henry Bertleman. We took her remains up to O'ahu Cemetery to the Bertleman plot. We have some beautiful history here. Grandma told me that when someone came to visit at the house, Diamond Head, somebody would catch the milk wagon to come up. You have to think by Kapi'olani Park, which was not Kapi'olani Park in those days, who lived out there—it was Cleghorn that was all of that. So it would be a rocky road going out—and they had horses to get out there, you would leave with the milk wagon. So we're dealing in—grandma was born in 1892—so her memories

run the time of the Overthrow. She was there and stood vigil for Lili'uokalani at the time of her death. Lili'u used to come out to the house on her own carriage when she lived out on Summer Street in Kuli'ou'ou. It's just things that I remember grandma talking about. She was interviewed....

My great-great-great-grandmother was Lopeka...Lopeka was married to Cleghorn....she married Cleghorn too...she has three children from Cleghorn and then [Princess] Ka'iulani was from Miriam Kapa'akea. We're before Cleghorn—this is Lopeka Maluulu—this is what Manu Boyd [said]; we're connected through our grandparents. There's another whole story connected with Ka'iulani too. If you brought out that whole line coming from Lopeka there would be a whole convention—a lot of significant people who are leadership in the convention...who was the other one I was at Native Hawaiian Bar meeting and we all—a lot of us found our relatives so we know we all tied by genealogy. That's a whole other story.

Karen Motosue (Interviewed by Lani Ma'a Lapilio)

Karen was born on Kaumakapili Lane many years ago which was located between Nu'uaniu Street and Smith Street and was the original location of Kaumakapili church before it burned down. Her mother was born in Waialua and her father in Kīlauea, Kaua'i although both of them were living in Chinatown by their teen age years working and going to school. Her grandmother had a barber shop and a barber school on Beretania St., between Kaumakapili Lane and Smith Street, the area where the family lived. Karen attended Royal School, Kauluwela School, Central Intermediate and McKinley High School. She attended Japanese School at the old Soto Mission before it got displaced by the freeway and in addition to Japanese language, students also learned other cultural practices such as tea ceremony, calligraphy, flower arranging and Japanese embroidery. Her uncle owned a hotel across 'A'ala Park and all of the relatives lived nearby.

Karen has been the Director of the Hawai'i Heritage Center located at 1040 Smith Street in Chinatown for many years. She currently coordinates multi-cultural programs and conducts tours of Chinatown.

Tin Hu Young (Interviewed by Lani Ma'a Lapilio)

Tin Hu Young was born in 1927. My dad was Tin Hu Young Sr. and my mom was Elizabeth Kahiku Johnson Young. I was born in the Pearl City peninsula near the corner of Kirkbride and Lanakila across from Victory Dock. In the old days it was known as the original Queen's Pond. There was a tiny little island in the middle and a large rock wall protecting the pond with a small opening to let the tide waters flow in and out. Victory Dock was built over this pond before and during WWII. Most of my childhood years were spent at the pond, crabbing, fishing, or riding boats that we made with the neighborhood kids. From the 1st-5th grade I went to a school in Pearl City. In 6th grade I went to Queen Ka'ahumanu School in Honolulu.

My work experience went from a kid in the navy supply center and then later on I worked in the electric center at Pearl Harbor Naval Yard. Later on, I worked as a

Spencecliff warehouse manager at a restaurant. After that, I worked at a family business in the 'awa root business.

Margaret Y. Pang (Interviewed by Lani Ma'a Lapilio)

Margaret Pang was born on Austin Lane which is located behind Tamashiro Market and grew up around the Palama Settlement and Chinatown area. She is the granddaughter of Mr. Young, the founder of O'ahu Marketplace and the owner of the China Bazaar which was formerly located on Maunakea Street. Her grandfather and uncles were active members of the benevolent societies such as the United Chinese Society, etc. but these societies have all since disbanded.

Margaret is a Chinese woman in her 80s and she has fond memories of growing up in Chinatown.

Rosa Lou Garcia Cadiz (Interviewed by Lani Ma'a Lapilio)

Rosa Lou Garcia Cadiz was born in Kōhala, Hawai'i Island, on the plantation and both her parents came from Ilocos Nortes in the Philippines. Her parents owned the Garcia Family store in Kōhala and so she grew up working in the store. Rosa Lou is in her 80's and she has owned a custom tailor shop in the Chinatown area for many years. Currently her shop is located at 1145 River Street.

Shad Kane (Interviewed by Lani Ma'a Lapilio)

Shad Kane grew up in Wahiawā and later moved to Kalihi where he spent most of his teen years. He attended Kamehameha and graduated from the University of Hawai'i. He retired from the Honolulu Police Department in 2000. He is a member of the Kapolei Hawaiian Civic Club and former chair of the Makakilo/Kapolei/Honokai Hale Neighborhood Board, Member of the State Environmental Council, the Hawai'i Energy Policy Forum, the Kapolei Outdoor Circle, the Friends of Hono'uli'uli, Ka Papa O Kākuhihewa and the Makakilo-Kapolei Lions Club. He is also the 'Ewe Representative on the O'ahu Island Burial Council and a Native Hawaiian Representative on the Native American Advisory Group (NAAG) to the Advisory Council of Historic Preservation in Washington DC.

Louis Agard, Jr. (Interviewed by Maria Orr)

I went to Kamehameha [School] (12 years old). I graduated with honors and Kamehameha gave me a college scholarship, so I went away to college at University of Redlands in Electrical Engineering. But Kamehameha was created to train boys and girls to be good, industrious boys and girls; the girls, of course, were taught homemaking...and us we were taught military training...but they also trained us in the fields of being capable of reading and writing and able to fulfill jobs like firemen, policemen, maintenance workers, Hawaiian Telephone, Hawaiian Electric, those kinds of things.

Poni E. Kamau'u (Interviewed by Maria Orr)

Aloha, my name is Poni (Elliot) Kamauu. Both my parents came from Kaka'ako, my father was born in the Mokauea area—that's Iwilei and then Mokauea—that's how it would go, Kaka'ako, Honolulu, then you have Iwilei then Mokauea...anyway Nimitz! My Kamauu family comes from Kapoho, Kīpahulu, Hāna, also from Hilo—living in Hilo at a time of cultural difference. My father comes from the Mailekini Kamauu ohana and one was a Reverend William Kamauu—he was also in Kaka'ako...actually at Kawaiaha'o Church; he was a Reverend there, so there's a plaque in there for him. But I come from the Samuel Mailekini line (my grandpa); Mailekini was more about our traditions or one that took care of traditions. My Grandpa living in Kaka'ako, was also a bandmaster; he had his band in the 1920s and 30s. It was called Sammy's Swing Band. They played music from those times—it was a regular orchestra band, with a lady singer.... And my Grandpa used to have Gabby Pahinui and all the well-known entertainers all on his aku boat. And they would leave from Kewalo basin, and they would go out and come in—my father, my uncles—that's what they did. My Grandpa had two aku boats...he adopted a boy from one of the cousins and then later he had twelve kids. My father was one of the oldest; he worked as a fisherman, but they learned many things because of living in Kaka'ako during their time. My Grandpa ended up down in Waimānalo in his later years and once again across from the beach; my father's side was primarily across from the beach. They were on Coral Street across from the beach, right off of Ala Moana—actually. My father was with the fishing boats and the Federal Government (NOAA) hired him—the interior of national fishery came in the Territorial years. My father always had a job at the sea. Now my mother was also from Kaka'ako and she came from 'Ilaniwai Street and that's where Keahi Luahine...that's the house my mom was raised in. Keahi had *hānai*—Aunty 'Iolani Luahine, my grand aunt, was given to Keahi. My grandma, Pu'uainahau was the oldest sister and the youngest sister was Aunty 'Iolani Luahine. And for many years, Keahi lived there in Kaka'ako; now Keahi was married to Frank Sylvester who was a prominent Portuguese man. He was on the Commissioners Board of Kaka'ako...the chapter of the Holy Ghost in Kaka'ako, the parade and the whole thing.

Melvin Kalahiki, Sr. (Interviewed by Lynette Cruz)

Born in 1925 in Kalihi, just off Dillingham Blvd. Attended public elementary school in Kalihi, then went to Kawaihae (on Hawai'i Island) to live with his grandfather. Came back to O'ahu. Graduated from Farrington High School. He didn't use public transportation much, but walked everywhere. Grew up selling newspapers on Mokauea and King. Sts. Mostly Hawaiians lived in the Kalihi area. Dillingham used to be Queen St. Back then they used street cars, and then the trolleys were used. He lived near the present Delite Bakery, 3 houses away. His sister lived next door. Across the street was an empty lot that grew medicinal herbs, so whenever his father needed medicines, he went

to the “medicine cabinet” across the street. Mel had four sisters and six brothers, all of whom lived together in the house, along with assorted cousins, aunts, and uncles. One sister took hula lessons and went to school with ‘Iolani Luahine at McKinley H.S. Bumble bees used to follow her around. Mel’s father, whose family comes from a line of Lua practitioners, used to teach her certain steps under the house.

1.4 Land Resources and Use

Land resources and usage change over time. Evidence of these changes is often documented in archival records. Cultural remains are frequently evident on the landscape and/or beneath the surface and provide information regarding land resources and use. Oral histories further contribute to these stores of information by supplying first-hand documentation of how the land was utilized over time and where the resources are or may have been. Oral histories can also confirm and clarify the observation of cultural practices.

Much of the Honolulu High Capacity Transit Corridor has been continuously utilized for a range of uses—from traditional fishing villages, farm lands, and religious centers in the mid-1800s, to modified traditional farming, western plantations, and military use in the late 19th to early 20th century, to diversified industries, recreation areas, and heavy military influences in the 20th century to the current 21st century. Some of the lands are fallow and/or “abandoned” former military lands and some still in diversified cultivation. Most of the lands have been heavily impacted by urban sprawl. Most of the consultants grew up or live in the vicinity of the Honolulu High Capacity Transit Corridor.

Life in Kaka‘ako

[In Kaka‘ako] used to have the vendors come around sell fish (Alberta Low).

Almost all [vendors] the Pākē. Always with the two big barrel can and the thing [pole] on the top (Josephine Punini Pau Lum).

