

Kimo Keaulana – February 27, 2023

The following oral history is from a recorded interview with Kimo Alama Keaulana (KK) conducted by Mānoa Heritage Center (MHC) Cultural Educator Lindsey Ke‘ala Wong (KW) on February 27, 2023 via TheirStory. This interview is part of Mānoa Heritage Center’s Oral History Project.

Please keep in mind that this is a transcript of the spoken word, rather than written prose.

Ke‘ala Wong: Okay. So, yeah, you can read and answer the first few questions.

Kimo Keaulana: Okay. Okay, would you like me to begin now?

Ke‘ala Wong: Yes, please.

Kimo Keaulana: Okay. My entire full name is Jerald, and it's spelled J-e-r-a-l-d. And my middle names are Kimo and Alama. My last name is Keaulana. And it says, where and when were you born? Well, I was born on May tenth in 1955 at 5:42 a.m. in Kapi‘olani Maternity Hospital. Let’s see, the- where we lived in Mānoa was at 3319 Halelani Drive. That’s just about a block above Mānoa Elementary School.

Kimo Keaulana: And, oh, did your parents name you after anyone? Yes. Okay, my first name, Jerald, is because my mother’s first name is Geraldine. And I was born just around Mother’s Day. And the doctor that delivered me told my mother, and he also delivered my other brothers and sisters, he told my mother that of all the children that he delivered, I was the one that looked most like her. So she named me Jerald after her. But being that she starts her name with a G, she began my name with a J, just to be a little bit different. And then my mother got her name, Geraldine. Her name is Geraldine Harriet Maile Sousa was her maiden name S-o-u-s-a. And then she was Mrs. Alama. And she told me that she got her name, Geraldine Harriet at Saint Louis [College].

Kimo Keaulana: And my name Kimo, it means James in Hawaiian. And I was, from what I understand, I was named after James Punahoa. James Punahoa was the captain of the inter-island ship the Humu‘ula. All of the old timers of my grandparents’ generation knew the Humu‘ula and Captain James Punahoa. That man, he- he knew all of the currents and- major currents, minor currents throughout all of the islands. He could, like, reverse park his ship in the- in the middle of darkness and not even touch the wharf. He was such a respected sea captain. So that’s where I- I understand- I understand where I get Kimo from, and then Alama is actually my family’s name. My father was David Kau‘inohea Alama Sr. I get Keaulana because I’m going to be ho‘okama-ed by the Keaulanas in later life. So that’s how I pretty much got my names. Let’s see.

Ke‘ala Wong: So- sorry, I don’t know- what does “ho‘okama” mean?

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KK: Oh, that's a good question. Ho'okama is sort of like, like an adoption later in life. I think people are used to- with the term hānai, where a child is given at birth. My father was actually hānai to his uncle from birth. So my father is a hānai child and so homoka- ho'okama is later, way later.

KW: Thank you for sharing. That's cool.

KK: Oh, you're welcome. Let's see, where were your parents born? Okay. My mother was born on Lincoln Avenue in Kaimukī. And so she's- she's a Kaimukī girl. My father, he was born and raised in Waikīkī at the foot of Diamond Head. His- okay- his father that- okay my father was hānai'd by his paternal uncle. So my father was taken in by his father's brother, who couldn't have children. And so that was the Hawaiian custom, yeah, you could- you would give your child to a childless family member or a childless family- good close family friends. But my father was not only hānai but he was also legally adopted. And they- and they lived, his- his hānai father and mother, they lived at the foot of Diamond Head. The home is still there. It's a three-story home, right on the edge of the beach- of the sea, and I [inaudible] national historic home today. Well, Hawaiian historic home, I think. And it's still there at the end of Kalākaua Avenue. So that's where my parents come from.

KW: Wow. So they're O'ahu and moku o Kona through and through.

KK: Yes. Yes. Yes.

KW: Wow. And so how did they end- or you ended up in Mānoa?

KK: Yeah. So my parents actually, they lived in- in Pālolo Valley and they were looking for a place to move into. And I think the home in Pālolo Valley was maybe a little bit too small because they wanted to start a family. And so they were looking for places to buy in Mānoa. They- they originally wanted to buy the Bailey's home in Mānoa, Doctor and Amelia Bailey.

They really wanted- they were thinking of buying that home but then they used to come to Mānoa to visit Annie and Koa Irvine- Okay Auntie Annie and Uncle Koa, they were friends of my mother's family and they had bought a new home in Mānoa. So when they went to go and visit Auntie Annie and Uncle Koa on Halelani Drive they saw that a home behind them was being constructed. So they went to go and look and peep and you know, everything else.

And they thought, well, that's the home that they wanted. Now that home that was being built, that was later bought by my parents, it was the- it was going to be like the showplace home for 1950. It was the all-electric home. And-- C.S. Wo came in and- and furnished and designed the whole home. And so from what I understand, it was like the first open house in Hawai'i. And so about- but my parents bought the home before all of the open house and everything was going to be set up. So they made a deal. I

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think it was Island Builders that built all those homes. So they made a deal with Island Builders that, yes they'll go through with the open house. And, it came in the newspaper and everything.

About ten thousand people came through that home just to see it, it was such a big deal. And I also understand that Halelani, the name of the street, it means "house of royalty"- was the name of that home. And so Halelani Drive is named after that home that my parents bought in 1949. And my mother told me that- [when they] bought the home, beyond Halelani Drive going mauka was still all forest. And then way in back of the valley they had some farms like the Acopans and other people who had farms. And below us, from Mānoa Road and below were still flower and- and vegetable farms. And so even when I was tiny though- you know when I was small, maybe up until about five, six years old, the vegetable and the flower farms were still kind of there before the Mānoa Gardens subdivision came up. So that's how we ended up in Mānoa. So my parents were already there for like, five years before I was born.

