FINAL—Ethno-Historical Study of the Kalāhuipuaʻa Fishponds, Waikoloa Ahupuaʻa, South Kohala District, Island of Hawaiʻi

TMK: (3) 6-8-022:006 (por.), :015 (por.), :048, and :061

Prepared For:
Group 70 International
925 Bethel Street, 5th Floor
Honolulu, Hawaii  96813

February 2016
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MANAGEMENT SUMMARY

An ethno-historical study was conducted for the fishponds of Kalāhuipua‘a in Waikoloa Ahupua‘a on the coast of South Kohala on the island of Hawai‘i. This study includes lands owned by the Mauna Lani Resort Association, consisting of 30.35 acres on TMK: (3) 6-8-022:006 (por.), :015 (por.), :048, and :061. Data collected during this study will be used by Mauna Lani to assist with the responsible management of these lands and possible improvements to the fishponds on the properties. It may also be utilized for educational purposes, as a reference guide for the local community, or as an archive of knowledge for future generations.

Background information compiled for this study includes place names, wind names, ‘ōlelo no‘eau, mo‘olelo, information on land use in traditional and historic times, and data from archaeological research. For the ethnographic survey, five individuals were interviewed: Norman AhHee, Danny “Kaniela” Akaka, Jason Kenao Garmon, Leiola Mitchell Garmon, and Francis Ruddle. They are community members who are knowledgeable about cultural resources, the history of Kalāhuipua‘a, traditional practices and beliefs associated with the area, and/or the current and past workings of the ponds. They all have spent a great deal of time at the fishponds and have worked there in the past or are currently working there.

Interviewees shared their mana‘o on various topics, from the mo‘olelo to current use of the ponds. Many important recommendations were made regarding proposed restoration of the fishponds. These include preserving the peaceful surroundings of the ponds; thinking about sustainability, preservation, and education; restocking the ponds and controlling predators; caring for the stone walls and mākāhā; adding security to stop poaching; reproducing in captivity; and consulting with those already knowledgeable about the area and the ponds. As the Mauna Lani Resort Association moves forward with the management of their Kalāhuipua‘a lands, it is highly recommended that consultation and dialogue with the community be well-integrated into the planning process.
ACKNOWLEDGMENTS

The authors would like extend our warmest aloha and sincerest mahalo to everyone who has been a part of this ethno-historical study. Both Cindi Punihaoale and Nicole Milne from the Kohala Center were instrumental in helping facilitate this project from the very beginning. We would also like to mahalo Kawika McKeague and Christine Ruotola from Group 70 for their gracious assistance in providing us with the necessary resources to conduct our research. The bulk of this project could not have been completed without the generous support and aloha from nā kamaʻāina a me nā kupa o Kalāhuipuaʻa: Norman AhHee, Danny Kaniela Akaka, Oscar Bueno, Kenao Garmon, Leilola Garmon Mitchell, Roger Harris, Piʻi Laeha, Francis and Susan Ruddle, and Orville Thompson. Their knowledge and manaʻo are the foundation of this study. Their breadth of knowledge of Kalāhuipuaʻa is beyond what can be found in books, and their time and commitment to this project is the reason this report was made possible. For that we cannot thank you enough. And our final mahalo goes to the ʻāina of Kalāhuipuaʻa for allowing us to spend the time to learn more about you and document as much of the moʻolelo that we could gather, so that in time we are able to continue to share these stories with the next generation of those who will visit and want to learn more about this beautiful and incredibly spiritual place. We are so grateful for you all. A hui hou kākou.
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INTRODUCTION

At the request of Group 70 International, Keala Pono Archaeological Consulting conducted an ethno-historical study for the Kalāhuipua’a fishponds in Waikoloa, South Kohala District, on the island of Hawai‘i at TMK: (3) 6-8-022:006 (por.), :015 (por.), :048, and :061. The Mauna Lani Resort Association is planning improvements to the fishponds, to include possible restoration and revitalization. The ethno-historical study was designed to identify any cultural resources or practices that may occur in the area and to gain an understanding of the community’s perspectives on the ponds and the proposed restoration.

The report begins with a description of the project area and an historical overview of land use and archaeology in the area. The next section presents methods and results of the ethnographic survey. Project results are summarized, and recommendations are made in the final section. Hawaiian words, flora and fauna, and technical terms are defined in a glossary, and an index at the end of the report assists readers in finding specific information. Also included are appendices with documents relevant to the ethnographic survey, including full transcripts of the interviews.

Project Location and Environment

Kalāhuipua’a is an ‘ili, or smaller land division, within the ahupua‘a of Waikoloa on the Island of Hawai‘i. Historically this area was referred to as Waimea, but today is generally known as the district of South Kohala. Kalāhuipua’a is bordered by the ‘ili of ‘Anaeho’omalu on the south and the ‘ili of Puakō on the north. The project area consists of the fishponds that lie between the coastline and the Queen Ka‘ahumanu Highway, on the Mauna Lani Resort grounds (Figures 1 and 2). This includes TMK: (3) 6-8-022:006 (por.), :015 (por.), :048, and :061, which encompass an area of 30.35 acres (12.28 ha), including both land and water.

Situated on the leeward coast, South Kohala has defined summer (dry) and winter (wet) seasons, with an average annual rainfall of less than ten inches (25 cm) per year (Juvik and Juvik 1998:59). During the day, the winds flow upslope at about 8 miles (13 km) per hour, making South Kohala one of the windiest spots on the island. At night, the winds change direction and flow down from the mountains at around 4 miles (6 km) per hour (Juvik and Juvik 1998:59).

The Kalāhuipua’a area is on the seaward side of four volcanoes: the Kohala Mountain, Mauna Loa, Mauna Kea, and Hualalai. The land slopes seaward from an elevation of 220 feet (67 m) along Queen Ka‘ahumanu Highway to sea level at the coastline. This is the consequence of numerous lava flows layering and buckling underneath each other. Thus, the land area is made up of prehistoric a‘ā and historic pāhoehoe lava flows. The ancient flows have created lava tubes, bubbles, and blisters within the geology of the land.

Streams and watercourses are lacking, and vegetation is restricted to a few species of low grass, some creeping weeds and kiawe, giving Kalāhuipua’a a “savanna” appearance (Kirch 1979:8). The exception is near the fishponds, where ground cover is considerably denser. Unlike the bare inland vegetation, this zone consists of coconuts, milo, dense grasses, sweet potato, naupaka, noni, and pandanus (Jensen 1989:2). Also noted around the ponds were ‘ōhelo kai, pōhinahina, pōhuehue, kou, kauna‘oa, laua‘e, ‘ulu, and ma‘o. Some of these have been planted by the landscapers and some are naturally occurring.