Back in the olden days one of my fondest, fondest memories was my grandma lived on Cooke Street a half a block away from the old Kewalo Theater and we had a picket fence...I think everybody had picket fence...wooden picket fences in those days... Right now there’s a park there. There’s a little park and that’s where my grandma’s house was...right where that park is now. It’s between Queen and the next street...is it Kawaiaha‘o Street? The next street over, anyway right there, that’s where grandma’s house was. This is my Portuguese grandma. And my Portuguese grandma was...you could eat off the floors—her house was spotless. She used to even sweep the ground out in the yard. She had beautiful plants...the pathway was swept so good that it looked like cement, but it wasn’t cement it was made out of dirt. In her front yard was a guava tree sweet sweet guava...I used to sit on the fence...in those days my thighs fit between the pickets...now I would be one barbeque on a stick...but back then I used to sit on the fence with my legs dangling outside and I used to wait everyday because there was this old Chinese man who would come

around and we would sell manapua. He would carry it on his shoulders, he had two big baskets. I could hear him in the distance and all I remember is he would say, "Manapua! Pepeiau! 'Okole!" And I would crack up sitting on my fence! Because the okole part...I never knew what okole was...all I knew 'okole was what you sit on and it's not the chair! Anyway, I used to run in the house and tell, "Grandma, Grandma!"...granny actually was what we called her...granny... "Oh, the man coming down the street he's saying 'okole again!" Then he graduated from basket to tin can and then I never seen him again. But I wish we could have our manapua man come back. I must have been aboutif I fit in the fence I would have been about four or five years old...that's got to be about sixty years ago. Around sixty years ago. So that was about '48...'49 (Uncle Helemano Lee).

Right next to Mother Waldron's Park was Pohukaina School...Pohukaina School...no more now...all gone; I went there in...I think first grade. Pohukaina...like at 'Iolani Palace. Pohukaina. I went there and then after awhile it changed to a school for handicapped people. Now I don't see it...it's gone. Mother Waldron's Park is still there. I walked those walls! The same walls that are there were there when I was a kid (Uncle Helemano Lee).

At the entrance to the theater, Kewalo Theater, they had one lady who used to cut everybody's hair in that area. That's where I got my first haircut. And then down the street was Aloha Shoyu, the original factory. And then just past that was Star Market, the first store. And then my uncle's house was right there on the corner, there's a place called Lana Lane. Lana Lane ran right through what is called Mother Waldron's Park. That wall that's in Mother Waldron's Park still is there...still looks the same...the same wall...Its red brick, I think, but it's been painted white. I used to walk on that wall...fell off the wall one time...puka my head! Then I went to the school there...right across the street from that was a school called Pohukaina. At the beginning it was a regular school and then later on as all the homes started to disappear and more businesses were coming into the area...they didn't have much children around...so they changed it to a handicapped school...handicapped children. Then after that it disappears. I don't know what happened after the handicap school (Uncle Helemano Lee).

[Kewalo Theatre] I think it's on Queen's Street...and Mother Waldron [Park] is still there (Alberta Low).

Saw my first movie at the Kewalo Theater. When I went we use to go to matinee and matinee was nine cents. On the corner of Queen....it's still there...the building is still there...it's a warehouse now. On the corner of Queen and Cooke... and it's where I saw my first movie. It was a movie with Deborah Paget in a movie called, "Bird of Paradise". We used to go to matinee, it was nine cents each. All the boys that no more money....all the poor guys....would stand by the door and collect the extra penny until they had nine cents and they could go into the movie. To the matinee..."Kiddie Club" it was. And that's some of my memories of the area called Kaka'ako. Today it's heavily industrialized, but the Kewalo Theater is still there and just half a block mauka...it's an empty lot right now...not an empty lot...it's a park...a

little park...and right there was my guava tree, my picket fence, and my granny's housemy Portuguese granny's house (Uncle Helemano Lee).

Right around the corner from Queen Street half a block up, right across from the—I'm trying to remember the people's name—I think their name was Gouveia; they used to make Portuguese sausage in the garage. I don't know if it's the same [family as today] but they used to make Portuguese sausage in their garage and they used to make the best blood sausage right in their garage. But that's the older days, things were different, times were different. It was a beautiful time. I loved living in that area (Uncle Helemano Lee).

My father later on had his own carpenter shop on Queen Street. He used to make furniture. Some of you may still have the furniture he made. He used to use Philippine mahogany wood and he would carve out leafs—bamboo leaf—bamboo designs on the arms; on the front of the arms. He was one of the very first people to make that design (Uncle Helemano Lee).

Don Ho's family come from Kaka'ako, grandma and grandpa sassy people. The grandfolks, sassy, sassy Pake (Josephine Punini Pau Lum).

It was a fun place because behind us was the Cummings, and still today, it's so funny because the Cummings is somehow back into our lives through my youngest daughter. Her husband's mother, one of the brothers is married to a Cummings, so he's cousins to the same Cummings that we used to know in Kaka'ako and Waimānalo. So it's funny how it just comes around yeah (Alberta Lee).

They come from Kaua'i, the Cummings family. And I knew that because they were from Kaka'ako. And then the oldest one John was with Hawaiian Pine, tugboats (Josephine Punini Pau Lum).

I know she [granny] went to the Holy Ghost; all the Portuguese went to the Holy Ghost. I should say "Portuguees"—as my grandmother would say, "Portugees are the trouble makers and Portuguese are the good ones!" (Uncle Helemano Lee)

I think Tony Bee played with Sonny Chillingworth. One of my mother's other cousins was Momi Bee, which is Tony's sister. And Momi was...still is a player with Auntie Genoa, because Aunty Genoa is her aunt. Momi Bee's mom and Auntie Genoa were sisters. Aunty Esther was Aunty Genoa's sister. So all my life, Aunty Genoa's been my auntie. Kaka'ako was a very vital part of my memory, maybe the most vivid part of my memory (Uncle Helemano Lee).

[Galuteria] they all raised over there [Kaka'ako], Ka'uhane, them all come from down by the rubbish. We call that the rubbish dump, you know, where the Opportunity School was, and the Quarantine Station. We called it Opportunity School; I never know any other name, but the area, we used to call it Stone Wall. Then the only thing left right now, still get the smoke stacks over there. But they slowly working that out (Josephine Punini Pau Lum).

Everybody always thought Kaka'ako only belonged to down the beach, or below, what they call the name of the street...where the quarantine station used to be. I

forget where. We go over there, used to get one school, Opportunity School, do you remember that school? That's where children who get hard time learning. But they teach them, they train them for jobs. In the old days that school, they no more ordinary school...right by the Quarantine Station. And then we go over there by the cesspool, watch for the lei; when the boat go, the lei come out and it floats back. And over there get plenty—get all kine stuff, (inaudible) at the cesspool (Josephine Punini Pau Lum).

We go down the rubbish dump. You go look sometime get ice cream. We like dance in the ice cream, play over there. Your mother know you went down the dump you get good lickin'. Yeah, that's the good old days. Plenty people live down there, all the kine now, some now they mix up, yeah that used to live down there (Josephine Punini Pau Lum).

Ala Moana Shopping Center; it used to be all limestone because that's where they used to have the circus. We used to go to the circus over there. Had the big tents, right where Ala Moana Shopping Center is. We used to go to the circus over there; the saw dust and everything, the big tents.... Those were the days when Meadow Gold had their, they would have the tree and then you would have to save all the milk covers and paste it on, and you could get a free ticket (Alberta Low).

You know when you coming from Iwilei, before time, used to get one market, on this side. Everybody go for the fish more than this side. Now when you go up, no more period. The two side of the road, before you make the turn to go straight, the market, not only this side, not only the main market down by King Street but that other one, whoa full house. Iwilei, we not on the same side...we stay by the pier, by the water, that side (Josephine Punini Pau Lum).

That's the good old days. And the parade always used to be, from 'A'ala Park down, and then turn right by, I forget the name of the street. Ah that's the good old days. Everything come back once in a while. And get everybody the same age, and then I would remember (Josephine Punini Pau Lum).

[I rode the train] when I had the money...to Pearl Harbor; I worked Pearl Harbor ship yard. Otherwise I had to catch the bus (Josephine Punini Pau Lum).

I worked around Kewalo for years, I'm probably the oldest tenant in the yard there. I have two lease parcels of ceded land. And, I have my old shop there where I was processing fish, cutting it up and distributing it and drying up and processing it, packing it and weighing it for years. Then I just quit that a few years ago, maybe about five or six years ago. I gave up after working in it for seventy years—almost seventy years.... where this Fisherman's Wharf is...that used to be a Spencecliff Restaurant. And then in this open space between here and the sheds was the Shipyard, and the Hawaiian Tuna Packers—twas here over a hundred years (Louis Agard, Jr.).

In about 1938/1939, my father was here starting another business in Kaka'ako on the corner of Queen and Ward Avenues, which today on that site has a Shell Gas Station. All of that was all small parcels—family parcels; some of it having been

passed on for a long period of time, but was lots of homes in there. There are burials right under this road [Queen Street]. This is an encroachment on Kawaiaha'o's (Cemetery), this here, where they stuck this road in they didn't bother to fool with the burials (Queen Street) and nobody complained and they just went right over it. This is an old buggah—the date is on the top—the Primo Building. Lex Brodie, been there a good twenty years, as far as I know.... Holy Ghost Church...you might see the remnant of that church there. Something has happened there, I don't what, talked about closing it down. I think it's on Queen Street (Louis Agard, Jr.).

I remember when we were kids when the trolley ran right down here on King Street (Downtown), all the way out to Waikiki and right around the Kapahulu Cleaners. Kapi'olani branches off and then it went along the beach. And I could run over there on the weekends, pay seven and half cents in the trolley, you get two coupons for 15 cents...go down to Hale'au'au which was owned by Rudy Tong in those days and grab a surfboard and a towel and go out surfing. Come back, give them back the surfboard, shower up, towel off...get in at the old street car—it was just a rail system, with a electric wire overhanging it, and had a horn that went “Clang, Clang, Clang, Clang, Clang, Clang”—chase people out of the way. We went through the old duck ponds which is today where the big developments are, where they have now Nauru Tower, Hawa'iki, Hoku—Hokua, which is a new one being built, and Ko'olani which is the other one. And this is all built on the land that belonged one time to the tiny little nation of Nauru—they bought the land years ago (Louis Agard, Jr.).

Many of the people that are in Papakōlea and Kewalo Hawaiian homes, are people that had come from Kaka'ako. And many of them down in Waimānalo homestead had come from Kaka'ako. And so Kaka'ako was a regular Hawaiian, a mixture actually. They had all kind people living in Kaka'ako. The Holy Ghost halls, that's where everybody had their lū'aus and that hall is still there. The Ball at Mother Waldron, they would have the dances and Auntie 'lo would go to the dances. Not only was she a hula dancer and did her Kahiko hula's, but Auntie 'lo was a really good poker dancer and that was her favorite. They had dances and they had orchestras and my grandpa would play, his Sammy Swing Band would play at Mother Waldron Park. It was a big pavilion over there and he would play for the dancers. Eventually Kaka'ako was changed in the late 40s because that's when it became industrialized; I guess it became an industrial area. So many of the families sold their properties and they moved out and many of them went onto Hawaiian homelands. But Kaka'ako was very special. We were taught very ancient things, very old Hawaiian things of respect for the sea and we would dive off Kewalo basin and swim in the channel (Poni Kamau'u).