KW: And are you the middle child? Last child?

KK: I am number four out of six.

KW: Okay.

KK: So I have an older brother and two older sisters and a younger sister and a younger brother. And my youngest brother just passed away a few months ago. So I'm number four out of six.

KW: So sorry to hear.

KK: Thank you.

KW: Well, it must have been fun growing up together there.

KK: Oh, it really was fun. You know it was- you know what? Halelani Drive I gotta tell you this, it was really an interesting a mix of people. On the- on the- on the Halelani Drive Mānoa Road corner was the home of Mr. and Mrs. Winters. I really didn't know them, but I know that he loved opera, he used to blast his opera music on his stereo, hi-fi, wasn't stereo in those days. And then the next house up was our neighbors the Nakamotos. And there was an old Japanese woman we all called Baban and she had her daughter and son-in-law and grandchild living in that house too at that time. And then was us. Then next to us was Mr. and Mrs. Shon, Al and Sylvia Shon, S-h-o-n, they were Korean. And then next to them were the Au Hoys and they were Chinese.

And then- 'cause our street is sort of like a horseshoe. And then next to the Au Hoys was Auntie Annie and Uncle- and Uncle Koa Irvine, who lived right behind us. And then next to them was- were the Wongs, Mr. Wong. And then their neighbor- I forgot their name- was a Japanese family. Then on the

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other side, on the mauka side of Halelani and Mānoa Road, were the Saitos and next to the Saitos, were the Odas. And then there's an easement that went up, and that was to the Vossbrink's house. Mr. Ralph Vossbrink was Russian and his wife Kazu, she was Japanese- which was kind of unusual because you didn't see, you know too many pe[ople that were] Japanese haole in those days.

And then next to them was Mrs. Parmenter, an old Portuguese woman. And next to her, across the street from us too, were Mr. and Mrs. Mihara. Nice, nice, nice Japanese couple who never had children. And then next to them was Mrs. Yano. She was kind of strange, so we didn't bother with her. And then next to them was- was a house that was owned by a man named Jack. Jack was a- from what I understand he was a custodian at Washington Intermediate School. He never lived in that house, he always rented it out.

And for the longest time I remember a Mr. & Mrs. Talbot George living in that house 'cause I used to babysit their kids. Talbot George's half-brother was Buddy Fo who had the group "The Invitations." And that group used to go and rehearse at that house all the time. And so I used to love to sit outside on the curb across the street and listen to them rehearsing 'cause they would sing in five-part harmony. It was- it was remarkable. Then next to them lived the Lums. And then I think, and then the Lums- Beverly Lum and I think was their grandmother and Mrs.- Mrs. Simpson, Mr. & Mrs. Simpson. Mrs. Simpson was a Hawaiian woman. She was kind of nice.

And then next to her lived Mrs. Silva. Mrs. Silva taught school at Mānoa Elementary School and I didn't know she was Hawaiian. She looked- she looked kind of haole. But later on when I'm in my twenties I'm going to meet her at the Halekulani Hotel. I find out she was a member of the Ka'ahumanu Society just like Mrs. Simpson. And then Mrs. Silva used to have this wonderful Tahitian 'ulu tree in her backyard and every so often she would bring me 'ulu from her backyard.

And then next to her was Dr. & Mrs. Adams. And they were a nice haole couple that kind of kept to themselves. And then next to them was Richard and Pat Lum. And Richard Lum was the director of the University of Hawai'i Band- Orchestra. And Pat Lum, she was the secretary at Saint Pius the Tenth Church. That's the church I attended. And I was also Monsignor Charles Kekumano's altar boy at Saint Pius the Tenth Church. And so Pat Lum's parents, the Wongs who lived next door to the Irvines, he was a catechism teacher at Saint Francis Convent School. So on Saturdays we'd jump in his car and we'd all go to catechism on Saturdays. And then next to the Lums was a Japanese family I remember the son's name, Mike, because we used to play together and then on the corner was the Yoshiokas. And so you know it- our street Halelani Drive had a nice eclectic mix [of all kinds] of people. And so it was, you know, interesting growing up in, you know, in that part of Mānoa at that time.

KW: Yeah, and you have an impeccable memory. [laughter] I hope you have or make a map of your own with all the names and the people and that's awesome, wow.

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KK: [laughter] Why, thank you.

KW: And it's cool that you- it seemed like you all played together, there was no racial segregation or-

KK: Actually, no. 'Cause I guess we kind of all grew up together so you know we- and we were maybe about the same age or so and- and so we just kind of, you know played. You know, ran around the neighborhood and- and yeah that was, that was pretty much it. And- and you know Mānoa growing- Mānoa was- was such a, such a wonderland I would say. You know like- like for example, when I told you I- when I was very, very young Mānoa Road did- did not have the sidewalks it has now. That's going to come up later. So on Mānoa Road across from where we lived was actually just like a row of hau trees and then a stream running below those hau trees and it was sort of like a tunnel with the branches cut. Under the hau.