The fishponds and adjacent Maka‘iwa Bay are home to a variety of fish and other marine life. Both open (loko kuapā) and closed (anchialine) ponds occur in Kalāhuipua’a, and they support fauna
Figure 1. Project area on the island of Hawai‘i.
Figure 2. Project area showing TMK boundaries.
such as *awa*, mullet, *āholehole*, puffer fish, *ʻōiʻo*, barracuda, eels, the invasive Mexican molly, *ʻōpaeʻula*, and various crabs and other invertebrate species.

Generally, the project area lies at the boundary of soils of the Lava Flows Association and Kawaihae Association, with Lava Flows on the south and Kawaihae on the north. These soil associations are described by Sato et al. (1973) as follows:

Lava flows association: Gently sloping to steep, excessively drained, nearly barren lava flows; on uplands

Kawaihae association: Moderately deep, gently sloping to moderately steep, somewhat excessively drained soils that have a medium-textured subsoil; on coastal plains
BACKGROUND

This section of the report presents background information as a means to provide a context through which one can examine the cultural and historical significance of Kalāhuipua’a and the South Kohala region. This research aims to record and preserve both the tangible (i.e., traditional and historic archaeological sites) and intangible (i.e., mo‘olelo, mele, place names) culture. Research was conducted at the Bernice P. Bishop Museum, Hawaii State Archives, Hawaii State Library, the State Historic Preservation Division, and at online databases and archives. Historical maps and documents, archaeological reports, and historical reference books were among the materials examined.

Mo‘olelo‘Āina: Native Traditions of Kalāhuipua’a

Native traditions help depict what Kalāhuipua’a may have been like before Western contact in 1778. Few sources refer specifically to Kalāhuipua’a prior to the 18th century, and much information pertains to neighboring ‘ili or the Kohala district as a whole.

Place Names

Within various accounts, place names can contain significant information which further reveal traditional beliefs and practices associated with an area. Table 1 lists place names in the vicinity of the project area and variations in spelling. Figure 3 shows the approximate location of each place, as shown on modern and historic maps.

Table 1. Place Names in the Kalāhuipua’a Vicinity

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hope'ala,</td>
<td>Fishpond inland of Manoku Pond (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Kapuali</td>
<td>Place between Lāhuipua’a and Waipuhi Ponds (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Kahinawao</td>
<td>Fishpond between Lāhuipua’a and Waipuhi Ponds (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Kalāhuipua’a</td>
<td>Kalāhuipua’a is an ‘ili bordered by the ‘ili of ‘Anaeho’omalu on the south and the ‘ili of Puakō on the north, on the western side of the island of Hawai‘i.</td>
<td>Literally means “the family [of] pigs” (Pukui et al. 1974:73).</td>
</tr>
<tr>
<td>Kamakeakea</td>
<td>Place south of Hope’ala Fishpond (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Kanikū, Kaniku</td>
<td>Lava flow near the Kalāhuipua’a ponds.</td>
<td>Translates to “upright sound” (Pukui et al. 1974:85).</td>
</tr>
<tr>
<td>Kapuali</td>
<td>Place between Lāhuipua’a and Hopeala Ponds (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
</tbody>
</table>
Table 1. (cont.)

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keanapukalua</td>
<td>Point on the coast, north of the fishponds.</td>
<td>Translates to “the cave [with] two holes” (Soehren 2002–2010).</td>
</tr>
<tr>
<td>Keawanui</td>
<td>Place just north of the fishponds and boat landing fronting the ponds (Emerson 1880).</td>
<td>Literally means “the big bay” (Pukui et al. 1974:104).</td>
</tr>
<tr>
<td>Kepani</td>
<td>Place inland of Hopeʻala Fishpond (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Lae o Paewahine</td>
<td>Point on the coast, probably just north of the fishponds (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Lae o Pūʻili,</td>
<td>Point on the coast, south of the fishponds.</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Lae o Waʻawaʻa,</td>
<td>Point on the coast, south of the fishponds.</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Lahuipuaa</td>
<td>The southern part of Kalāhuipuaʻa, near the Lāhuipuaʻa fishpond.</td>
<td>Literally means “mother-of-pearl eyes” (Pukui et al. 1974:140).</td>
</tr>
<tr>
<td>Manoku</td>
<td>Fishpond inland of Kaaiopio (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Milokukahi</td>
<td>The northernmost mauka boundary point of Kalāhuipuaʻa.</td>
<td>Milo is a tree that grows as tall as 12 m (Pukui and Elbert 1986:247).</td>
</tr>
<tr>
<td>Nānuku Inlet,</td>
<td>Just north of Makaʻiwa Bay, Nānuku Inlet is an enclosed bay and has its own boat landing (Nanuku Boat Landing).</td>
<td>Nuku means mouth or entrance to a harbor or river (Pukui and Elbert 1986:272), thus Nanuku refers to its geographic appearance as an inlet.</td>
</tr>
<tr>
<td>Papakonani</td>
<td>Land section and bay, Puakō (Pukui et al. 1974:182).</td>
<td>Pauoa is a type of fern (Dryopteris squamigera) that grows to 90 cm or more high.</td>
</tr>
<tr>
<td>Pōhakuloa</td>
<td>A large high rock at the sea shore between Kalāhuipuaʻa and ‘Anaehoʻomalu.</td>
<td>Pōhakuloa literally means “large rock”.</td>
</tr>
<tr>
<td>Pōhakupuka</td>
<td>The northernmost boundary point of Kalāhuipuaʻa on the sea shore.</td>
<td>Pōhakupuka literally means “rock with a hole in it.” It was described in the Boundary Commission testimony as “a rock in the sea with holes in it.”</td>
</tr>
<tr>
<td>Waiakūmalae,</td>
<td>Point on the coast, south of the fishponds.</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Waiakūmalae</td>
<td>Ahupuaʻa within which the project area lies.</td>
<td>The literal translation is “duck water,” but it may refer to Waikōloa, a wind name (Pukui et al. 1974:223).</td>
</tr>
<tr>
<td>Waikoloa</td>
<td>Fishpond south of Nānuku Boat Landing (Emerson 1880).</td>
<td>No translation given.</td>
</tr>
<tr>
<td>Waipuhi</td>
<td>Fishpond near Waipuhi Pond.</td>
<td>Can be translated as “small Waipuhi.” This fishpond was constructed in historic times, thus the name is not found on older maps.</td>
</tr>
</tbody>
</table>
Figure 3. Approximate locations of places listed in Table 1.
Wind Names

The Wind Gourd of La’amaomao lists only one wind name that pertains to the project area. This is ‘Āpa’apa’a, described as a strong wind from Kohala on Hawai‘i Island (Nakuina 1990:123). Other sources note that Waikōloa is also a wind name. Pukui et al. relate that the ahupua‘a of Waikoloa may have been named for the Waikōloa wind (1974:223). It is said that this wind was among those sent from Kahiki to Hawai‘i by Lonopele in his attempt to defeat the priest Pā‘ao (Kamakau 1991:5).