If you go Kaka'ako, cause Kewalo is in Kaka'ako, right over to that end where Honolulu Harbor around that and what is the name of the wind that is going to be there? The name of the wind is Kūkalahale. Kūkalahale (singing the song), okay we coming in. Kamāmala is the sea of Kaka'ako. It was also known as Nihoa to me during the time of Ka'ahumanu and Kou. Honolulu being what it is now, Mamalako Nihoa, Aloha Nihoa Ekekahi Eha'eha (singing/chanting), but that was when Ka'ahumanu was still here. And then the island Nihoa, also the same name. We always going get one twin to every name in Hawaiian (Poni Kamau'u).

Along this fence right here, where the white containers are, my father used to grow all his gourds and the gourds would cover that entire fence was all gourd vines, ipus, all the ipus. And they would grow good and the fruit flies wouldn't even sting them. The neat thing about it is that you grow your gourds down here by the seaside, the salt air, the fruit flies don't like the salt air. The gourds grow real big. So that's when I was doing the mauka-makai I said, what kind of plants you can grow very close to the sea? I said your gourds are one of the plants you can grow because the gourds were used for containers and much usage (Poni Kamau'u).

Life in Chinatown and Vicinity

I think most of the buildings are gone. I grew up near Chinatown. We didn't have much activities because we had a lot of work to do; home obligations. I rode [the train] once from there to Hale'iwa by way of Ka'ena point.... That was all pig farms on Kam IV Road (Maureen Chong).

My Hawaiian grandma, used to have a weave...not weave but like a fishing net...it had big steel rings on it ... it was her shopping bag...she would put that in her purse...then when we go shopping she would fill it up...it was kind of like a net...it would kind of expand as it filled, you know. I would go with her...we used to go down to Chinatown... we would get an opportunity to ride the electric buses where they had the rod going up and it ran on tracks...it ran through downtown. So my grandma would let me ride with her on that. That was one of the exciting things that I used to do. I think [we used] tokens. I think it was like ten cents a ride or something...but they were tokens. In fact, I have some around here somewhere. Some hula tokens from 1951. That would be around the time that I used to go around to my grandma...my grandma to Chinatown. There was this one vendor that used to have either baloney, luncheon meat, ham...those big loaves ... and he would attract his customers because he would hand them a knife ...they eyeballed the piece ...and if you cut it exactly at one pound...you get to take it for free. Every time we went to Chinatown...my grandma came home with free baloney...free whatever...because she would always hit the one part...she knew exactly where to cut that thing...we always had something for free! Every time that Chinese man would see my grandma, you could hear him saying something under his breath...I don't think it was very nice...what he was saying...because he knew he was going to lose already! (laughter). But that was in old Chinatown...in fact that part of Chinatown is still there today. You know the open air Chinese markets and stuff (Uncle Heleman Lee).

Right where 'A'ala Park is across the street—there's a big condominium there now—they had a market there that sold everything live; catfish, chicken chicks—all live stuff—they were all over the place in that area. I remember that real well. So we used to go from there...we worked our way through Chinatown...by the time we got on the trolley bus...I call it the trolley bus but it really wasn't a trolley bus it was the electric bus ...when we got on the bus grandma's bag would be bulging big! And then we'd go back to Kalihi. That was my experiences with the bus. It was HRT—Honolulu Rapid Transit” at that time (Uncle Heleman Lee).

Well the borders, talking about downtown, was easy to...well you walk down, it was Hotel Street and then you walk down to Fort and I used to go to Eagles Café in one of the lanes and go eat breakfast with my grandma after church and catch the bus to go home. It was very low rise—what you see now—you almost think those buildings are going to fall...it's so close. It was the same as when my dad in the war years...when there was kazillion people...you had all the military here in Hawai'i. This town was pretty...there's a whole other history to the military here in Hawai'i and what Chinatown was like in those years. That's a whole other story...I don't remember that. My dad was a bouncer down at Club Bataan—he worked Pearl Harbor—he was a wrestler in Honolulu; he wrestled at the Civic Auditorium. I used to go down and watch my dad throw somebody around the ring. This was in the...I hate wrestling...but he was always working out...those were the days...and then he worked Club Bataan at night...so he had three jobs. [Club Bataan] was down Hotel Street somewhere; it was a taxi dance (Clair Pruet).

That's what we rode [the trolley]; I think I paid a nickel or a dime. Then there were tokens...I can recall that. I think my mother because we were just kids on the bus. I think as we got older we just dropped coins. These buses today...we were on those electric cars and when the bus had to turn around somewhere down the end...I was just amazed they would pull that so that the car can turn around and put it back up on these long lines. So go all the way to Wai'alaie...turn around...they would turn at Middle Street...that was the turn off.... When I went to Kamehameha we caught the bus to the terminal so we had to switch to Middle Street. Where did we switch buses? No! I'm going the wrong way. I went from Kamehameha Heights to Sacred Hearts, so we had to switch somewhere. Coming the other way...I didn't have to...I'm getting mixed up because we switched...I was going to school here and had to catch bus there and then I switched schools and all of a sudden I'm set...I didn't have to catch the bus anymore. Although, we caught the bus to go out on the weekends. We didn't have license yet to drive (Clair Pruet).

Oh, that [the fish market] was a big event. I'd go with my mother and grandmother to Kekaulike Street, which is still there—when I go down it makes me remember about all this fish. It's right there at the corner of Kekaulike and King Street. And it's still there. It's just exciting to walk down Maunakea Street...if you can get parking too. It's still a life style, although you have a whole Asian contingency way back then ...I can't remember who we were buying fish from...I can't see the faces but it's still going.... Oh, we loved to go down because you could smell all the flavors and the pine oil in the street because they were always shooting, cleaning the sidewalk just to deal with the traffic that was coming. Yeah! And carry all those packages home too (Clair Pruet).

There was one [police station] on Bethel Street, just below King Street (Maureen Chong).

There were a dozen or more Japanese hotels in the area (near 'A'ala Park). At that time, 'A'ala Park to Kauluwela Lane was all tenements, saimin stands and mom and pop stores. Lived there from birth till the federally funded urban renewal projects

forced everyone to move out. The redevelopment effort claimed to be clearing slums but it disrupted the culture, practices and lifestyles of the residents (Karen Motosue).

Many people shop in Chinatown because there is no distinction between wholesale and retail so everyone pays the same price. Many people market there every day because they like to have fresh and cheap food and that practice will not change. All of the businesses buy from each other, for example, the Chinese restaurants buy their roast duck from the neighboring markets and that practice still goes on today (Karen Motosue).

Everyone purchased their food in Chinatown and you could always catch the latest gossip about who was getting married, having children, etc. Most all of the wedding receptions were held in Wo Fat restaurant and they would also have firecrackers and the dragon dance to chase away evil spirits. There was another popular Chinese restaurant called Happy Inn that used to be on Smith Street. When she was growing up, at least 75% of the restaurants in Chinatown were owned by Chinese but now the Indo-Chinese have completely taken over. She says that the immigrants really work hard and they do not expect the government to give them hand-outs. She remembers there were about four to five theaters in Chinatown at one time, including the Roosevelt Theater. Margaret's father started the Tan Sing Drama Club which was the home of the Chinese Drama Society located on Kukui Street (Margaret Y. Pang).

Many Filipinos frequent her shop to purchase Barong Tagalog and Filipiniana dresses. The barong is an embroidered garment of the Philippines. It is very lightweight and is worn untucked over an undershirt. It is a common wedding and formal attire for Filipino men as well as women and was officially made the national costume by President Marcos. She says that she is selling less Filipino things nowadays than before as the young people do not wear the barong anymore. She remembers when there were many Filipino stores, barber shops and pool halls throughout Chinatown but says the rent is too high now and many of the Filipino residents are all passed away now. She remembers the Filipino garden in Chinatown that grew marungay, egg plant, bitter melons, etc. (Rosa Lou Garcia Cadiz).

Mel used to go down to the place now called Sand Island. There was a Kalihi Leper Settlement there, a holding station until enough were held to warrant sending them by boat to Molokai (Kalaupapa). His family used to go on picnics behind the leper settlement, down by the water. They had a pet shark, 18-20 feet long, with barnacles all over it, an old "black fin". It had a Hawaiian name. As kids they used to go swimming in that area all the time. There was no bridge there back then. There was a slaughter house near Kalihi stream up mauka. Every time they had a big rain, the area would flood and pigs would be found all over the road and wash down the stream (Melvin Kalahiki, Sr.).

Life in Pearl City and Vicinity

As a little kid we used to run around in the cane fields. We used to swim in the ditches, go down Pearl Harbor on Nimitz Highway and run around there. I was

allowed to a block from my house because of the highway being right there. I used to look at the bomb shelters—right on the highway—Makalaka Gate. You can see it here, they're weird shelters. There's only two left there, used to be a lot of them; all along Nimitz Highway there used to be bomb shelters (George Gersaba).

You can see the H-3 and Hālawā it's not cane fields, it's barren now, it's a jungle (George Gersaba).

I used to live on a farm; there were farms everywhere. We were farming animals, corn, chickens, and everyone else was doing the same thing. There was an old Mom and Pop store across from my house. The Pop was Mr. Wong, he was a butcher so we always had fresh meat. It was the little pink store called Valley Center. We were there before Likelike Highway. There's an overpass now, before it used to be forest. Six grade they started making the highway (George Gersaba).

I wasn't that good a student. We used to get mango, guava, star fruit, jabong, and lychee. We always had to steal lychee no one would give us. The mean people always had lychee. We had mountain apple. When we got to the farm it changed. My dad sold a lot of property to the neighbor. He sold the animal farm and all he had left was the corn farm; it was for family use. We would eat it. We would give to the neighbors. All of that stopped as we got older (George Gersaba).

Now Bon Dances have all kinds of races. There are hidden Japanese churches. We used to mix up peoples slippers up as a prank. I used to go 'cause my friends were all Japanese. All my neighbors were Japanese, but now it's all Filipinos. Hawaiians were very rare in Kalihi back then (George Gersaba).