And so there were crayfish there and what we used to call red swordfish. But now I understand that those red swordfish were actually an old style or old-fashioned goldfish. And then I found out later on those goldfish were actually gifts to Queen Ka'ahumanu and then they- and then they, you know just went you know reproduced in- in that stream. And so we would play in that- that little riverlet under the hau trees. And then the larger Mānoa stream was further down, you know more on the East Mānoa side. And you know what's so interesting about the stream in those days, you didn't have all these weeds and all these- these plants and grass and gro[wth]. It was a nice you know, just full free-flowing stream, very clean water. And on- on the stream banks were just rocks. I mean had some plants but not- not like how it has now. You know, so it, it was some- some place just to play and some places were deep enough to, you know to swim in.

KW: Any watering holes that you know that you have a name for? 'Cause in other interviews people had specific names like Girls' Pond, Boys' Pond.

KK: Oh, no- no we didn't know any specific names for areas like that. Yeah it was just Mānoa Stream and that was pretty much it. Yeah but we didn't have any.

KW: And so was the school and park established yet at this time?

KK: The school was already there. From what I understand, the Mānoa School that's in place now I think it opened in 1951. And then the original school was where the fire station is now. Yeah, that-that's what I've been told. We all attended the Mānoa School that is standing now. And let's see- the park next door I remember I was- oh gosh I was really, really young when the Mānoa Pavilion first opened. 'Cause we were there at the opening ceremonies and the Mānoa Playground was a very, very instrumental and crucial part in my life.

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Later on, oh about 1960-- 1960, sixty-one my mother is going to take hula at the park. My oldest sisters are going to take hula at the park. We all went to Summer Fun. I remember, you know making kukui nuts- crafts, all kinds of stuff. I mean that park was just loaded with kids and adults and it was such a lively place. It seems kind of dead now. But at one time that place was very, very vibrant with classes going on and clubs going on and all kinds of activity happening at Mānoa Playground. So that's the playground I remember. And- the pool doesn't come up until later on and the gym doesn't come up until later on. Those are going to be add-ons to Mānoa Playground.

Mānoa Playground is going to be real crucial to my life because my younger sister below me, she's thirteen months younger than me, she's gonna go to hula on Wednesday afternoons. And so on Wednesday afternoons, I would, after school is finished--school is finished at two thirty--I would go to her classroom to wait for her and then the both of us would walk over to Mānoa Playground so that she can go for her hula classes. And then I would have to wait for her and then we would walk home. And so while waiting for her, you know I would just be sitting there with her hula teacher and I'd be watching the hula teacher play ukulele and so I'd be watching her fingers and then I'd go home and try and practice. You know, and try to remember where her fingers went and 'cause we had an old buss-up ukulele at home. And then after the hula class was- about, I guess, about an hour all of us, all the hula students would sing and so I would be invited to sing with them.

And so Adeline Lee was the teacher. She had a beautiful, flawless voice and she was actually a childhood friend of my mother's. So that's where I first got introduced to Hawaiian singing. And so Adeline Lee is going to see that, eh I'm kind of picking up all kinds of stuff and she's going to take me under her wing, and I'm going to be with her fo- for at least 13 years- to go and learn from her. And so she's going to be actually the- my hula mother because I'm going to go all over the place with her, you know to all of her classes and be a part of her family.

And today, I still am a part of her family, her children, even though she died in 1992. And so I'm still kind of carrying on her work and- and you know, and what she had instilled in me from a very young age. So even though I was never officially registered in any public, you know, park, playground class or anything, I still consider myself a product of the Department of Parks and Recreation. Yeah, that's really interesting. Yeah. Well, that yeah- that- but I don't want to get off track though. [laughter]

KW: No, I mean, I- my stepdad was part of the Parks and Rec, and I am a product of Parks and Rec going there as a kid and it- you make a point that it does seem like it's slowed down a lot from back in the day. I'm sure that the Parks and Rec people would be so happy to hear this part of the interview. [laughter]

KK: Well, actually I tried to- several years ago, I did meet with some of the Parks and Rec people because- and they never knew that there was a you know, recreation glee club or you know recreation director's glee club. And then I said oh yeah, you know, because I have all of those records and they

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actually sponsored a Hawaiian language composition- composing contest that started in 1950 all the way to the early seventies. And I was a part of all that too. And you know, I tried to- I tried to, you know kind of reach out to them and- and then my hula mother Adeline Lee, she was in charge of the lei days. Of the lei contest that they have- the pageant and the evening pageant at Waikīkī Shell and all that kind of stuff. And- and so, I don't know, things kind of fell on deaf ears or- I don't, I don't know, but I guess I'm just a relic of the past and- well, we'll see, we'll see. [laughs]

KW: The past that was- seemed so community-driven. And you know definitely what we- this generation is kind of moving away from- I mean all the sports are private leagues or private teams or clubs. Yeah, not- I don't. Yeah, maybe *you're right, you're right* yeah if we get the Parks & Rec programs back then we can build community more.

KK: No, you're right, you're right. Community- community was alot. Or Like- like for me growing up in Mānoa, there was a Mānoa Lions Club. Because one time, what was the name? Mrs. Yogi, she was a part- she was the playground director. She called me one time and I'm going to be a very young adult, if I would go to Noelani Elementary school in the cafeteria because they wanted to- they needed to learn a hula for something. So I said, "Okay." Well, Charlene Yogi that was her name. And so I went and I- I was surprised there were just dozens and dozens of- of these men who are part of the Mānoa Lions you know, at that time. This is going to be oh, in the very early 1970s. And you know how, how actively engaged they were you know. And even like- like when Mānoa Valley Church would have fundraisers, you know we'd all go. Or when the Mānoa Japanese Language School had, you know, fundraisers we'd all go even though we were not a part of that church or part of the Japanese Language School. We were still there, you know to show up and, you know do what we can yeah? And have fun and- and that doesn't go on, you know, doesn't go on anymore. I don't know what happened with people.