‘Ōlelo No‘eau

Kohala is mentioned in numerous ‘ōlelo no‘eau but most times these proverbs make no clear distinction of specific areas within the Kohala district. Nevertheless, the following collection of ‘ōlelo no‘eau is useful as it describes a land known for its wind, associated with sugar cane, and full of people who are proud of the district:

‘A‘ohe u‘i hele wale o Kohala.
No youth of Kohala goes empty-handed.
Said in praise of people who do not go anywhere without a gift or a helping hand. The saying originated at Honomaka‘u in Kohala. The young people of that locality, when on a journey, often went as far as Kapua before resting. Here, they made lei to adorn themselves and carry along with them. Another version is that no Kohala person goes unprepared for any emergency. (Pukui 1983:25)

He pā‘ā kō kea no Kohala, e kole ai ka waha ke ‘ai.
A resistant white sugar cane of Kohala that injures the mouth when eaten.
A person that one does not tamper with. This was the retort of Pupukea, a Hawai‘i chief, when the Maui chief Makakuikalani made fun of his small stature. Later used in praise of the warriors of Kohala, who were known for valor. (Pukui 1983:95)

I ‘ike ‘ia no o Kohala i ka pae kō, a o ka pae kō ia kole ai ka waha.
One can recognize Kohala by her rows of sugar cane which can make the mouth raw when chewed.
When one wanted to fight a Kohala warrior, he would have to be a very good warrior to succeed. Kohala men were vigorous, brave, and strong. (Pukui 1983:127)

Ipu lei Kohala na ka Moa’ekū.
Kohala is like a wreath container for the Moa’e breeze.
Kohala is a windy place. (Pukui 1983:136)

Kahilipulu Kohala na ka makani.
Kohala is swept, mulch and all, by the wind.
Kohala is a windy place. (Pukui 1983:143)

Ka makani ‘Āpa‘apa’a o Kohala.
The ‘Āpa‘apa’a wind of Kohala.
Kohala was famed in song and story for the ‘Āpa‘apa’a wind of that district. (Pukui 1983:157)

Kohala ‘āina ha’aheo.
Kohala, land of the proud.
The youths, lei-bedecked, were proud of their handsome appearance and of their home district. (Pukui 1983:196)

Kohala ihu hakahaka.
Kohala of the gaping nose.
Kohala is full of hills, and the people there are said to breathe hard from so much climbing. (Pukui 1983:196)

Kohala i ka unupa’a.
Kohala of the solid stone.
The people of Kohala were known for their firm attitudes. (Pukui 1983:196)

Kohala, mai Honoke‘ā a Keahualono.
Kohala, from Honoke‘ā to Keahualono.
The extent of Kohala. (Pukui 1983:196)

Lei’o Kohala i ka nuku na kānaka.
Covered is Kohala with men to the very point of land.
A great population has Kohala. Kauhiakama once traveled to Kohala to spy for his father, the ruling chief of Maui. While there, he did not see many people for they were all tending their farms in the upland. He returned home to report that there were hardly any men in Kohala. But when the invaders from Maui came they found a great number of men, all ready to defend their homeland. (Pukui 1983:213)

Lele au la, hokahoka wale iho.
I fly away, leaving disappointment behind.
Said of one who is disillusioned after giving many gifts. Waka’ina was a ghost of North Kohala who deceived people. He often flew to where people gathered and chanted. When he had their attention he would say, “I could chant better if I had a tapa cloth.” (Pukui 1983:213)

Lele o Kohala me he lupe la.
Kohala soars as a kite.
An expression of admiration for Kohala, a district that has often been a leader in doing good works. (Pukui 1983:214)

Na ‘ilina wai ‘ole o Kohala.
The waterless plains of Kohala, where water will not remain long.
After a downpour, the people look even in the hollows of rocks for the precious water. (Pukui 1983:243)

Nani ka waiho a Kohala i ka la‘i.
Beautiful lies Kohala in the calm.
An expression of admiration for Kohala, Hawai‘i, or for a person with poise and charm—especially a native of that district. (Pukui 1983:248)

‘Ohi hāpuku ka wahie o Kapa’au.
 Anything was gathered up as fuel at Kapa’au.
Said of one who takes anything and everything. At one time Kohala suffered a drought and food became scarce. The women did their best to raise food at ‘Āinakea while the men traveled far in search of some means of relieving the famine. In order to cook their meager, inferior crops, the women used whatever they found for fuel—dried sugar-cane leaves, grasses, potatoes, and so forth. (Pukui 1983:258)

‘Ope‘ope Kohala i ka makani.
Kohala is buffeted by the wind.
[No further explanation given.] (Pukui 1983:277)

‘Uala ne‘ene‘e o Kohala.
Neʻeneʻe potato of Kohala.
A person who hangs around constantly. Neʻeneʻe, a variety of sweet potato, also means “to move up closer.” (Pukui 1983:309)

Moʻolelo

Whereas no ʻōlelo noʻeau were found that mention Kalāhuipuaʻa by name, a few moʻolelo do specifically reference the ʻili. In these chronicles, Kalāhuipuaʻa is noted for its royal fishponds along the coast and for lands owned by royalty into the 19th century, and several of the moʻolelo revolve around chiefs and their travels through the area.

In 1858, an article series was published in Ka Hae Hawaiʻi on the native use of herbs and medicines (Maly 1999:21). It references many places, including Kalāhuipuaʻa, where Kamaka, a healing deity met another healing deity that took the form of a kōlea bird:

Kamāʻoa was the husband and Hinaikamalama. To them were born the children, Kū, Lono, Kane, Kalaoa, Kamakaokukoaʻe, Kaʻaʻalenuiahina, and Kamakanuiʻahaʻilono. Each of the children were gods and possessed various powers. Kamakanuiʻahaʻilono’s gift was healing. All of the older children departed from their parents and went to reside at various places around the islands. Each of the children were known for their various attributes, some life giving and others taking life. Being the youngest, Kamāʻoa and Hinaikamalama assumed that their small son, Kamakanuiʻahaʻilono (Kamaka) would remain with them, but when he was old enough, he went to his parents and told them that he wished to travel throughout the islands. He visited Niʻihau, Kauaʻi, Oʻahu, Molokaʻi, Maui, Lānaʻi, Kahoʻolawe, and then returned to Hawaiʻi. Along the way, he healed people who were afflicted with various ailments. These ailments were brought about by one of Kamaka’s elder brothers, Kamakaokukoaʻe, who made people ill whenever he traveled.

Kamaka traveled along the trail (alamui) through Kona to Kaʻū. While in the uplands of Kaʻū, he came across the chief Lono, who was tending his extensive agricultural fields. Kamaka distracted Lono, who struck his foot with his ʻōʻō [digging stick]. Immediately, the wound became badly swollen and infected. Kamaka then healed Lono, and from that time he was also known as Lonopūhā (Swollen Lono). Kamaka then set off to continue his journey, heading for Puna and Hilo. Having been healed, Lono followed and asked if he could travel with Kamaka. Kamaka agreed and the two traveled together through Puna, Hilo and Hāmākua. Along the way, Lono observed as Kamaka healed people of various ailments by using various herbs.