Life in Kapolei

We lived at one time at the bottom of Makakilo at a relatively new subdivision named Kapolei. Not the Kapolei that we know today, but one that is just adjacent to Hawaiian Waters Water Park on the eastern slope to Pu'u Pala'ila'i. We had a perimeter house lot facing the H-1 Freeway... It was a perimeter lot where the dry kiawe trees and dry brush at certain times of the year came right up to our house so there was always the concern of brush fires especially on New Years. To keep the brush back I kept my horse and a goat in the back... There were many times when my horse would behave in a manner that led me to believe that children were playing in the area. As most of us would do I brushed it off as not meaning much since in most cases I could not see anyone. I often found it strange that his [the goat's] 5-gallon bucket of water was often found empty. I assumed that he enjoyed drinking a lot of water. The empty bucket would be found still standing with the ground surrounding the bucket dry. It got to a point that it was happening too often to make much sense. After having stretched my garden hose over the wall one day to fill his bucket with water I returned to check the filled bucket immediately after I had rolled the hose back up. To my amazement the bucket was empty. The bucket was still standing and the ground surrounding the bucket was dry. A chill went up my back that I can still remember clearly to this day. This is a true story that I have never been able to explain (Shad Kane).

There have also been many occasions when in the middle of the night my wife would wake to see a shadow of a woman standing at the foot of our bed... When Hawaiian Waters Water Park first opened they had a difficult time keeping the same security guards. Guards frequently chased what they thought were children but could never find them. When Barbers Point NAS first closed in 1999 it was the same situation with security guards. Security guards were chasing what they thought were children through the abandoned buildings but never finding them. Kapolei Middle School had incidents of unexplained shadows of children playing and of a woman who would disappear behind closed doors. Many office buildings in Kapolei were blessed by Hawaiian kahu many times because of unexplained incidents. Many unexplained accidents along the freeway by Honokai Hale. Incidents of drivers trying to avoid what they thought was an individual standing on the road. Many stories of new home owners in Kapolei seeing shadows (Shad Kane).

O'ahu Train System

In fact even in lower Pearl City you can see railroad tracks on the bike paths right by Makalapa Gate and all of that, you can see tracks. I guess the tracks went all the way to by the airport, past the Mapunapuna area...down to the wharves, I think. I think that's where it went to (Antoinette Lee).

I remember it if we were out by OR&L, the trains I think were still ...my father helped build those train tracks out by Kahuku. He was just out of Kamehameha Schools, but to get a job he went way out there to lay those tracks. I think that was for passengers...I wasn't familiar with who rode those trains...but I can see them bringing in the cane. When you went down by the ...the pineapple actually for the canneries...the train brought it right into the...some of the tracks are there ... before Iwilei...down by Waiakamilo...a lot of warehouses along the track where they [would] have gone to...warehouse type stores right now...the trains...I never did get on a train until I was in D.C. and I caught a train to North Carolina. That was the first time that I had ever been on a train. We had no reasons to ride the trains when we were kids. Parents didn't take us anywhere; we just rode the car (Clair Pruet).

1.5 Water Resources and Uses

All water was considered a precious resource in traditional Hawaiian pedagogy because of its life-giving, cleansing, and purifying properties. Fresh water was especially valuable because of its vital role in propagating taro, the staple crop of traditional Hawaiian diet, and other stream inhabitants that were used for food, such as the 'o'opu and 'opae. The value of this liquid resource is reflected in the Hawaiian word for wealth. The Hawaiian word for fresh water is *wai* and the Hawaiian word for wealth is *waiwai*, which could be translated literally as a vast quantity of fresh water. The estuaries along the coast where fresh water, *wai*, mixed with ocean water, *kai*, created an especially rich brackish water environment for fish to spawn and proliferate.

[We had] running water yes, but we had to go out and turn the corner and, in the building—it's not common [use]—there were three toilets and ours was in the

middle. That was only for us to use; it was a shower too, a cold shower but no one used it. [We had] no hot water. We had to go to a public bath house that was just down the street (one block away) and it costs 5 cents for children, 10 cents for adults (Maureen Chong).

[We swam in] Kalihi Stream—I would say near it was near Kalihi Uka School (George Gersaba).

We used to throw net at Moanalua Gardens for mullet. I was in intermediate school when we used to go all over. We couldn't afford bikes. We'd catch frogs in Moanalua Garden and eat the legs. We did a lot of fishing, being in the river looking for prawns and we'd swim and dive in the river. There were stories ghost and kids dying at the river so I was scared (George Gersaba).

Pearl Harbor area was one of the main breadbasket areas for O'ahu from way back. There was always farming, planting of food, food gathering areas, and the rivers were filled with fish. At one time the river used to be very clean and all these schools of fish used to come up the river from Pearl Harbor and would go and spawn in the watercress patch and ponds, etc. Now there is a junkyard adjacent to the river so it is now polluted and I do not think it can be used as a food source. Also the Navy filled in 200 acres at the mouth of the river to make it higher (Tin Hu Young).

The importance of Waiawa stream is because it is the second largest watershed on O'ahu (Tin Hu Young).

Mel knew all the water holes in and along Kalihi Stream, one below King St., one below School St., behind the school. The one way up in the valley was called "Blue Pond". The streams up in the valley had waterfalls. Kids would swim in Kalihi Stream and catch crabs from the bridge. Further down, at Pu'uloa, they could gather clams—the water was clean back then (Melvin Kalahiki, Sr.).

1.6 Marine Resources and Use

The sea was and remains an invaluable resource for people in Hawai'i. Much of the protein in the traditional diet of Hawaiians was dependent upon the bounty that they could gather from the ocean. Food preservation for long voyages or in preparation for times of famine was also dependent upon access to the shoreline because of the use of sea salt from these coastal areas in the preservation process. Access to the ocean and its resources, therefore, was and remains of paramount importance to the inhabitants of these islands.

Kaka'ako Marine Resources

I parked at Ala Moana beach. My mama used to go make salt (Josephine Punini Pau Lum).

That's before had beach...all that area was all Kaka'ako. They considered that Kaka'ako (Alberta Low).

And even if nobody like eat all the *manini*, get plenny *manini*, us guys nothing to it, you know cook the *manini*. No more (inaudible) inside the body (Josephine Punini Pau Lum).

Also as a child I remember my father always going fishing. He always built boats...flat bottomed boat. He'd build a boat, fish in it for a little while, sell his boat, and then he'd build another boat. And he used to go down to ... right outside of Kewalo Basin he would lay traps. So we always had fish...we always had lots of eel ...because nobody wanted to buy the white eels back then. Everybody only wanted the fish. So we ended up eating eel every which way you can think. We had it fried, we had it baked, we had it boiled, and we had it *venadol* which is Portuguese, similar to adobo...that mixture...that kind of taste. We had eel in every imaginable recipe. Because nobody wanted the eels and you never wanted to waste anything so we always had a lot of white eel. It's not bad. The best way I liked it was when Mom made it *venadol* style...like Portuguese style with vinegar...with the garlic and stuff...that was the best. But we ate eel every which way you can imagine because we had lots of eel, because the eels go into the traps too. So he [father] would sell the good stuff for money and then we would eat whatever was left. But he would always have ... he knew how to put food on the table (Uncle Helemano Lee).

My father used to...when I was a little kid...make flat bottomed boats. Every time he made a flat bottomed boat, somebody would buy it from him. He would take it out one or two times and then somebody would buy it from him ...and then he'd make another boat. My father used to lay traps and that's how we ate when we were little kids. All the fish that he would bring...he would bring in fish and he would sell most of the fish and we would end up with the eels. 'Cause nobody wanted eels at that time...everybody wanted the fish...they don't care for the eel. So we ate stewed, fried...(Uncle Helemano Lee).

For me, growing up in Kaka'ako I wasn't too much into the ocean. I wasn't too much into going to the beach. But I remember going with my tūtū lady to an old area where it was like the sugar mill...it wasn't a mill...but there was a sugar area there...and she would take me to go pick *limu*....she would teach me how to pick the *limu*...not pull ...pinch so that the roots would stay and grow more *limu*. But today all that's gone (Uncle Helemano Lee).

My dad used to grab *hā'uki'uki* [sea urchin] put it in a bag, smashes it all up...he used to kind of use it as chum to bring the eels closer by...because he used to like to spear eels. My dad would go with a glass box and his tabis and his three pound or four pound spears.... and he would go all over the reefs. He would always come back with either squid or eel, or some interesting kinds of...used to be kind of select what he wanted to get (Uncle Helemano Lee).

Nimitz Highway...we walked down there to fish by Wing Wong Store, where Gaspro is. We would go to the pig farm to get worms then go fishing (George Gersaba).

We'd go to Sand Island to get ogo. We'd go spearing. It used to be just scrub land. We used to pull the ogo and we used to sell it (George Gersaba).

We caught *papio* between Ke'ehi Lagoon (George Gersaba).

You walk down the road, you know, you go over there and the park was not the park like it is today with the grass well grown, *kukū* here, *kukū* there, rocks and all and stuff and you go on the beach. And the beach was kind of rocky too, and so they dig in the ground and they put water inside to make 'um, I don't know now, 'cause most of the time when she go make salt, us guys, we go all over the place, running away yeah. Playing, who cares about what she doing, so long we can be, and the water was plenty stones, not like how it is today, the sand. And you had to walk if you like go outside for go find one place to really swim otherwise you going get all scratch up. You had to walk out, go look and find. So most of us we learned how to swim when we were very young and our fathers, my dad, he throw you outside and said swim back, you know like that. That's how they teach you how to swim...but not too far where they can't get you. You know and so that's how we learned how to swim (Josephine Punini Pau Lum).

Even when I was like 'um 6, 7 years old, even 6 years old, I remember swimming down Kewalo. We used to call that Blue Pond and where a lot of people drown, I guess the Lord was with me, I never drown. Us guys *niele*, go swim with the rack. You know we play, what you call da kine, like you go catch me and I catch you, went from one to the other. And sometimes you get whacked underneath the (inaudible) you gotta go pick them up. You always hear the fire engine going down Blue Pond...where Kewalo Basin is. They called Kewalo Basin, we called Kewalo Basin Blue Pond. Today everybody call that Kewalo Basin. Get plenty boats now all inside there next to Ala Moana Park, cause you go over there, you swim and then you swim around and you go Ala Moana. Kewalo was the deepest place. You never have to go look for someplace for swim and that's why people used to like go over there swim. I mean kids, us kids. I don't know about other kids but us kids (Josephine Punini Pau Lum).

Kō'ula was that whole area...where John Dominis is, all over there was lagoons and ponds and it's an inlets and coves all over there. They went throw all that, all the left over. Left over of what they when go drag [dredge] down to Ala Moana Center. This was a major basin area, this was major but all the rest was all flat, coral flats. It went all the way up that's why you drive to Ward Avenue and all over there, it was all coral flats. That's why my grandpa was on sand. Everybody that lived in that area was on sand. This is when you could watch the sharks come in and you would actually swim. They would ride surfs in like that and they would come right into the channel that's how they would come into the channel. And then they would come all the way in here and go around and just go in between all the ships and they were just scavengers looking for food. They would come over here but this is the part, on this side of it. This side was more and it ended right where John Dominis restaurant is. It ended right there because get one landfill over there. The water went in more this way and there were channels and these sharks would go underneath. And underneath were like Coral Sea caves and they would come out on the 'Ewa side. But I think with all this landfill they really went right down into it. So when we swam in here, we swam back and forth across the channel without regards of these manōs (Poni Kamau'u).