KW: I think just all of the above. People got scarier and scared. [laughter]

KK: No, no, that is true. Because you know like, even when we were young we could run wild around Mānoa. We- you know, we would like in the morning. "Okay, bye mom," you know. "Where are you folks going?" "Oh, we're going to Mānoa Falls," "Oh, okay," you know. Nobody got worried about you or nobody, you know, said, you know, watch out, you know. Okay! And so we'd go like, you know, walk up to Mānoa Falls and, you know, have fun. And they come home before you know, it gets too late and, and you know, and that was it. Or we go down to the horse pasture, you know where Safeway is now, yeah. That was all the horse pasture and stuff. And you know, we'd just go look at the horses or, you know, the cows or whatever. And, you know, we just had fun and nobody had to worry about you. And there was a lot of open space in Mānoa, you know, just, just a lot of it in those days.

KW: When did you notice the shift from open space to closed space?

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KK: Oh, I think well, going back to the horse pasture, I think when Safeway came. And then, you know, all of that kind of got bulldozed away. And, you know, we used to- we used to have the bookmobile that used to come to Mānoa 'cause we didn't have the library. And so the bookmobile came and even- even when it was, you know, like raining hard, people would still go to the bookmobile, even in the rain. You know, and then when our new Mānoa Public Library opened. Oh, I tell you I was so thrilled because I think I always had a love of books and things. I was so thrilled, so I would spend, you know, quite a bit of time, you know, in the library and looking at books and just sitting there, you know, reading and if, well, since the horse pasture was taken away, well, I guess, you know, the public library kind of replaced the horse pasture, you know, in the sense of, you know, leisure time. But also in the Wai'oli Tea Room was, was in its heyday, you know, all the tour buses used to come up there and that place was really, really jumping.

And so sometimes I would just walk up to Wai'oli Tea Room and they had Robert Louis Stevenson's Grass House there, and sometimes I would just go over there and just sit in that grass house as a kid. [laughter] I mean, it was so- it was so fascinating and interesting- and watch all the tourists walk around and whatever, yeah? And so, that was interesting. And then the hustle and bustle of the Wai'oli Tea Room, well of course, you know, I don't know what happened. I was- I was told by some people in the tour industry that, oh well, you know, they couldn't pay the commission to the tour companies anymore, so they didn't, you know, continue going- I don't know and all kinds of stuff. But it was really fun, you know, even with the Wai'oli Tea Room there and all of that happening. And so the horse pasture is going to be gone, to me, the library replaced that. And there was always the park, you know, to run around in and yeah, that's pretty much it.

KW: So do you recall any businesses pre- Safeway time?

KK: Oh yeah. Of course there's always was Toyo's Superette. You know, there was always Toyo's. And then by Toyo's, there was, I think was called O'ahu- O'ahu- Repair. There was a- there was a man who owned that business, a Japanese man and he used to come and repair our, our television. We had this huge, huge, clunky television in our house and he would always come and repair it. So he was there- O'ahu Repair then upstairs was Dr.- what? Kimoto, the dentist. Oh, I hated going to the dentist. Well, there was always Toyo's- across the street from Toyo's too, there was another store. I forgot the name of that store, but Toyo's was more fun. That was right- the store was right next to the Japanese school. Now, there's a service station over there, yeah? And then, of course, there was Mānoa Grill. Oh, Mānoa Grill that was fabulous. And then next to Mānoa Grill is a barbershop. I didn't go to that barbershop.

Oh, I- I miss, I miss Mānoa Market, which later became Mānoa Chop Suey. The Goos owned Mānoa Market and Mānoa Chop Suey. Somehow that family figures into relatives on my father's side. And so we knew Buck Goo and his wife Clara. And then Buck Goo was interesting. Buck Goo had- Clara was his Hawai'i wife. And then he had a China wife. [laughs] And so he had a son with the China wife and a son and a daughter with the Hawai'i wife. And then, you know, and that's and that's how it is, you

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know, it was- it was wonderful. And then next to that was the dry goods store. And then later on, my neighbor Sylvia Shon is going to buy that dry goods store. So there's a Mānoa Dry Goods. And next to Mānoa Dry Goods was the barber shop and that's where I had my hair cut. It was a dollar quarter, I remember, to cut your hair.

KW: Wow.

KK: Yeah. And then next to the barbershop was a beauty shop. And I know once upon a time next to the beauty shop I think there was a Flying A Service Station. And then was a Bigway store next to the river- I think there's a chiropractor there now.

KW: Oh, so you're moving mauka?

KK: Yeah, right. I'm moving mauka. Yeah. And then I remember a Rexall Drugstore. Love that store. And then next to that was Mānoa Bakery. And next to Mānoa Bakery was the dry cleaners. Where the- I guess it's a restaurant now- on the corner of Lowrey and East Mānoa Road. Yeah, that was a dry-cleaning place. The lady at the dry-cleaning place, she was interesting, her name was Catherine. And she- she would- she had the gift of seeing spirits and things, you know. It was it was really interesting. I'm not going to know this until I'm like in my twenties, I think.