When they reached the heights of Hāmākua Kamaka decided to pass Waiʻpō (where Kamakaokukoaʻe had settled) for he thought that perhaps his new friend might be killed by Kamakaokukoaʻe. The two travelers went to the uplands of Waimea, and from there, they descended to the shore of Puakō and went to Kalāhuipuaʻa. Now at Kalāhuipuaʻa, Kamaka saw a stranger (he did not know it was one of his younger relatives) who had the form of a bird, the kōlea (golden plover), and whose path was a rainbow. Now this stranger was also a healer.

Kamaka called out to him, “Where are you from?” The stranger answered “From Kona.” But Kamaka said, “I have been in Kona and there is no person like you there.” Kamaka asked several times, and each time received a different reply, until finally the stranger said, “I am from the shore, here.” Kamaka then said “Yes, you are indeed of this place.” The stranger then said his name was Kōlea-nui-a-Hina, and told him that they were related. The three stayed there for a while and then went further into Kohala to (see) Kamanuiohua. Kamaka then asked where the herbs were and Lono said that they had fallen at Kōleamoku. He was then told to go to Puakō and fetch the herbs. When he went to gather herbs, he
found that they were growing there. Seeing this, Lono pulled up all of the herbs that could be found, and left none behind. Lono then returned to Kamaka, who asked where the herbs were. Lono told that he had found them growing there (at Puakō) and that he had pulled all of them up, leaving none behind. Hearing this, Lono-i-kōlea-moku became angry and he refused to enter the house of Kamaka. Lonoikōleamoku then carved an image and placed it in front of the door of the house of Kamakanui‘aha‘ilono. He said that he would not again enter the house up to the time that he returned to Kahiki.

When Lonoikōleamoku returned to Kahiki, Kamakanui‘aha‘ilono, then went to ‘Āwini with his friend, Lonopūhā, and taught him about making medicines... (Ka Hae Hawai‘i 1858:136 in Maly 1999:21)

The kōlea still frequents Kalāhuipua‘a today (Figure 4).

Figure 4. Kōlea on the shores of Kalāhuipua‘a.

Abraham Fornander (1916:560–561) mentions Kalāhuipua‘a in the Legend of Kaulanapokii. In this story, four sisters travel through Kalāhuipua‘a on their way to Kohala and meet a man named Puako, whose profession includes traditional salt-making:

When they arrived at Kapalaoa they thought they would keep on to Kalahuipuaa. Upon arriving at Kalahuipuaa they met Puako.

Puako was a very handsome man whose form was perfect. When he saw Mailelaulii he took her to be his wife and that night they were covered with the same kapa. Very early the next morning the girls looked and saw Puako carrying sea water and filling pools for salt making. Upon seeing this the sisters got disgusted and said to Mailelaulii: “Say, if that is going to be your husband we will all be made weary carrying sea water for salt making and our skins will look like the windward bark of a noni tree.” Mailelaulii then said to Puako: “My sisters are urging me to continue on our way sight seeing.” Puako consented to this, so the girls departed on their way to Kohala. (Fornander 1916:560–61)
Hawaiian scholar and historian S.M. Kamakau also gives accounts from legends that mention the Kalāhuipua‘a area. The first story describes ‘Umi-a-Līloa’s favorite fishing spots:

He [Umi-a-Līloa] was noted for his skill in fishing and was called Puʻipuʻi a ka lawaiʻa (a stalwart fisherman). Aku fishing was his favorite occupation, and it often took him to the beaches from Kalāhuipua‘a to Kamaula. He also fished for ‘ahi and for kala. He was accompanied by famed fishermen such as Pae, Kahuna, and all the chiefs of his kingdom. (Kamakau 1961)

In Kamakau’s second account, he describes how Kamehameha I saved the fishpond at Kīholo:

The fishpond at Kiholo, North Kona was constantly being threatened by lava flows when Kamehameha was the ruler of the kingdom of Hawai‘i. A flow came down close to the pond at Kiholo; Kamehameha brought a pig and cast it in; the “fires” stopped...It was a time, perhaps when the fires had ears and would listen to the words of men. Today… Kalāhuipua‘a in South Kohala…[is] covered with lava…and [in] lands that have never known the desolation of lava flows, there are places where lava has overrun the land. (Kamakau 1964:67)

**Land Use and Coastal Resources**

The Hawaiian economy was based on agriculture and marine exploitation, but agricultural pursuits are not feasible in Kalāhuipua‘a, due to its arid climate and lava-covered terrain (Kirch 1979:186). Thus, it is hypothesized that traditional Hawaiians used upland lands for agricultural activities, while harvesting the sea for its marine resources—a few hours walk apart. This hypothesis is supported by (1) the large number of temporary residence shelter sites found during archaeological surveys in the 1970s, (2) the dearth of midden deposits found in these sites, and (3) the occurrence of upland plant remains in some of the cave sites at Kalāhuipua‘a (Kirch 1979:186). It is further predicted that more permanent residence shelter sites should be found inland (Kirch 1979:186).

More than 75% of the 1,351 portable artifacts found in Kalāhuipua‘a from 1973–1975 were “directly or indirectly related to marine exploitation, either as fishing equipment (canoes, fishing gear), as tools for manufacturing of fishing gear (abraders), or as the detritus of hook manufacture (worked bone and pearl shell)” (Kirch 1979:190).

As would be expected, much of the remains are dominated by seafood. The midden data recorded from 1973–1975 gave clues as to what was being eaten at the time, but is not conclusive (Kirch 1979:136). Four species of sea urchins were represented: Echinometra mathaei, Echinothrix calamaris, Colobocentrotus atratus, and Heterocentrotus mamillatus. Three crustacea types were found: Calappa gallus, Carpilius maculates, and Grapsus grapsus tenuicrustatus. Five genera of mollusks were recorded: Nerita, Theodoxus, Cypraea, Brachidontes, and Isognomon. Kirch theorizes that the mollusks were the major shellfish contributor to the inhabitants of the caves in Kalāhuipua‘a. Fish mouth parts and other fish bones were identified and included 409 specimens. Of 320 fish identified, three taxa were recorded: Scarus and Calotomus (parrotfish) of the family Scaridae, and the family Labridae (wrasses).

Handy et al. (1991) further describe how the coast was used mainly by fishermen, and give clues to the type of agriculture that was practiced nearby:

The coastal section of Waimea, now called South Kohala, has a number of small bays with sandy shores where fishermen used to live, and where they probably cultivated potatoes in small patches. Anaeho’omalu, Waialua, Honokaope, Kalāhuipua‘a and Pauoa all have sandy strips along the sea; and there is an area of black cinder in this section where sweet
potatoes might be grown in rainy seasons. Puako near the Kona border was a sizable fishing village at one time where there were undoubtedly many sweet-potato patches. The same is true of Kawaihae, which was an important locality in ancient times as is indicated by the great temple of Pu‘ukohola. (Handy et al. 1991:532)

Menzies, in 1920, also mentions in his observations of Waimea (now called South Kohala) how his guides tried to explain to him that the country was much more fertile inland:

A little higher up… than I had time to penetrate, I saw in the verge of the woods several fine plantations, and my guides took great pains to inform me that the inland country was very fertile and numerous inhabited. Indeed, I could readily believe the truth of these assertions, from the number of people I met loaded with the produce of their plantations and bringing it down to the water side to market… (Menzies 1920:56).