You know further down, the limu [seaweed] started off right in the Iwilei area. That was the best limu area picking, right over here in Kaka'ako was very good limu, all the different varieties. According to my grandpa and father and even seeing it as a little child before they started building Ala Moana Center and Magic Island, the old Ala Moana, the old Kaka'ako. Beyond this point it was all reefs, there's nothing else beyond this point. Of course the rubbish place was there too and the pumping stations. That was all Fort Armstrong. Behind was just; it was just Coral Flats. And then you come back into your major harbors again like Honolulu Harbor. So this is your basin, then Honolulu would be your other basin and in between was all these little holes and these little groves. And then you would come back again where Honolulu Basin is turning up toward Iwilei, where the Salvation Army and K-Mart, you making the turn ... Young Brothers—all that was flats. All the way up to Salvation Army, all the way up to where K-Mart, all that area was all flat (Poni Kamau'u).

1.7 Cultural Resources and Practices

This category identifies both traditional Hawaiian cultural resources and practices and other ethnic resources and practices. The traditional Hawaiian cultural resources and practices are comprised of both pre- and post-contact sites and observed traditions. Cultural Resources include traditional *wahi pana* or significant places, cultural gathering places, or tangible remains of the ancient past that can lie above or below the surface of the ground. One of the most significant traditional Hawaiian cultural resources are the *heiau*, or traditional places of worship. Other places of great significance for all ethnicities that inhabit Hawai'i are burial sites. However, because of the massive transformation of the landscape in connection with the establishment and growth of major farming, development, and tourism industries and the secretive nature of ancient burial practices, many of the ancient burial sites are unknown or forgotten and have been disturbed by such development activity.

Cultural Resources/Practices in Kaka'ako Area

Well I taught for Joan Lindsay [hula hālau] for a number of years...made all the hula skirts (Josephine Punini Pau Lum).

Even though I was small they used to talk about our, I don't know this kine, eerie things. I think I was smart because I know it was spooky (Josephine Punini Pau Lum).

We used to make 'ulī'ulī, you know my mom. We go buy the *ipu*, she dig the *ipu* and I put them in the water and soak 'em 'til rotten come out and soak 'em again over and over. And then when all dry, all *hemo*, you sandpaper outside, and then you let it dry and then you dry again, you paint over and over so come strong, otherwise the *ipu* broke. And then we sit down make the feathers, my mom and I, so you know inside, put them all down together. That was money. And my brother used to make all the *pū'ili*, scooping them out, the *kalā'au*. He went out go get 'em in the forest. But if he needed something right away then he would buy ready-made already.... Our [gourd] tree wasn't that...we'd go out and buy. If somebody else had, if they like sell,

we buy. But they usually make you buy all the *ipu*, whether good or no good yeah, but cannot help yeah. I just told my niece, Audrey, I thought I told you save us some 'ulī'ulī for me. Yes Auntie, I said "every time I go no more" (Josephine Punini Pau Lum).

My grandma had a tree. My grandma had a tree, gourd tree, for 'ulī'ulī. So that's where she got hers (Alberta Low).

Only Kaka'ako had [cemetery] on King street (Josephine Punini Pau lum).

I always tried to find out why that is called Pohukaina and the burial ground (at 'Iolani Palace) is called Pohukaina. I don't know if there is a relationship there or not. I never did find out what it was. Most people didn't even know the meaning of Kaka'ako. The Hawaiian meaning...what is it...a lot of people don't know what Kaka'ako is. All I know that is there were ponds there before, and I believe they were royal because it was the Ali'i's fish that were in that pond. And a lot of that has all been all filled in...so no more now. All where Mother Waldron was at, before my time, they had fish ponds there (Uncle Helemano Lee).

There were beaches actually in Kaka'ako—had beautiful sandy beaches and the park, the kiawe trees and the coconut trees went right down to the [shore]. Right now you just see landfill and you see what you see today. But during their time you could actually walk across the street. The old section would be this pier right here and the new section would be the landfill. So, you take away Point Panic, John Dominis Restaurant, you take all that away, then you would have the lagoon. But if you go behind this Honolulu Marine and Kewalo Shipyard you going see the inwards part of it. And they had ponds—they had fresh water ponds. Because over there where the City and County has their building by Kō'ula Street. Over there is a pond, you going see the ali'i coconut trees, the niu. You can see it today too; we passed it right over there. But it's all enclosed, and if you go in there, it's a pond. They went fill it all up. Oh, that's too bad yeah, in those days when they were building things, they would fill up natural spring ponds. Actually, that was a kapu place over there. That's where they would prepare for the sacrifice. That was a *kapu* place by Kō'ula. It was a sanctuary; the sanctuary was the pond, the pond was the sacred, the wahi pana, surrounded by ali'i coconuts. And that's where they would prepare, but you couldn't shed blood on the heiau. So they went through this ia'u moe or moe...kai, kai moe...you know to flick or wai moe, to drown, you know to put them in there and they sleep. And then they took them up and they had the whole thing on the Poho'āina (Poni Kamau'u).

Kawaiaha'o Cemetery came all the way down, where they had that major burial from the epidemic, the flu. They buried them all in this massive grave area—before the nineteenth hundreds, the first one. And then there was a second one that came.... So what happened was that when they started to build the streets, it went right over all these graves (Poni Kamau'u).

The duck ponds were filled in with dredgings from the Ala Wai Canal Boat Harbor. When they dredged all of that and the Ala Wai Canal—they took all the dredgings and poured it into the old taro patches and made it solid land. That's why you have

there today the shopping center (Ala Moana)... That used to be all duck ponds, well taro patches first, then neglected and water polluted. So the Chinese went into rice and put plenty ducks inside the pond too, I don't know maybe fertilize it, and raise ducks at the same time and recycle like they do in China. They built their lavatories right over the water and people go to the lavatory over the water, and then drops in the water, and then it causes the kelp—algae to grow and the fish eat it and then so the Chinese recycle the whole thing in that system. Kind of interesting but it's kind of messy. But that's how they have to live. So they brought that system over here and that was really a mess! It was—when the street car went through you had hold your nose because the duck droppings were so powerful in that water; so finally they decided OK we'll fill it in (Louis Agard, Jr.).

Cultural Resources/Practices in Chinatown Area

Chinatown is an important place and serves many needs such as cultural, educational, economic, and social. It has everything that you need and more. There have been many changes over time and the most drastic one was the opening of the Ala Moana Shopping Center. This event was very damaging to merchants and caused many of them to go out of business because people started going to shop at Ala Moana instead of Chinatown. Currently the population of Chinatown is mainly Indo-Chinese with people coming from Cambodia, Vietnam, Taiwan, Hong Kong etc. (Karen Motosue).

There is a native garden in the courtyard of one of the McCandless building (between King Street and Hotel Street) that contains plants that were native to Chinatown at one time. The garden contains plants like tī leaf, kukui, dryland taro, coffee, and sugar cane. It used to be open to the public but not anymore (Karen Motosue).

Two or three houses from us was the poi factory on Kalani Street. I don't remember the name of the poi factory but it was a Chinese man who ran it (Uncle Heleman Lee).

With regards to the burials along Halekauwila street, I do not think there will be as much iwi kupuna as found on Queen Street. The reason is because as you get more mauka, you are getting further away from the bay and most of the area was backfilled. From Kawaihāo Street to Blaisdell, Sheridan and Rycroft, these areas were all marsh and ponds before. So when they dug up Ala Wai, they used it to fill these areas as well as Ala Moana (Tin Hu Young).

Margaret plays the moon harp which is a Chinese instrument that was used to perform Chinese music in Japan from the end of the Edo period through the Meiji period. The moon harp is so named because its shape resembles the full moon. Margaret still teaches moon harp lessons in Chinatown and is there every Saturday (Margaret Y. Pang).

Rosa Lou's shop is right next to 'A'ala Park and she remembers when the Filipinos used to have rallies at the Rizar statue. She would like to see more ethnic activities

in the Park and remembers when people used to fish for tilapia and crab in the river but not anymore as the water is polluted (Rosa Lou Garcia Cadiz).

My mother grew up in the Pālama section of the island, where they have Pālama Settlement today. They had a large taro patch running from School Street down to what is Mayor Wright Housing today. That used to be all taro patches and the water was coming from that stream that came from the mountain that used to be there, which is now covered over by the highway and developments, but the water is running under those places, to the ocean (Louis Agard, Jr.).

Cultural Resources/Practices in Pearl Harbor Area

When I was growing up “Hawaiianess” was very suppressed....to the fact that when I was born, I wasn’t even given a Hawaiian name. Hawaiian language was suppressed. Hawaiian language was never spoken in my home at all...ever. I was always encouraged to take hula and learn arts and crafts...and things like that...that was the extent of it. As far as Hawaiian folklore, we didn’t even really have it in even in the schools. I attended Kamehameha schools from the eighth grade and we didn’t even have Hawaiian language at Kamehameha Schools back then at all. I graduated in 1959. So I was there from my eighth grade year on. So there was no Hawaiian language. We couldn’t even dance the hula standing up. We would have to *hula noho*...period! And by the way, “Don’t move those hips!” So Hawaiian....it was not “in” to be Hawaiian then. So a lot of the folklore was really not shared with my generation actually. Maybe that’s because I lived in the city and maybe it’s because my mother and my grandmother, who was the matriarch of our family actually...she worked for the attorney general’s office. She was very much of the western world. She was in the Order of the Eastern Star, which was a major organization back then... Eastern Star, and the men were called Masons...they’re still together now, but it’s not as prominent as it was then. My grandmother was a member of the Hawaiian Civic Club of Honolulu. She was a life member, but until we moved to Pearl City and formed the Pearl Harbor Civic Club, we were not members living in Honolulu at that time

(Antoinette Lee).

There was a place that was all eroded—we spent all day there—behind Kalihi Elementary School between Ft. Shafter we found caves but we never went inside. Burial caves that’s why. We didn’t want to disturb anything (George Gersaba).

[We also hiked] behind my house; there were stairs behind my house on Mahani Street. It was made out of stones. You can walk on the ridge to my house. It was the ancient Hawaiians. It’s still there. There was a statute (George Gersaba).