And I'm going to take dry cleaning to her, and she's going to lean over the counter and look to the right and look to the left. And then she tells me, "You know, there are spirits around you. Hundreds and hundreds of spirits." And she's telling me all this kind of stuff. And I go, oh my goodness, this one lady is wonderful. So yeah, all I know is her name was Catherine. But, that's- that's pretty much. And then of course, there was Wai- Wai'oli Tea Room and Wai'oli Tea Toom had a bakery. And then sometimes I would just go to the bakery just to- just to buy stuff over there. The lady's name was Mercy. I still remember the lady who worked at the bakery, Mercy. But, those are pretty much the businesses I re- I remember, you know, in Mānoa.

KW: Cool. I think that's a few more than we've heard in other interviews, so thank you.

KK: Oh, okay.

KW: This is kind of a personal interest but, you know, you're kind of the only Kanaka 'Ōiwi that I hear and associate with Old Hawa- Old Mānoa- not Old Mānoa but you know, with Mānoa.

KK: Yeah.

KW: At least like Kupa'āina kind.

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KK: Uh huh.

KW: So, do you know other native Hawaiians besides Mrs. Silva, who you found out later? Other native Hawaiians of Mānoa?

KK: Yeah. You know, like on our street there was us, Mrs. Simpson, Mrs. Silva, Auntie Annie behind us, and then across the valley were the Teveses. And old man Teves, I think his name was Antone Teves, he was actually the poundmaster. Now- Antone Teves's daughter-in-law, the daughter-in-law I think was Ethelynn and then Mona Teves came. Mona Teves is interesting 'cause she's of the Akiona family. The Akionas live behind the old Mānoa School on East Mānoa Road. And they were like sort of like caretakers of the old school.

And so one of her relatives, her grand aunt I think, Walanika- Julia Walanika is going to compose a song, Rain Tuahine O Mānoa, and that's going to become the Mānoa School song. And Johnny Noble, who- you know the famous composer of Hawaiian music, he is going to- he and his wife live on Doris Place up in Mānoa. Okay when Johnny Noble dies, because he dies kind of young, she remarries. She becomes a Mrs. Matson and she's a teacher at the old Mānoa school. She's act- she's going to actually be the one to notate the music to Rain Tuahine O Mānoa and she retitles it as the Mānoa School song. And so that comes from Mona Teves's family. Yeah, she's an Akiona.

Okay, now they have horses in that horse pasture and they actually start a club called Hui Holo Pā'ū wait- yeah Hui Holo Pā'ū Me Na Hoa Hololio. Which are- are going to be pā'ū riders. And so they- they would have this club. And I know Ethelynn was a- a pā'ū queen for King Kamehameha Day parade in the 1960s sometime. So they- they've been in Mānoa for a long time, the Teveses.

And then for a while, Aunty Malia Craver, she lived on the East Mānoa side of the valley too. Aunty Malia was a social worker with Queen Lili'uokalani Trust. And then she becomes, you know, quite a bit- because she was a beautiful speaker of Hawaiian. She becomes quite a bit of a resource person in Hawaiian language, especially. And then she becomes a composer in her own right yeah, of Hawaiian songs.

And then above us, we lived on Halelani Drive, on Huelani Drive I think it's going to be about 1964 when all of those houses come in. Mrs. Mary Kawena Pukui is going to move to Mānoa. And so she moves at the end of- of Huelani Drive. Also on her street is Mrs. Dorothy Kahananui. Dorothy Kahananui was with the Territorial Department of Education doing music education. And then her daughter is Dorothy Gillette who was the arranger and music teacher at University of Hawai'i at Mānoa.

For a short time too, up in Mānoa Valley lived Uncle Charlie K.L. Davis, the wonderful singer. I would bump into him in Safeway once in a while, such a beautiful Hawaiian man. And then, you know, we'd just exchange, you know- and he was so well-mannered and so impeccable in his manners and his

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speaking, but not standoffish very warm and you know very classy man. Uncle Charlie K.L. Davis okay, he's going to be up in Mānoa Valley, oh gosh, I forgot what year, maybe the seventies. Who else- Hawaiian people would live in Mānoa?

Well you know there was Beatrice Krauss. Okay now she wasn't Hawaiian by blood, but she was Hawaiian in every other way I don't care what anybody tells me. I'm so glad that I can really regard her as a personal friend of mine. She would come over to our house on Halelani Drive once in a while. She was actually raised by Hawaiians, and she was born at the Kamehameha Schools campus, by the way. You know, Beatrice Krauss and Krauss Street in Papakōlea is named after her father who was a researcher for the Hawai'i Sugar Planters' Association.

One time I had a run-in because when I used to teach at Honolulu Community College- at one time, we had to articulate our courses throughout the system and I taught a course entitled Botany 105 which is like ethnobotany. And so, being that Honolulu Community College is sort of like the chep- you know the stepchild of the whole UH system, we had to articulate our course content and also our texts. So I told them I was using as a text Beatrice Krauss's book, *Plants of the Hawaiian Culture* and so I get this reply that my course is not going to be articulated. The reason they gave was that my textbook was not written by a Hawaiian. And so what I told them was Beatrice Krauss started that course, Botany 105. And even though she was not, you know, ethnically Hawaiian. [interruption] No, but, you know, she was so Hawaiian. And I- And I- And I felt horrible, but I had to remind them and- and tell them what I'm telling you. You know culture is- is learned. Nobody comes in or born into this world, you know, with their- with their culture. And she learned from Hawaiian people, she was raised by Hawaiian people, you know. And so they finally articulated it. [interruption]

Sorry. No, it's just that I sit in front of these beautiful picture window, it's almost like a storefront, and so everybody passes me.