Dry taro is one of the forms of agriculture that Handy et al. (1991) mention as being cultivated on the lower slopes of the Kohala Mountains on the Waimea side, and possibly one of the crops that was brought down to the sea as Menzies had described.

**Fishponds**

Traditionally, Hawaiians practiced aquaculture in a way that used every body of water, from the coast to the mountain forests, as a source of food, either agriculturally or aquaculturally (Apple 1975:2). There is no other place in the Pacific in which fishponds were developed to the extent that they were in Hawai‘i. There are seven named ponds within the project area. They are: Lāhuipua‘a, Waipuhi, Manoku, Hope‘ala, Kahinawao, Kaaipio, and Waipuhi Iki. The first six ponds are thought to date to traditional Hawaiian times, while Waipuhi Iki was constructed by Francis ʻĪ‘ī Brown in the historic era. There are also approximately 20 brackish water ponds in the area.

Lāhuipua‘a and Waipuhi are classified as a loko kuapā fishponds (Apple 1975:9), otherwise known as open ponds, which separate them from the bay with man-made walls and gateway structures (Kirch 1979:9). Manoku and Hope‘ala are closed, or anchialine, ponds—landlocked bodies of water. Anchialine fishponds contain brackish water, yet it has been seen that these kinds of ponds have pure fresh water that can “percolate into them through fissures and vents in the lava” (Williams 2002:5). Four species of fish have been found in the open ponds: mullet, milkfish, pāpio and āholehole. The closed ponds have fragile ecosystems and carry a red, endemic atyid shrimp, the ʻōpae‘ula (Kirch 1979:9).

Operations would have followed the traditional ways to manage a royal fishpond. The kia‘i loko is the name of the resident male keeper of a royal fishpond (Apple 1975:44). He was responsible for the management of the fishpond operations and communicated needs with the ahupua‘a’s konohiki, who would relay messages back and forth with the high chief (Apple 1975:44). Malcolm Love, caretaker of Kalāhuipua‘a during the 1940s, ‘50s, and ‘60s was interviewed in 1981 and shared a story about an old man named Akau (now deceased) of Kawaihae. Akau told Love that “the ponds of Kalāhuipua‘a long ago belonged to Kamehameha I and that they were strictly managed. According to Akau, the fish raised in the ponds were carried by runner to Kamehameha where he was in Kohala, and people were not allowed to remain in the vicinity of the ponds as they passed through the area” (Hommon 1981 in Jensen 2001).
Trails

Two kinds of trails occur in the vicinity of the project area (Kirch 1979: 17–18). Steppingstone trails run through the rugged Kani‘ūʻa lava flow and utilize waterworn cobbles as steppingstones to facilitate travel. Clinker trails were made with ‘aʻā clinker, which has been worn smooth by foot traffic. The clinker was also placed within fissures to fill them where the trail passes through.

The Ala Kahakai was a noted trail that ran along the coast from the old airport in Kona to Puʻu Koholā Heiau in Kawaihae, passing through the current project area. In total, the trail extends roughly 50 miles (80 km) and there are segments that are in good condition, those that have been partially destroyed, and those that are maintained as public thoroughfares (DLNR-DOFAW 1991:II6). The Ala Kahakai developed from the ancient ala loa, a highway of sorts, that provided access to resources within each ahupuaʻa and connected the land divisions to one another (Maly 1999: 16–17).

Kalāhuipuaʻa in the Historic Era

Descriptions and maps from early visitors to Hawaiʻi help to paint a picture of what Kalāhuipuaʻa and the wider South Kohala district were like in the 18th to 20th centuries.

Historic Accounts of South Kohala

Early historic accounts are limited in their focus of the Kalāhuipuaʻa coastal area. Only one source was found that mentions Kalāhuipuaʻa by name, but the others listed here do provide clues of what life may have been like in the region during that time.

The first written account of the area comes from Captain James Cook in 1779. Cook’s men went ashore at Kawaihae, to the north of the project area in search of fresh water. The northern part of the bay was described as green and pleasant, and the southern portion as rocky and black (Beaglehole 1967:525). No fresh water was found, and the area was sparsely populated. Cook writes that Kohala is of the “same nature” as Kaʻū, which he described as follows:

… is not only by far the worst part of the Island, but as barren waste looking a country as can be conceived [sic] to exist in the Neighborhood of a fine one, & this owing to the ravages of a Volcano… horrid & dismal as this part of the Island appears, yet there are many Villages interspersed, & it Struck us as being more populous than the part of Opoona [Puna] which joins Koā [Ka-u]. There are houses built even on ruins [lava] we have describ’d. Fishing is a principal occupation with the Inhabitants (Beaglehole 1967:607).

In 1793 and 1794, Captain George Vancouver, who was also a part of Cook’s earlier voyages, returned to Kawaihæ. He noted that the northwestern part of the bay appeared fruitful with a multitude of houses, but the region south of Kawaihæ seemed unpopulated (Maly 1999:40). The saltworks and heiau Puʻu Koholā were mentioned as well (Maly 1999:41–42).

In 1819, Louis Claude de Saulses de Freycinet visited Kawaihæ as part of his voyage around the world. Kamehameha II (Alexander Liholiho) was there to welcome him from his royal compound near Puʻu Koholā Heiau. The landscape was described as very brown and dry, and several notable structures are mentioned:

On an elevation near the southern section of the village, a morai surrounded by a rock wall had the appearance of a European fort. Mr. Young’s house, built in European style, could be seen farther off on the shore to the north. (de Freycinet 1978:41)
A few years later, William Ellis traveled by canoe around West Hawai‘i and provided various accounts of his visits. Ellis arrived in Kawaihae on the morning of August 23, 1823 and left by canoe toward Kailua, landing at Kapalaoa, Waianalī‘i, and Kīholo on the way. He described Kapalaoa as “…a small village on the beach, containing twenty-two houses…” (Ellis 1917:306). While he did not specifically mention Kalāhuipua‘a, it can be assumed that the nearby area he describes may be similar. As Ellis decided not to go ashore in Kalāhuipua‘a, it can also be theorized that Kalāhuipua‘a may have been a smaller village than the ones chosen for landing or did not have a landing place as desirable. Ellis also provides details of the salt-making operation at Kawaihae:

The natives of this district manufacture large quantities of salt, by evaporating the sea water. We saw a number of their pans, in the disposition of which they display great ingenuity. They have generally one large pond near the sea, into which the water flows by a channel cut through the rocks, or is carried thither by the natives in large calabashes. After remaining there some time, it is conducted into a number of smaller pans about six or eight inches in depth which are made with great care, and frequently lined with large evergreen leaves in order to prevent absorption. Along the narrow banks or partitions between the different pans, we saw a number of large evergreen leaves placed. They were tied up at each end, so as to resemble a shallow dish, and filled with sea water, in which the crystals of salt were abundant… (Ellis 1963:287)

Ellis visited Kīholo, a small fishing village at that time, and described Kamehameha’s fishpond there:

…This village exhibits another monument of the genius of Tamehameha. A small bay, perhaps half a mile across, runs inland a considerable distance. From one side of this bay, Tamehameha built a strong stone wall, six feet high in some places, and twenty feet wide, by which he had an excellent fish-pond, not less than two miles in circumference. There were several arches in the wall, which were guarded by strong stakes driven into the ground so far apart as to admit the water of the sea; yet sufficiently close to prevent the fish from escaping. It was well stocked with fish, and water-fowl were seen swimming on its surface… (Ellis 1963:296).

By 1850, the nearby village of Kawaihae was evolving into a bustling center of activity, which appeared to center around the bay. Cattle were raised on the upland slopes, and the port at Kawaihae was used to transport goods:

Forty or fifty whale ships have annually visited this port for the last few years, to procure salted beef and Irish potatoes, which are considered the finest produced on the islands. During 1856, about 1500 barrels of beef and over 5000 barrels of Irish potatoes have been furnished as supplies to vessels touching here. Besides the above the exports of the place have consisted of fresh beef, pork, fowls, beans, some 22,000 lbs. wool, 1200 bullock hides, 5000 goat skins, 35,000 lbs. of tallow, &c., &c. (Pacific Commercial Advertiser 1857)

In 1880, J.S. Emerson conducted a land survey and found that Kamehameha I often brought canoes to the Keawanui landing, which was a small cove northeast of Kalāhuipua‘a (Emerson 1880:121–164 in Burgett et al. 1999:6). Emerson also states that “Kamehama [sic] 1st had a village here” (Emerson 1880:144 in Burgett et al. 1999:6).

That same year, George Bowser wrote of his journey from Puakō to Kalāhuipua‘a in his publication The Hawaiian Kingdom Statistical and Commercial Directory and Tourists Guide (1880). He provides details of the trail along the beach, the barren landscape, and a fishpond that had been destroyed by lava:
From Puako to Kalahuipuaa is about four miles. The traveler cannot mistake the road in this district, as the paths are always plainly marked. The road to Kalahuipuaa is along the sea beach, and is in good order. A few shrubs are growing along the route, but on my left I had nothing but a sea of lava. At this place there are several waterholes into small groves of cocoanut trees. There is a splendid view from here of the south side of the Island of Maui, which is something short of thirty miles away, in a crow line. On the road to this place we passed over the scene of the lava flow of 1859, one of the grandest that has ever been seen in Hawaii. Here the lava is turned and twisted in all directions. This stream of lava reached to the sea from its source on the north flank of Maunaloa (about thirty miles distant in a straight line) in the incredibly short space of three [sic] days. One of the pieces of mischief it did was to destroy a splendid fish pond and its contents. There is still a pool of water left to market place where this fish pond used to be. (Bowser 1880:547)

In an interview with Science Management, Inc., a caretaker of this area during the 1940s and 1950s reported that an old man named Akau of Kawaihae told him that the ponds belonged to Kamehameha I, fish were sent to Kamehameha I when he was residing in Kohala, and people were not permitted to stay near the ponds (Hommon 1983:13 in Welch 1988:13).

**Historic Maps and Photos**

The earliest historic map found for Kalāhuipua’a dates to 1880 (Figure 5). This Government survey map depicts several items of interest, including the Government Road, groves of coconut and pūhala (hala) trees, the house of Kapaikaili, and the names of the fishponds. Names of coastal features are also shown, including those for inlets, bays, capes, and boat landings.

Maps from the first half of the 20th century show place names and topographic features of the region, but provide little detail in the vicinity of the Kalāhuipua’a fishponds (Figures 6–8). The latter two maps also depict prominent roads and trails, with the coastal trail labeled as “KIHOLO PUAKO TRAIL” (see Figures 7 and 8).

A series of photographs on file at the B.P. Bishop Museum in Honolulu show Kalāhuipua’a in the mid 20th century. Several of these date to 1955 (Figures 9–11) or 1957 (Figures 12–15), a few have no date recorded (Figures 16–18), and one dates to 1974 (Figure 19). They depict the general landscape, which was open and relatively barren, archaeological sites, such as the King’s Trail, shelter caves, and sites at Francis Brown’s property, and an aerial view of the fishponds. Any information recorded on the photos is included in the captions.

**Māhele Land Tenure and Land Ownership**

The change in the traditional land tenure system in Hawai‘i began with the appointment of the Board of Commissioners to Quiet Land Titles by Kamehameha III in 1845. The Great Māhele took place during the first few months of 1848 when Kamehameha III and more than 240 of his chiefs worked out their interests in the lands of the Kingdom. This division of land was recorded in the Māhele Book. The King retained roughly a million acres as his own as Crown Lands, while approximately a million and a half acres were designated as Government Lands. The Konohiki Awards amounted to about a million and a half acres, however title was not awarded until the konohiki presented the claim before the Land Commission.
Figure 5. Government Survey for LCA 4452 (Emerson 1880).
Figure 6. Portion of the Puuhinai Quadrangle (USGS 1923).
Figure 7. Portion of the Puako Quadrangle, surveyed in 1923 and 1924 (Army Corps of Engineers 1940).
Figure 8. Portion of the Anaehoomalu Quadrangle; mapped from aerial photos taken in 1954 (USGS 1960). The project area vicinity is in the upper right corner of the map.
Figure 9. Hualālai from Kalāhuipuaʻa, Feb 6, 1955 (courtesy of the B. P. Bishop Museum).

Figure 10. King’s Road, Kalāhuipuaʻa, February 6, 1955 (courtesy of the B. P. Bishop Museum).
Figure 11. Small shelter. Kalāhuipua‘a, Kohala, Hawai‘i, Feb. 6, 1955 (courtesy of the B. P. Bishop Museum).

Figure 12. Site E2-2. Brown’s Place. Kalāhuipua‘a, Hawai‘i, 3/2/57 (courtesy of the B. P. Bishop Museum).
Figure 13. Site E2-2. Brown’s Place. Kalāhuipua’a, Hawai‘i, 3/2/57 (courtesy of the B. P. Bishop Museum).

Figure 14. House site at F. Brown’s Place (Site E2-2). Kalāhuipua’a, Hawai‘i, 3/2/57 (courtesy of the B. P. Bishop Museum).
Figure 15. House site at F. Brown’s Place (Site E2-2). Kalāhuipua‘a, Hawai‘i, 3/2/57 (courtesy of the B. P. Bishop Museum).