They [*kūpuna*] talk about different...one time I heard them talking about some kind of good luck charm or whatever in the closet. *Niele* went take ‘um down. I never knew people used to worship that kind of things yeah. Pig bowls and what not, yeah. I thought when I saw it, it didn’t mean anything to me, I had good lickin’ ‘cause they said I could have died for touching whatever. So I neva like dance hula anymore because that thing was *hauna* yeah...that’s what they worshiped or whatever, the

pū'olo, you always hear about *pū'olo*. So I wanted to know that's how come I went *niele* (Josephine Punini Pau Lum).

And I remember all the other kine, Genoa Keawe them were, she's just the same age as my sister them and she was younger you know. All the other kind of musicians, I can remember, I forget his name but, he used to always hold me for take picture. But most of them always comb their hair in the middle, and 'til today I don't like my kids comb their hair in the middle. And part 'em like that, come down like bangs. Ho what else can I remember, when I was a small kid but we had, I feel I had quite a life because that's all I had to do was dance hula whether I liked it or not. My younger sister didn't have to and my sister above me didn't have to. She was given to my grandmother to keep. So, my dad I don't think he cared so much about hula. He was more churchy and he wasn't a drinker where a lot of the musicians were (Josephine Punini Pau Lum).

The most culturally important feature in this area is the meeting point of Waiawa and Mānana as that is where the two mountain ranges, Wai'anae and Ko'olau meet (Tin Hu Young).

Many of the names in this area begin with Wai which means water, such as Waiiau, Waiawa, etc. Water was very important to the Hawaiians and so these were very important areas in the old days (Tin Hu Young).

Leilono is a place of reprisal. It is the place in the traditions or stories of old that the wandering spirits on the plains of the wiliwili groves of Kaupe'a need to seek in order to be saved. It is long trek from Kaupe'a to Leilono in their attempt to find some friendly 'aumakua who could help save them from falling into the endless night of Milu. Leilono is described as being at Moanalua. It is described as being on the northern side of Kapūkakī at the boundary between the moku of 'Ewa and the moku of Kona. It is also explained as being right in line with a burial hill at Āliamanu. Kapūkakī is better known today as Red Hill. Interesting enough it is also described as being on the right side of the North Star. It is said that the Leiwalu 'O Leilono can be found here. It was a small hole about 2 feet in circumference. This is the hole that the wandering spirits from Kaupe'a have come to seek. If one cannot find a friendly 'aumakua to help save him, his only chance of being saved is to find the breadfruit tree of Leilono. It is known in the oral traditions as the Leiwalu 'O Leilono. When one would peer through this ka puka o Leilono, this small hole he will find this tree. It had on it only two branches. It is here that those wandering spirits who had not been able to find a friendly 'aumakua would have to make a critical choice. He had come a long way from Kaupe'a to be saved. As he peered down into the hole he would see the breadfruit tree of Leilono. Of the two branches he would have to decide which branch would save him. If he chose the wrong branch it would break and he would tumble down into the hole plunging into the pit of total darkness and endless sleep. It is known in the oral traditions as the pō pau 'ole. If he grabbed hold of the correct branch that would hold and not break, it would bring him the help of the friendly 'aumakua. From that branch the soul would see the 'aumakua realm and his ancestors. He would thus be saved. The Leiwalu 'O Leilono at Kapūkakī however was guarded on the east by a giant caterpillar watchman. On the west it was

guarded by a giant mo'ō watchman at the pond of Napehā. I have been told that Napehā was a swimming pond west of Kapūkākā. It was a pond that got its name from the Chief Kūali'i who drank water from it. The name came from Kūali'i being out of breath and tired when he came upon this pond to refresh himself. These wandering souls had to get past these giant watchman in an effort of making a choice and thus either be saved or to perish forever in the pō pau 'ole of Milu. A place of total darkness and endless sleep (Shad Kane).

Many of the stories and traditions associated with Kapua'ikāula seem to refer to Kapua'ikāula and Pu'uloa as the same place. We do know that it is in the moku of 'Ewa but Pu'uloa is not just 'Ewa Beach but rather all of Pearl Harbor or as it is anciently known, Keawalauopu'uloa (the many harbors of Pu'uloa). Some felt that it was on the Honolulu side of the channel entrance to Keawalauopu'uloa and others thought from the stories that it was on the Wai'anae side of the channel upon approach from the sea. In all these stories there was a strong connection to Pu'uloa. From all indication it appeared to be a fishing village located along the shore. According to the oral traditions there are many references to it being a place of canoe landing and departure. After much research it was learned that the moku boundary between 'Ewa and Kona (Honolulu) has changed several times. Today the moku boundary parallels the fence line dividing Pearl Harbor Naval Shipyard from Hickam Air Force Base. However upon further investigation it was learned that anciently the actual boundary was 1 mile east of the fence separating the bases. It allowed both 'Ewa and Kona to share in the inland fish ponds of Lelepaua and Ka'ihikapu which were built by Ka'ihikapu-a-Manuia who was the son of Kalaimanuia and the father of Kākuhihewa. Those fishponds which were 332 and 258 acres respectively now lie beneath the tarmac of both Hickam AFB and the Honolulu International Airport. The 'auwai are still there today and exit Māmala Bay and Ke'ehi Lagoon. You can still see them today on your occasional flights off island. Kapua'ikāula is Hickam Air Force Base. The ancient moku boundary between 'Ewa and Kona used Kapua'ikāula as a description of that division. Today the center of Kapua'ikāula would be in the approximate location of Hickam Harbor Beach adjacent to the reef runway. Is it any wonder why there is a street name of Pu'uloa in Māpunapuna? (Shad Kane)

Since 2002 the O'ahu Council of Hawaiian Civic Clubs and the 15th Airbase Wing Commander of Hickam Air Force Base has been sponsoring an annual Makahiki at Kapua'ikāula. The Makahiki is an ancient, annual festival that was dedicated to Lono, the deified guardian of agriculture, rain, health and peace. For over two thousand years, the significance of Lono and his contributions to the beliefs and practices of the early Hawaiian people, influenced the celebration of events held during the Makahiki Festival throughout the Hawaiian Islands. According to the ancient lunar calendar of Hawai'i, the beginning of the Hawaiian new year began on the first night of the rising of the star constellation Makali'i (Pleiades). The four months following the rise of the Makali'i (from October to the end of January) was set aside as a time for Lono to give thanksgiving for the bounty of the land and sea. Since Lono was the embodiment of all the characteristics of peace and welfare, all warfare was strictly forbidden during the time of the Makahiki. Since Lono

represented the spiritual life-force that came out of all agricultural efforts, much feasting of every kind was done during the four months of the Makahiki. This focus on health and welfare made games of skill that tested a healthy body and mind which is a focal point of the Makahiki games. It was here at Kapua'ikāula, some 250 years and earlier where the Makahiki Festival was celebrated. Other places in 'Ewa where the Makahiki games were played were Pu'uokapolei, Waikele, Waipi'o and Pu'uloa.

Fishponds. They were all in this area. All over here, all the way down to the Airport, all the way down to Ewa were fishponds. It was so convenient because your reef volcano came up and added these coral inlets. So it was convenient to have, it was all naturally made. All you had to do was go...and it was already there. Keep up all of that and the people will eat, the people will have food (Poni Kamau'u).

Cultural Resources/Practices in Kapolei and 'Ewa Plain

The significance of ancient place names is that these are the names that our kūpuna gave these places. These names are important because they tell us something about these places. The role they played in the daily lives of the po'e kahiko. These names were given with a lot of thought and purpose and although much of our ancient past has been lost a piece of that past can be found in our ancient place names. Our cultural stories help us understand that these places all have a very important and colorful history... These stories are to help us see beyond the facade of concrete and wooden structures. To see beyond the roads and highways of today. To feel the winds of the past. To allow us to see that which cannot be seen. To once again see the manu 'ō'ō feed on the noni fruit at Kānehili (formerly Barbers Point). To taste the waters brought forth by Kāne and Kanaloa from the sinkholes at Kānehili. To see the breadfruit tree planted by Kaha'i-a- Ho'okamali'i at Kualaka'i (Nimitz Beach in Kalaeloa). To see Hi'iaka as she admires her reflection at the Spring of Hoakalei. To be able to see Kapo as she stands on the hill known as Pu'uokapolei. Maybe as we are all rushing about in our daily lives we can take a brief moment and find satisfaction and try to listen and see if we can hear those voices of the past. Like the chatter of the birds in the uplands or the sound of raindrops on the leaves of ancient koa. This is the importance of these stories (Shad Kane).

Traditionally 'Ewa is one of 6 moku for the entire island of O'ahu. In defining the land area of Honouliuli we can start at the mouth or entrance of Pearl Harbor and travel along the coastline past Keone'ula, Kalaeloa and Ko 'Olina all the way to Pili 'O Kahi. Then follow the ridge of the Wai'anae Mountains up past Pālehua, Mauna Kapu, Pōhākea all the way to Pu'u Hāpapa adjacent to Schofield Barracks. Then follow a line east beyond Kunia Road and then return to Kunia Road at a point where the Country Club is located. Follow Kunia Road past Village Park and Waipahu to a point at the top of Kaihuopala'ai or West Loch. Then continue your line bisecting West Loch to the start at the entrance to Pearl Harbor (Shad Kane).

He inoa 'o Kaupe'a, Kaupe'a is the name. Before we try to understand this name let's first try to determine where is this place geographically. No one alive today can

say with any kind of certainty where the exact boundaries of Kaupe‘a may have existed. Kaupe‘a is the area that surrounds Pu‘uokapolei and extends seaward perhaps to the fence line of the former naval station. We also know that it extends quite a distance in the ‘Ewa and Ko ‘Olina direction. A hint as to where Kaupe‘a once existed can be found in several ancient traditions or mo‘olelo (stories). One such story is the Travels of Pele and Hi‘iaka. Pele fell in love with Lohi‘au and chose her youngest and favorite sister Hi‘iaka to seek and find Lohi‘au on Kaua‘i and bring him back to her on Hawai‘i Island. As she was traveling across the island of O‘ahu she made a brief stop at Pu‘uokapolei. This place, Pu‘uokapolei, is located adjacent to the Kapolei Regional Park today. The story indicates that when Hi‘iaka left Pu‘uokapolei she set out for Kualaka‘i. As she travels from Pu‘uokapolei for Kualaka‘i she first passes through Kaupe‘a then Kānehili before she reaches Kualaka‘i. Kānehili is the area defined by the former Naval Air Station at Barbers Point or today Kalaeloa. Kualaka‘i is known today as Nimitz Beach in Kalaeloa (Shad Kane).