KW: No worries.

KK: Yeah, but Beatrice Krauss. I think it was on Parker Street or Parker Place where she lived which is by- more towards the St. Francis School side. But to me she was Hawaiian just like Auntie Pat Bacon you know Mrs. Pukui's hānai. She's, you know she's, she's Japanese, but she was raised Hawaiian. She didn't know anything Japanese at all. And you know, and she told me. And she told me that some people in her life actually tried to oh you know, "I'm going to take you to these ikebana classes" and all this kind of stuff, yeah. And she said, "I'm not—" you know, I said, "I understand. I understand." Yeah so Auntie Pat Bacon: Hawaiian. You know, just like Beatrice Krauss. And to me, you know, I don't know who else. Oh, and then there were the Kalaukoas that lived on Lower Road, they were Hawaiians. And then, oh! And then Carol Moad's family by- oh gosh, what street did they live on? Kalawao? Ah, but yeah those are pretty much the Hawaiians I kind of remember. Oh, and there were the Holts up at— what street was that? Right above us- Ah! I forgot the name of the street. Ah! But they were there too.

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KW: No, mahalo. And I guess I also have to remember, you know, just 'cause the inoa isn't Hawai'i, then they could still be Hawaiian like me.

KK: No that's true. No, that is so true. Like, like I talk about the Holt family. Well, as soon as you hear Holt, you automatically know that's Hawaiian you know. Or like we say oh Malia Craver. Yeah. Craver is a haole name but you know, we know she's, yeah that's Hawaiian, yeah. Or like Charlie K.L. Davis. When you hear- like Davis, we know Davis is a Hawaiian family name. You know, so the name doesn't necessarily have to be, you know, Hawaiian.

KW: Mahalo. So I'm just going to kind of backtrack to your makua and- what was their occupation? What do you remember their occupation being? And then what were your grandparents? What do you remember about your grandparents, if you want to share that as well.

KK: Ah well, my mother was a homemaker as many were. Then later on, my parents are going to get divorced when I'm about 11 or so. Then my mother's going to go and she's going to work. And she's going to work for Dr. Harada the- the veterinarian on Beretania Street, The Pet Clinic. She's going to be there for a long time. My father was a welder, but he wasn't just an ordinary old welder. He was "the" welder. He worked for the Dillingham Corporation. And he was- he was a very, very smart man. He could read blueprints and everything. I mean, they wouldn't even let him retire. He finally retired, I think, when he was about pushing eighty or maybe even in his eighties. No, he was that valuable. So he was the welder.

But before he worked for the Dillingham Corporation, he actually had his own welding business that he had inherited from his father. His father, the business I think was called David Alama Shop, it was in Kaka'ako which was the [only] welding business in Honolulu at his time. And so I know my grandfather did many important welding contract jobs such as the wrought iron fences around the cathedral and you know, things like that you know, and he had military contracts. And so he did a lot of that kind of welding. My mother's mother. She went to the Normal Training School. And that's where teachers were trained. And so she was a- a teacher you know, like for the little kids in elementary school. I mean, little little kids. And so that's as far much as I know about their occupations.

None of them went to college. They both had just high school educations and that's all you really needed, I think, for that generation. But what's interesting is that-- when my mother- okay, my mother was born in what, 1924. Okay now, when she and her sisters were little girls they were sent to hula, which is kind of unusual, especially growing up in the 1930s. Any respectable family would not have your daughter go for hula lessons. Because you know, hula sometimes was looked upon you know, for you know, vamps and tramps and you know, everything else. But m-m-my- my mother's mother she spoke Hawaiian and, and she just loved- she just loved music and hula. And her real good friend- dear, dear friend was Louise Beamer, who was the mother of Nona and Tita Beamer.

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And so it was Louise Beamer who actually wanted to start to teach hula and my mother and her sisters went. And so you know, they- they grew up you know, in hula. And so my, my two aunties, my mother's oldest sister Lois Guerrero, she became a very famous dancer. And so did my mother's youngest sister, Mamo Howell. She became a very famous dancer. And later on, she's going to have the- you know her fashion company Mamo Howell Mu'umu'us. And so you know that that's their family. So- you know so that side of the family, we had hula. And on my father's side, my father sang with the Kamehameha Schools Alumni Glee Club. He had a beautiful baritone voice. And his sisters were also professional hula dancers.

My father's sister, my Auntie Pearl she even was in a movies with Bing Crosby and them dancing in the hula lines and you know, stuff like that. So actually, I'm genetically engineered, you know, for- for hula and music and all of that but [that] came from my family. And then on my father's side, he has his- his cousins Puanani and Leilani Alama who ran their hula- well, Auntie Pua still has her hula studio going and she's in- she's- she just made what ninety-one I think, Auntie Pua. Yeah and my Auntie Leilani she passed away in her eighties and she and- you know, she taught hula pretty much until she dropped dead. You know, so you know, we've had all of this, yeah around me growing up and that's pretty much how I'm genetically engineered.

But what's really interesting, though- okay, from when I was very, very small, my mother's mother who spoke Hawaiian, I think she was intrigued that when she spoke Hawaiian that I would try and answer her back, unlike all my other cousins and brothers and sisters. So she would make little talk with me and you know, and I would try it, you know, and she'd get a kick out of it. But she's going to pass away when I'm about five years old. And so I'm not going to pick up Hawaiian again until I'm about nine years old, from Adeline Lee's family and friends who spoke Hawaiian. And so I kind of, I kind of-- got Hawaiian as sort of like a first language alongside English from when I was born. So when Hawaiians around me spoke Hawaiian- because a lot of times they're going to speak another language when they don't want you to understand, you know. And that's not only with Hawaiian, it's with every language, yeah? But I pretty much understood what the old timers were saying.