Figure 16. Site E1-4. House site and cultural material in front of Francis Brown’s place. Last tidal wave destroyed most of site. Makaiwa Bay (courtesy of the B. P. Bishop Museum).
Figure 17. Site E1-4. House site in front of Francis Brown’s place. Last tidal wave destroyed most of site. Makaiwa Bay (courtesy of the B. P. Bishop Museum). There is also a note questioning whether this is the “Ruddle’s” home.

Figure 18. Bat cave, Kalāhuipua'a (courtesy of the B. P. Bishop Museum).
In the fall of 1850 legislation was passed allowing citizens to present claims before the Land Commission for lands that they were cultivating within the Crown, Government, or Konohiki lands. By 1855 the Land Commission had made visits to all of the islands and had received testimony for about 12,000 land claims. This testimony is recorded in 50 volumes that have since been rendered on microfilm. Ultimately between 9,000 and 11,000 kuleana land claims were awarded to kamaʻāina totaling only about 30,000 acres and recorded in ten large volumes.

**Boundary Commission Testimony**

The excerpts below describe the boundaries of Kalāhuipuaʻa in testimony by two Native Hawaiians for the Boundary Commission.

The Ahupuaa of Kalahuipuaa. District South Kohala, Island of Hawaii 3d J.C.
August 14, 1873

**George Kaukina K. Sworn.**

I was born on Oahu, moved to Kapalaoa North Kona Hawaii in 1863 and have lived there and at Kiholo since that time. Know the boudaries of Kalahuipuaa. Kuhelani K. and others (now dead) pointed them out to me. Commencing at the sea shore the boundary between Kalahuipuaa and Anaehoomalu is at Pohakuloa, a large high rock at the shore, Ililiina he. Thence, the boundary between these two lands runs mauka to the Government road, Waikoloa is mauka of the road. Thence along the land of Waikoloa to Kepani a puu hoomahu [a resting place; a rock outcropping, mound, or hill], there are two piles of stones.
there, and the road cuts through the hill. From this point you can see the trees on the shore of Kalahuipuaa. Thence along the land of Waimea kai towards Kohala hills, to a place called Milokukahi; a grove of Milo trees, where the boundary turns makai, along Waimea to sea shore; between the seashore and Milokukahi there is a place on the boundary called Keahaaha on aa. Pohakupuka a rock in the sea is the boundary at shore. Ancient fishing rights extending out to sea.

**Nauhau K. Sworn.**

I was born at Lalamilo, mauka of Puako, South Kohala, shortly after the building of Kiholo, have lived at Anaehoomalu and Kalahuipuaa and am a kamaaina of said lands and know the boundaries. The corner or junction of this land of Kalahuipuaa and Anaehoomalu, is a pile of stones on a hill at the place where the Government road turns towards Kona, and just before you get to the place where you can see the trees on the shore at Kalahuipuaa coming from Kona towards Kawaihæ.

Anaehoomalu being on the Kona side, thence along Waikoloa, the boundary running along the Government road to the junction of the new road, thence the boundary runs makai, along the line of the old road along Waikoloa to Milokukahi, thence makai along the boundary of Waimea kai to a place called Waimaa, to Keahaaha a cave, mauka of the Government road, thence to Pohakupuka a large rock in the sea with holes through it. Ancient fishing rights extending out to sea. (Board of Commissioners in Maly 1999:107)

**Kalāhuipua’a Land Ownership**

At the time of Western contact, all of South Kohala was considered the ahupua’a of Waimea. These were Kamehameha I’s crown lands from the time that he conquered the islands of Hawai’i, Maui, and O’ahu. As a general Hawaiian custom, Kamehameha would give lands to warriors and chiefs to thank them for their support following battles, with the knowledge that it could be revoked for the king at any time. In the beginning of the 19th century, at the time of the Great Māhele, Kamehameha, also under the same land ownership pretense, gave the lands that are now known as Waikoloa to Isaac Davis and John Young (Welch 1988:13). The ‘ili of Kalāhuipua’a and ‘Anaeho‘omalu were excluded from this and remained in royal control.

There is confusion among various documents about whether or not Kalāhuipua’a is considered an ‘ili or an ahupua’a. In 1893, the acting Acting Surveyor General, Curtis J. Lyons, explained why there are discrepancies:

In reply to your note of inquiry of November 22 with respect to the ilis of Puukawaiwai, Kapia [sic] and Ponoluuki [sic] in Waimea, Hawaii., I would make the following statement: Waimea, Hawaii was an Ahupuaa which partook largely of the qualities of a Moku or Division. (This I would remark here is the reason why some of the ilis within it are often mentioned in the Mahele and in the Land Commission Records as “ahupuas.”) It was however itself assigned as an Ahupuaa in the Mahele, that is to say to His Majesty Kamehameha III, becoming by later legislature a Crown Land like other lands in the same category.

It would therefore be assumed that all land within its boundaries would be Crown Land excepting such ilis, or subordinate ahupuaas as some have called them, as were recognized either in the Mahele, or in the Land Commission Records as separate in title, this distinction in title corresponding to the status formerly known as that of an ili kupono. All not so recognized would technically spoken of as a part of the ahupuaa, being in point of fact what would ancietly have remained in the immediate possession of the ali’i who held Waimea in fief from the Sovereign.
The Ili Kupono of Puukapu in Waimea, was given up in the Mahele by Kekauonohi, and became a Crown Land, thus being practically thereafter one with the Ahupuaa, though it has been treated separately in leases from the Crown.

The other Ili Kupono of Waimea are as follows:

- Waikoloa, by Mahele and L.C. Award 8521B. to G. D. Hueu.
- Waiakea 2, by M. and L.C. Award 8520B. to Lahilahi.
- Waiakea 1, by M. and Grant 662 to Kamaikui.
- Waiawia [sic], not in Mahele, but awarded as a kuleana to James Fay, L.C.A. 589.
- Waawaa, given up in the Mahele by G Beckley, afterwards incorporated in Grant 2129 and in L.C.A. 976 Beckley.
- Laniikepu, given up in the Mahele by Lunalilo and became Government Land.
- 2 Pauahi [sic], the same.
- Lihue, was made a Grant 1157 to Macy and Louzada [sic].
- Papuaa, not in the Mahele, but a L.C. Award 3762 to Annual [sic].
- Puukapu, 640 acres were made an award L.C.A. 4348 to Punday [sic].

All the rest of the land of Waimea must be classed as Ahupuaa or Crown Land, out of which there have been as follows:

1. A large number of ordinary kuleanas
2. Several small sales of crown land, legalized by the legislature
3. Grant .. of ten acres .. French
4. Leases of specific tracts by survey.

…Respectfully Yours, Curtis J. Lyons, Acting Surveyor General (Lyons 1893).