In many of the articles written by Hawaiian Historian Sam Kamakau for a Hawaiian language newspaper of the 1800s, he makes reference to the wandering spirits of the Wiliwili Groves of Kaupe‘a. It is a place where these homeless spirits seek spiders and moths for food. We mentioned in an earlier story of how Life, Death and Sleep overlapped. There are two places as explained by Sam Kamakau, ao kuewa and Leina-a-Ka-‘Uhane. A ao kuewa is a place of “wandering spirits or homeless ghosts.” Leina-a-Ka-‘Uhane are leaping places into the next world or realm. When one dies and he is assisted by his ‘aumakua to a Leina-a-Ka-‘Uhane he is assisted into the next world by his ‘aumakua. However if one does not have an ‘aumakua he does not have the advantage of being assisted in finding the Leina-a-Ka-‘Uhane. He is thus banned to barren and desolate place to eat spiders and moths. These are places of the ao kuewa. These are places where one comes to make up for not having been a good person. He is given another chance. Some Christians today refer to this place as purgatory or limbo. Although most Christians believe that limbo is somewhere else. The po‘e kahiko believed it is here...on the island of O‘ahu it is Kaupe‘a (Shad Kane).

In 1930 H. Gilbert McAllister who was an archaeologist at Bishop Museum did the first archaeological survey on O‘ahu. He said that in 1930 the foundation of Kamaunuanoho’s home, the stone wall that surrounded her home and her grave could still be seen at Pu‘uokapolei. In 1998 an archaeological survey identified an elevated platform in the area of where Kamaunuanoho’s house site would have once existed (Shad Kane).

There are three realms for the spirits of the dead according to the ancients and we have spoken of all three today... The third place has many names such as the realm of the “Milu”, of Kapokuakini, of Kapokuamano and perhaps that of Pu‘uokapolei. When Chief Kahahana died his wife Kekuapo‘i wrote an oli kanikau [chant of lament] in honor of his life. She wrote it around 1785 when her husband died from injuries he received from the assault of Kahekili on the island of O‘ahu. He died at Pu‘uloa or today, ‘Ewa Beach. His body was taken to ‘Āpuakēhau Heiau in Waikīkī and sacrificed by Kahekili. In this oli kanikau, Kekuapo‘i mentions all the names of places

that were special to her husband. She however makes an interesting reference to Pu'uokapolei. She states that her husband's "spirit" entered the Milu by way of Pu'uokapolei. In addition to hula, Kapo [for whom some say Kapolei is named], the older sister of Pele, was also known for sorcery. In some hula rituals and ceremonies, it is Kapo who is summoned and it is she who is called to enter one's body (Shad Kane).

The following reference to Kānehili appears in a Kanikau by Kekuapo'i to her deceased husband Kahahana, the last ruling mō'i of the mokupuni of O'ahu.

I walea wale i ke a—Contented among the stones
I ka ulu kanu a Kahai—Among the breadfruit planted by Kahai
Haina oe e ka oo—Thou vast spoken of by the 'ō'ō bird
E ka manu o Kanehili—By the bird of Kānehili.
I kea ae la hoi kuu lani—My chief also was seen
I luna ka ohu Kanalio a ka manu e—Above the dense Kanalio fog by the bird
Kela manu haule wale i kauwahi—That bird dazed by smoke
I hapapa i loaa i ke kanaka—Falling to the ground is caught by men
Honi i ka manu hunakai o kai—The bird scents the sea spray
Aia ka i kai kuu lani—There indeed by the sea is my chief

It is easy to understand from this reference that Kānehili is where bird catchers caught the 'ō'ō as the bird fed on the noni tree. It is also interesting in that the noni can still be found today growing among the kiawe trees and weeds. It was the yellow feather of the 'ō'ō that the bird catchers sought to adorn the 'ahu'ula (feather capes) of the O'ahu chiefs. So where is Kānehili today? Signs of Kānehili can be found in and amongst the kiawe and weeds along Coral Sea Road, It can be found in the area of the Barbers Point Stables. It can be found amongst coral rubble mauka of White Plains Beach. It can be found mauka of Tripoli. For although the "waters of Kāne" have long since left the sinkholes of Kānehili, although the 'ō'ō no longer feeds on the noni fruit of Kānehili and although much have changed in the last 500 years, there still exist many signs of an ancient past amongst the weeds and kiawe of Kānehili (Shad Kane).

No one knows the exact geographical area of Kānehili however Dave Tuggle identifies the area once occupied by the Barbers Point Naval Air Station as Kānehili. Kānehili is the ancient place name of the region we today refer to as Kalaeloa. Its location and size was determined by the oral traditions. When one walks from Pu'uokapolei to Kūalaka'i he would pass through Kaupe'a and Kānehili before he reaches Kūalaka'i. The oral traditions identify Kānehili as the place where Kāne brought forth water from the sinkholes with the strike of his ko'oko'o. It is also identified as the place where bird-catchers caught the 'ō'ō as they fed on the noni fruit. One can today find tī leaves and noni growing in sinkholes in Kānehili (Shad Kane).

In a song by Hi'iaka, Pele's younger sister, to Lohi'au and her companion Wahine'ōma'o, Hi'iaka says this:

*Ku'u aikāne i ke awa lau o Pu'uloa
Mai ke kula o Pe'e Kaua ke noho 'oe
E noho kāua e kui, e lei i ka pua o ke kauno'a
I ka pua o ke akulikuli, o ka wiliwili
O ka ihona o Kaupe'e (Kaupe'a) i Kānehili,
Ua hili au, 'akahī nō ka hili o ka lā pōmaika'i
'A'ohe moewa'a o ka pō, e moe la nei
E Lohi'auipo, e Wahine'ōma'o
Hō'ea mai ka wa'a i a'e aku au*

This poetic reference, “O ka ihona o Kaupe'e (Kaupe'a) i Kānehili” (The descent of Kaupe'a to Kānehili) is an indication that Kānehili is directly makai of Kaupe'a and Pu'uokapolei. This is consistent with Dave Tuggle's reference that the entire geographical area of the former naval air station is the cultural landscape or 'ili of Kānehili (Shad Kane).

Honouliuli is one of 13 ahupua'a or traditional land divisions of the moku of 'Ewa. It is also the name of the flood plain in the area of West Loch Golf Course. Honouliuli was one of the areas of the earliest settlement in all Hawai'i. Although Hono'uli'uli is the name of the entire ahupua'a, it is also important to understand that the entire river system and drainage from Honouliuli gulch into Kaihuopala'ai took the name of Honouliuli. Traditions clearly connect some of the fishponds of Kaihuopala'ai and mullet productivity specifically with Honouliuli. It is probable that Honouliuli took its name, meaning “blue harbor” or “dark bay”, from its association with Kaihuopala'ai. Honouliuli was known for its kalo and fish ponds. When an archaeological survey was done a number of years ago, signs of human habitation and farming was very evident. Carbon 14 dating of midden or ancient archaeological trash associated with human habitation indicated that people were living in this area by 400 AD. A model of the settlement of the 'Ewa region indicates that it grew west from the Honouliuli flood plain along the alluvial fan elevations inland from the 'Ewa Plains perhaps in the area north of Farrington Highway at the fertile river basins of Kalo'i Gulch, Makakilo Gulch, Awanui Gulch, Pālailai and Makaīwa Gulch. These were areas of permanent habitation though difficult to test due to site destruction by recent agricultural efforts and ranching and more recently by residential housing developments. Another settlement direction would have been south along Kaihuopala'ai (West Loch) to Keahi Point or we know today as Iroquois Point then further southwest along the coastline through the areas we know of as Keone'ula, Kualaka'i, Kalaeloa and Ko 'Olina. There are signs of both permanent and temporary habitation structures, burial, heiau and signs of dry land and sinkhole farming such as growing 'uala (sweet potato) on coral mounds. In ancient times the island of O'ahu was spoken of as being “momona”, fat. Fat in terms of its natural resources and abundance of fresh water, lo'i kalo and fishponds, especially those of Hono'uli'uli. Some of the old Hawaiian fishponds are still therethough over grown in Mangrove. Most of the lo'i kalo have all been filled in to make way for a golf course, but you can still see an occasional wild kalo, growing in the narrow stream beds amongst the California grass. There is still a piece of an ancient wall that can be seen in the area of the number 6 hole at the West Loch Golf Course that appears

in a map of 1873. Po'ohilo, or where the head of the Hawai'i Island Chief Hilo once stood, may have been on the high ground above the golf course where the St. Francis West Hospital now stands (Shad Kane).

1.8 Project Concerns/Thoughts

Change often meets resistance, especially change that is brought about by outside forces. People who lived a life of subsistence on the land are especially resistant to such change because it usually affects their ability to access and continue living off the land. Furthermore, concerns arise in connection with the cultural resources and practices observed on lands that are slated for development. Privatization of land through development and population growth has historically worked to the detriment of traditional practitioners of cultural practices and those accessing cultural resources. Although it is well-understood that such change is inevitable, there is always hope that it will occur with the appropriate consultation and suitable sensitivity to cultural issues. The following is a summary of the thoughts that some of the consultants shared about their hopes for the preservation of the cultural practices and resources along the Honolulu High Capacity Transit Corridor.

I thanked God for the existence of a group called the Outdoor Circle...excepting now...I have a little bit of a reservation because I would like to know what the Outdoor Circle is saying about the rail system that we're about to build. Because they are very quiet about it...I have yet to hear them say anything about it. They're concerned about the trees; they're concerned about what's being cut down and what's being put up and what's being moved and yet they're going to put up a concrete eyesore to our place that we live. That's the biggest sign that you ever want to see...for our life! That bothers me to no end; I'd like to know what their stand is on it.... We all have to care about this place that we live in because there is no other place like it (Antoinette Lee).

Well we lived in those times and I'm looking forward to mass transit of some kind, we certainly need it. Having caught the metro in DC for three years to go to work, I'm really in support. I realize that we have to do all this and there is a for and against—shall it be on the ground or above the ground—make the best plan. But don't take too long. Even if it's off the ground, you can go up, it doesn't have to be all the way on the ground because you're going to kick out a lot of folks along the way (Clair Pruet).

The problem with Nimitz is the visual blight. It is the last visual we have left to Honolulu Harbor and the ocean and now we will have the rail that will block our view to the water. Would have been better to use Beretania Street or Hotel Street or even better yet, go underwater like in San Francisco (Karen Motosue).

Culturally the rail should not have a negative effect on Chinatown and it may be good for tourists who will be able to get there easier on the rail (Karen Motosue).

Chinatown is a very important and unique place to the people of Hawai'i (Karen Motosue).

She is concerned about the view of the rail going along Nimitz. She thinks it will spoil the view and this will be the first impression of Honolulu that people (including tourists) will see and remember. Regarding the impact of the rail on Chinatown, she feels it may have a positive impact because more people will come to visit so it will be good for all of the Chinatown merchants. Compared to other Chinatowns such as San Francisco, our Chinatown is not as crowded or popular as these other places with wall to wall people. Right now the Chinese restaurants are packed at lunch time but not in the evenings so maybe they could catch the rail (Margaret Y. Pang).