And so that's how I really much- pretty much, learned a lot of stuff from Hawaiians, you know, telling their stories and, and their reminisces and, and hearing them sing or chant or, you know. And you know when you're a kid, you're like a sponge, you just pick all this stuff up. And I- I never really knew that. Now that I'm sixty-seven years old, you know how valuable all of this- all of these experiences are. And that's why I think I was able to pick up so much so quickly because I understood the language. And so like stories, songs and you know, all these other things, you know, they pretty much stick with me, you know, to this day.

KW: I love that. [interruption] Yeah, I, I talk little bit to my son and just to know that, you know, it's gonna- it's gonna help him learn more later, perhaps.

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KK: Yeah, yeah. *Good to know* You know, we learn in increments. But I- but I did go to Kamehameha Schools and Sarah Keahi, she was Sarah Quick at that time, I was in her Hawaiian language classes. And I got to you know, increase my vocabulary and you know, things like that. But she knew that, you know I knew quite a bit so she went out of her way actually, to go to the Bishop Museum and bring stuff out of the Bishop Museum for me to look at. Particularly Mary Kawena Pukui's translated works. And so I never- I never realized that you know, later on as I got older, that I would actually end up you know, doing translating work. But you know, that- that greatly helped me.

But I think, you know looking back at like what I have come to know about Mānoa Valley didn't actually come from people who lived in Mānoa Valley. It came from people that lived elsewhere but knew a lot about Mānoa Valley. And when they found out that I lived in Mānoa, well they might tell me a little bit here or a little bit there. And so you know, that's how I, I got to acquire little bits about Mānoa, you know, in its old historical context. You know the story of Tuahine rain and all this kind of stuff, all those wonderful things. Yeah, those were not told to me by people who lived in Mānoa, but who knew about Mānoa and where they actually heard stuff from I didn't know because it was very- it was very rude to question or to ask questions. Yeah children are to be seen and not heard. And that was pretty much it. Or you know if you had questions, they took offense. Like maybe you were questioning their- the validity or- or something. And so we didn't go there. Yeah, and that's not part of our culture, yeah.

KW: Mahalo hoihoi. And thanks for reminding me about that.

KK: No, but- but you know, but I but I welcome questions because I'm not of that- of that old style, you know. And you know, we've, we've lost so much. And so you know, I tell people, hey you know if you have questions, ask you know. And you know, and if I knew- if I can remember where- where, who told me something or where it came from, I'll let you know. But if I can't, well too bad, you know, I just can't. You know.

KW: I also wanted to invite you to bring your your mom, your mother's mother's name if you wanted to. Because I know you talked a lot about her, but I don't think you mentioned her name. So if you wanted to share that, you're welcome to.

KK: Oh, yeah. Her name was Rachel and Powahine was her Hawaiian name. Last name Toomey. And then she was a Mrs. Sousa, and then her second husband was Mundzak. So she died as Rachel Mundzak. But even though her maiden name was Toomey, that was her grandmother's name- last name. She was the Mrs. Toomey. So for a while, my grandmother lived with her, and she took the last name Toomey. But she, she was a pure Hawaiian woman though. Yeah, that kind of got me into an interesting scenario with the Department of Hawaiian Homelands you know, asking me, "Well, your grandmother you know, she has a haole last name. How how is she pure Hawaiian?" So you know, you have to go

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through all of this and then you know, dredge up all kinds of records and you know. Well, this is actually her father, he's a Kauakahi. His name was Kaua'i Kauakahi, he was a pure Hawaiian man and then he died at the age of thirty-six, he had a heart attack. And so my grandmother remarried- my great grandmother remarried. And so, you know, all this kind of stuff, but. Yeah, she was a- she was a pure Hawaiian woman with a haole last name, Toomey.

KW: Well, I thought that was Japanese, so that's interesting to hear- that it's haole.

KK: Yeah, it could be. But it was T-o-o-m-e-y, I think that's Irish I think that's Irish. And for how many years we thought we were part Irish because that's what grandma said until later on. We're not even Irish.

KW: I know that- that generation really-- confused a lot of people.

KK: Yeah they didn't care you know, they didn't care. But actually, I am half-Hawaiian and I live in Nānākuli. You know, I am half- Hawaiian. And so I have a quarter Portuguese, an eighth Chinese, and an eighth German. Yeah, so my mother is Hawaiian/ Portuguese half and half, and my father is half-Hawaiian, a quarter German, and a quarter Chinese.

KW: I'm glad it's all figured out now.

KK: Mhm. Mhm. But just trying to let the Department of Hawaiian Homelands know- that was fun.

KW: And I guess we'll go on to the final question about what major world events happened in your lifetime and how may- maybe they have affected you?

KK: Oh, you know that is- what major world events happened in your lifetime? Okay, I'm going to tell you personally, I think, what's earth shattering for me. It wasn't a major world event, but it was an event in my life. It was the passing of [Adel]ine Lee. Adeline Nani Maunupau Lee, she dies in 1992. She- she was my hula mother so to speak-- in that she formally taught me Hawaiian music. Many things too that were- written music does not exist. And it was through her where she sent me to other teachers to learn things.

I'll- just yesterday, I was with a handful of people, and it was it was kind of brought to my attention that I'm actually the last living person that has has learned certain things. There's nobody else around alive anymore that knows how to do certain things when it comes to Hawaiian chant and dance. And I think when Adeline Lee dies in 1992, I've- I thought to myself, what- with her being alive it was sort of like a safety net. Because she was alive and you know, she was a storehouse of information- now that she's dead I'm going "oh, wow, now I gotta do something."

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But what had happened was almost immediately after Adeline Lee dies, Aunty Pat Bacon is going to come into my life, almost immediately. Even though she lived a block you know, a couple of blocks above me, I wasn't all that- that close to her. But all of a sudden I am because she's going to give me a phone call that Aunty Edith McKinzie wanted, Aunty Edith- Aunty Pat to call me to see if I would join them on a Hawaiian language newspaper indexing and cataloguing project. So I said "okay". Now Aunty Pat don't drive. And in those days, I was still living in Mānoa. So every Saturday I'd go pick her up and we'd go together.

So we would spend about- maybe about six to eight every Saturday together just yakking and chatting about all kinds of stuff. And even throughout the week, she'd come to my house or I'd go to her maybe two, three times a week. Now what Aunty Pat had made me realize, and I was so naive to all of this, was that there were things that I knew that other people did not know. And maybe I should, I should start teaching these things. And so Aunty Pat Bacon encouraged me to teach the hula 'ōlapa, the old style dances. Now I had a hula studio for a long time, but I did not go into these kinds of dances.

But she said she and Kawena Pukui in the 1930s went to go and study this kind of hula because it was dying back then. And so they they went to learn these kinds of things for preserva[tion]. And then she saw that the- that the hula that was happening now, even though it was you know, more widespread, it wasn't still the real deal. And it still isn't now. And so this had a real big effect on me because I started my own classes in passing on these traditions, and I had four- four groups of students for maybe about- numbering maybe about 120 something students and all. I don't do it anymore.

But I think, because of that, it had made me have a more profound understanding of- of what I have come to learn and other things too. And so, now I'm at Punahou School you know, teaching 'ike Hawai'i and I- and before here I was in the UH system you know, teaching Hawaiian language and things. And then on- in the summers at UH Mānoa I, I you know, I'm invited to teach specialized mele courses. This past summer, I taught a course using this book [*Ka Buke Mele o nā Hīmeni Hawai'i* compiled by Ed C. Holstein] as a text, and I just have it handy over here because I was trying to find something. This book was originally printed in the- in 1897. There are like two hundred and ninety-six songs inside here, and I can sing about a hundred and fif- fifty of them. You know, I still know the melodies.

So this past summer I did a course centered around this book on nineteenth century use of Hawaiian language and mele. And I did go into how to sing pieces out of here because we don't sing them anymore. Because people's interests in Hawaiian music have changed. And so as they change, stuff in the nineteenth century is not going to be sung in the twenty-first century. And so these kinds of things had a profound effect on me. On what- on how we're going to preserve things but not only preserve things, but maybe somehow perpetuate them along the way. Yeah. Yeah, I think that's what it is.

KW: Thank you. Thank you for sharing.

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KK: You're welcome.

KW: I could just go on longer with chatting with you and learning from you because I do really treasure all that you've learned from your kupuna and that you're so willing and open to share. But I also want to respect your time. So perhaps I will hit you up to do a non-recorded chat because I've been having a lot of questions about Mo'olelo of Mānoa. Because we're so blessed that there's lots recorded. But then there's a lot of layers, right? Like layering of one place and these different- like, for instance Kauhi or Kumauna, being the giant. So yeah, I will probably hit you up to see if you have time- another time to chat a little bit.

KK: But I'm grateful too like you know, Kauhi. Because nobody paid attention to Kauhi, you know. Nobody even knew he was even there you know until I told, you know my version that I knew of Kahalaopuna, and it was Ka'ohulani McGuire. You know- what? But we found this legend and none of the you know, versions mentioned Kauhi in the mountains except for mine.

KW: Yeah.

KK: You know, so there's a lot of stuff that you know, in our culture that goes you know, unnoticed. And even like that waterfall in the back- a lot of times [I] hear "oh, that's na-niu-apo" and it's not na-niu-apo, it's nani-ua-pō. You know, beauty that is in- in dense darkness naniupō. And so, you know, when- and I think our habit is we're trying to make it make sense to us rather than how did it make sense to them, the ancients. Our- our job is to find out what they knew, not to make it fit into what we understand, yeah. So it's naniupō and not na-niu-apo, you know, stuff like that, yeah.

KW: Mhm.

KK: Yeah. But you know, you know given the time and stuff I would love to. I would love to chit-chat with anybody and, and you of course because I know who you are. But you let me know.

KW: I will. I think that will be all for today then.

KK: Okay.

KW: Yeah. So I'll, I guess I'll stop- or do you have any last things that you want to share about Mānoa Valley?

KK: I can't think of anything right now, but if you can think of something you just jot it down and then we'll get together again.

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KW: Okay. Well, mahalo nui and yeah, have a good day and a good week. And we'll keep in touch,

KK: Okay.

KW: Okay.

KK: And I'll send you a recording and transcriptions when that is completed.

Mahalo, don't rush.

KW: It will take a while, so yeah.

KK: I know it will.

KW: Okay well, a hui hou 'anakala.

KK: 'Ae aloha no, aloha e Ke'ala.

KW: Aloha.