She hopes the rail will not take away business from the bus and believes that the area is already too congested and will get worse (Rosa Lou Garcia Cadiz).

The sad reality of all the previous archaeological work done in Kānehili (Kalaeloa) and all the 'Ewa Plain is they were merely done to satisfy requirements environmental impact statements and cultural assessments. The work was budgeted. Dave Tuggle's "Synthesis of Cultural Resource Studies of the 'Ewa Plain" which is the source of much of what I have shared with you was intended to ultimately serve as a "Cultural Resource Management Plan" with the closure of the former Naval Air Station at Barbers Point. It was intended to serve as a source of cultural resource information toward its preservation and future study. Perhaps Dave Tuggle's last few pages of his synthesis best explains what is our responsibility today, what is our kuleana. What must we do as contemporary people of this new city of Kapolei. In short he says the work is not done. Much more needs to be done in terms of gathering data. More research needs to be done. Very little has been done in the excavation of sinkholes toward the study of extinct bird bones. These sinkholes are time capsules. If we do not have the resources or interest to further study and research the cultural landscape of Kānehili. Perhaps our job is to take care of these places and to protect them for future study and understanding. If we do this, perhaps future generations will thank us for our foresight (Shad Kane).

AUTHORIZATION AND RELEASE FORM

Kaimipono Consulting Services LLC appreciates the generosity of the *kūpuna* and *kama 'āina* who are sharing their knowledge of cultural and historic properties, and experiences of past and present cultural practices in the Honolulu area for the proposed Honolulu High Capacity Mass Transit project.

We understand our responsibility in respecting the wishes and concerns of the interviewees participating in our study. Here are the procedures we promise to follow:

1. The interview will not be tape-recorded without your knowledge and explicit permission.
2. You will have the opportunity to review the written transcript or notes of our interview with you. At that time you may make any additions, deletions or corrections you wish.
3. You will be given a copy of the interview transcript or notes for your records.
4. You will be given a copy of this release form for your records.

For your protection, we need your written confirmation that:

1. You consent to the use of the complete transcript and/or interview quotes for reports on cultural sites and practices, historic documentation, and/or academic purposes.
2. You agree that the interview shall be made available to the public.

I, Mauzen Chong, agree to the procedures outlined above and, by my
(Please print your name here)
signature, give my consent and release for this interview and/or photograph to be used as specified.

Mauzen Chong
(Signature)

4-24-09
(Date)

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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III. Discomforts and Risks

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IV. Benefits

This study will give you the opportunity to express your thoughts (*mana'o*), and your opinions will be listened to and shared; your knowledge may be instrumental in the preservation of significant cultural resources, practices and information.

Part II: Personal Release of Interview Records

X I, George Gersaba, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku'iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

I further agree that Kaimipono Consulting Services LLC, Ku'iwalu, PB Americas, Inc. and Honolulu City & County may use and release my identity and other interview information, both oral and written, for the purpose of using such information in a report(s) to be made public, subject to my specific objections, to release as set forth below under the heading "SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS."

CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

X		12/17/07
	Consultant Signature	Date
X	George Gersaba	
	Print Name	Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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I, HERMAN LEE, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku`iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

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CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

	1-7-08
_____ Consultant Signature	_____ Date
_____ Print Name	_____ Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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I, Antoinette L. Lee, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku`iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

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CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

<u>Antoinette L. Lee</u>	<u>1-9-07</u>
Consultant Signature	Date
<u>Antoinette L. Lee</u>	<u>(808) 455-3985</u>
Print Name	Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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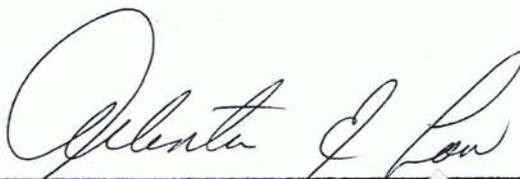
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I, ALBERTA LOW, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku'iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

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CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

x		12/07/2007
	_____ Consultant Signature	_____ Date
x	ALBERTA E. LOW	455-9400
	_____ Print Name	_____ Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

You are being asked to participate in a cultural impact study/assessment (CIA) conducted by an independent investigator contracted by *Ku'iwalu* as part of a larger environmental impact study conducted by *PB Americas, Inc.* for the **City & County of Honolulu**. The investigator will explain the purpose of this study, the procedures to be used, the potential benefits and possible risks of participating. You may ask the investigator any question(s) in order to help you to understand the study or procedures. A basic explanation of the study is written below. If you then decide to participate in the study, please sign on the second page of this form. You will be given a copy of this form to keep.

I. Nature and Purpose of the Study

The purpose of this cultural impact study/assessment is to gather information about the project lands within the transit corridor alignment from Kapolei to Ala Moana with extensions to Honolulu International Airport, Waikiki and Manoa at University Avenue, through interviews with individuals who are knowledgeable about this area, and/or about traditional and historic information such as cultural practices, legends, songs, chants or other information. The objective of this study is to facilitate in the identification and location of any possible pre-historic and/or historic cultural resources, or traditional cultural practices in the area mentioned above, in accordance with applicable historic preservation laws, regulations, and guidelines, including: *Act 50 HB2895* (A.D.2000), *HRS Chapter 343* and *Office of Environmental Quality Control (OEQC) Guidelines*

II. Explanation of Procedures

After you have voluntarily agreed to participate and have signed the consent page, the investigator may tape record your interview and have it transcribed later. Data from the interview (ethnographic research) will be used as part of the background historical summary for this project. The investigator may also take notes and/or ask you to spell or clarify terms or names that are unclear.

III. Discomforts and Risks

Foreseeable discomforts and/or risks may include, but are not limited to the following: having to talk loudly for the recorder; being recorded and/or interviewed; providing information that may be used in reports which may be used in the future as a public reference; knowing that the information you give may conflict with information from others; your uncompensated dedication of time; possible miscommunication or misunderstanding in the transcribing of information; loss of privacy; and worry that your comment(s) may not be understood in the same way you understand them. It is not possible to identify all potential risks however reasonable safeguards have been taken to minimize risks.

IV. Benefits

This study will give you the opportunity to express your thoughts (*mana'o*), and your opinions will be listened to and shared; your knowledge may be instrumental in the preservation of significant cultural resources, practices and information.

Part II: Personal Release of Interview Records

I, JOSEPHINE LEUM, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku'iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

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CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

x Josephine Punini Pau Leum 12/07/2007
Consultant Signature Date
x JOSEPHINE PUNINI PAU LEUM 455-9400
Print Name Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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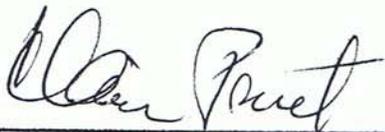
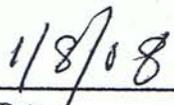
Part II: Personal Release of Interview Records

I, CLAIRE PRUST, have been interviewed by Maria Orr or Dr. Lynette Cruz of Kaimipono Consulting Services LLC, independent investigators contracted by Ku`iwalu. I have reviewed the written transcripts of tape recordings of the interview, and agree that said documentation is complete and accurate except for those matters specifically set forth below the heading "CLARIFICATION OR CORRECTIONS."

I further agree that Kaimipono Consulting Services LLC, Ku`iwalu, PB Americas, Inc. and Honolulu City & County may use and release my identity and other interview information, both oral and written, for the purpose of using such information in a report(s) to be made public, subject to my specific objections, to release as set forth below under the heading "SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS."

CLARIFICATION OR CORRECTIONS:

SPECIFIC OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

	
Consultant Signature	Date
<u>CLAIRE PRUST</u>	<u>620-3115</u>
Print Name	Phone

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

You are being asked to participate in a cultural impact study/assessment (CIA) conducted by an independent investigator contracted by *Ku'iwalu* as part of a larger environmental impact study conducted by *PB Americas, Inc.* for the **City & County of Honolulu**. The investigator will explain the purpose of this study, the procedures to be used, the potential benefits and possible risks of participating. You may ask the investigator any question(s) in order to help you to understand the study or procedures. A basic explanation of the study is written below. If you then decide to participate in the study, please sign on the second page of this form. You will be given a copy of this form to keep.

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IV. Benefits

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V. Confidentiality

Your rights of privacy, confidentiality and/or anonymity will be protected if you so desire. You may request, for example, that your name and/or sex not be mentioned in write-ups, such as field notes, on tape, on files (disk or folders), drafts, reports, and future works; or you may request that some of the information you provide remain "off-the-record" and not be recorded in any way. In order to ensure protection of your privacy, confidentiality and/or anonymity, you should immediately advise the investigator of your desires. The investigator will ask you to specify the method of protection, and note it on this form below.

VI. Refusal/Withdrawal

You may, at any time during the interview process, chose to not participate any further and ask the investigator for the tape and/or notes. Please note that you will be given an opportunity to review your transcript, and to revise or delete any part of the interview.

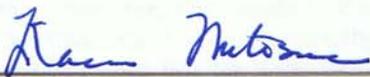
VII. Waiver

Part I: Agreement to Participate

I, _____, understand that Lani Ma'a Lapilio will be conducting oral history interviews with individuals knowledgeable about the project lands within the Honolulu High Capacity Transit Corridor. The oral history interviews are being conducted in order to collect information on possible pre-historic and/or historic cultural resources, as well as traditional cultural practices associated with these lands and access to these resources and practices. I understand I will be provided the opportunity to review my interview to ensure that it accurately depicts what I meant to say. I also understand that if I don't return the revised transcripts after two weeks from date of receipt, my signature below will indicate my release of information for the draft report. I also understand that I will still have the opportunity to make revisions during the draft review process.

_____ I am willing to participate.

_____ I am willing to participate, under the following conditions:

	
Consultant Signature	Date
	521-2749
Print Name	Phone
1040 Smith St, Honolulu, HI	96817
Address	Zip code

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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_____ I am willing to participate.

_____ I am willing to participate, under the following conditions:

Margaret Pang

Consultant Signature

Date

MARGARET PANG

521-2749

Print Name

Phone

2631 Myrtle St.

96816

Address

Zip code

MAHALO NUI LOA

Project Title: Honolulu High-Capacity Transit Corridor

Investigator: Lani Ma'a Lapilio
Ku'iwalu LLC

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_____ I am willing to participate.

_____ I am willing to participate, under the following conditions:



Consultant Signature

Date

Rosalou CADIZ

521-1635

Print Name

Phone

1145 River St., Honolulu, HI

96817

Address

Zip code

MAHALO NUI LOA