As mentioned above, George Hueu Davis, son of Isaac Davis, was granted Waikoloa as LCA 8521-B in 1848, without dispute. He also later requested separation of his lands from the royal lands of Waimea Ahupua’a, Kalāhuipua’a, and ‘Anaeho’omalu (Welch 1988:14).

Kalāhuipua’a, by way of inheritance, was handed down to Kamehameha III, who upon his death in 1854 bequeathed it to his queen, Hakaleleponi Kapukuhaili, also referred to as “H. Kalama,” (Figures 20 and 21). Kalāhuipua’a, and ‘Anaeho’omalu were awarded to the queen under Land Claim No. 4452 (Interior Dept. 1893). The Royal Patent confirming H. Kalama’s fee simple ownership of the land also describes the boundaries of Kalāhuipua’a:
by the Constitution; and in case he shall not come to the throne, then his sister, Victoria Kamamalu shall be my successor, provided she shall be qualified by the Constitution. Beyond this I have no wish respecting my successor to the throne.

Third. It is my command that all my just debts shall be paid by my executors, hereinafter named, out of my estate, as soon after my decease as shall by them be found convenient.

Fourth. I give devise and bequeath unto my Queen, Hakaleleponi Kapahuaili, in lieu of dower, provided she assent thereto, the following lands, to be held by her in fee simple, Viz:

Kula
Kapalaalea
Kalahuipua’a
Anaehoomalu
Waipio
Kaohe
Puhiawawa
Ahuupua’a Puha’a
Ahuupua’a
Ahuupua’a
Ahuupua’a
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea
Ili of Waimea

Puna
Kona
Kohala
Hamakua
Nāpali

Hawai‘i

Figure 20. Will of Kamehamameha III, bequeathing the ‘ili of Kalāhuipua’a to Queen Hakaleleponi Kapahuaili to be held by her in fee simple. Hawaii State Archives, Privy Council n.d.).
<table>
<thead>
<tr>
<th>Land</th>
<th>Ahupuaa</th>
<th>District</th>
<th>Island</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kula</td>
<td>Ahupuaa</td>
<td>Puna</td>
<td>Hawaii</td>
</tr>
<tr>
<td>Kapalaalaea</td>
<td>*</td>
<td>Kona</td>
<td>*</td>
</tr>
<tr>
<td>Kalahuipuu</td>
<td>Ili Waimea</td>
<td>Kohala</td>
<td>*</td>
</tr>
<tr>
<td>Anaehoomalu</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Waipio</td>
<td>Ahupuaa</td>
<td>Hamakua</td>
<td>*</td>
</tr>
<tr>
<td>Kaoha</td>
<td>Ili of Wailuku</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Puhiaawa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Lemukee</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Puehala</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Manienie</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Waikahalulu</td>
<td>*</td>
<td>Honolulu</td>
<td>Oahu</td>
</tr>
</tbody>
</table>

Passed on the 28th day of August, 1850, that the Premier grant the fee simple.

Chas. Kanaina.
Begin at a drill hole on a well known rock called Pohakupuka 200 feet East of the “Lae of Panipoï” and 180 feet West of the Govt. road from which the Puako… bears W. 52º… 13610 feet and the Kawaihāe Light House bears W 1424 S true. The magnetic declination being 8º40’…1632 feet along Waima to a drill hole in the Pahoehoe rock and pile of stones at Milokukahi, 2º S. 40º14W true 1259 feet along the old alaloa dividing the land from Waikoloa to a point on the North edge of old aa flow at Kapani… S 21º 40’ W true 1259 feet along Govt. road by Waikoloe to a point at Ahuakiei, 4º S 25º15’ W true 1330 feet along Govt road by Waikoloa to a pile of stones at Pohakuhele at the W.S. Corner of Anaehoomalu… 50º 15’ W true 3360 feet along Anaehoomalu to a large and well known rock called Pohakuloa at the sea coast West of Iliilinaehehe bay. Thence along the sea coast at high water… to a point, opposite the initial point and up to the initial point, which bears 6th W 49º 00’ S true…300 feet from the last station. Area 359 acres. Including fish ponds of an aggregate area of a102 acres. (Royal Patent: L.C.A.4452)

Queen Kalama Hakaleleponi Kapakuhaile died in 1870 without a will, and her uncle, Charles Kanaina, claimed the estate. Kanaina was King Lunalilo’s father, and had given the lands to King Lunalilo. However, the king died before Kanaina, so the lands reverted back to his father. Kanaina perished in 1877 without an heir. The following passage is from an obituary that was published in The Friend, April 1877, titled “Death of His Highness Charles Kanaina,” and includes information about the land disputes anticipated to happen following his death:

On Thursday, March 15, the Attorney General applied to the Supreme Court for the appointment of Trustees under the 3d article of the will of Lunalilo, which was admitted to probate on the 12th of March 1874. The provisions of that article in substance are as follows: That after the death of his father, Charles Kanaina, and His Majesty Kamehameha V, the testator dying without issue, all the real estate of which he might die seized was bequeathed to three Trustees to be appointed by the Justices of the Supreme Court, to be held in trust for the purpose of sale and investment of proceeds until the sum of $25,000 shall be obtained, the said Trustees to expend that amount in purchase of land and the erection of a building or buildings on Oahu. “For the use [sic] and accommodation of poor, destitute and infirm people of Hawaiian (aboriginal) blood or extraction, giving preference to old people.” The following are the Trustees appointed by the Court: Hon. J. Mott Smith, Hon. E.O. Hall, Sanford B. Dole. Esq… He died intestate, leaving a large property in real estate in various parts of the islands, and as there is said to be quite a number of kinsmen of the deceased now living, a considerable amount of litigation may be anticipated over the disposition of the property, aside from the bequest of Lunalilo of $25,000 for charitable purposes. (The Friend 1877)

Many claimed to be heirs of Kanaina’s estate and could not settle on land divisions among themselves, so they agreed to sell it, with proceeds to be split between them. Samuel Parker (grandson of John Palmer Parker, founder of Parker Ranch) purchased Kalāhuipua’a for $1,500 and ‘Anaeho’omalu for $1,000 at public auction in 1882 (Bu. Conveyances, Bk. 91:243). The land was used for recreational purposes for Parker Ranch’s employees.

In 1932, Francis ʻĪ‘ī Brown bought Kalāhuipua’a from the heirs of the Parker family. And in 1972, Brown sold Kalāhuipua’a to Orchid Island Resort, Inc. This ultimately became the Mauna Lani Resort.

Mele Honoring Kalāhuipua’a

Two mele were found for Keawaiki on Huapala.org, a digital archive of Hawaiian music and hula. Both compositions tell of the beauty and peacefulness of Keawaiki, the beach home of Francis ʻĪ‘ī Brown, located to the south of Kalāhuipua’a.
Keawaiki

Eia là he kono
Here is an invitation
Ua loʻa`a mai Keawaiki
Received from Keawaiki
E kipa e nanea
To visit, relax
E hoʻolau kanaka
To get together
E pāʻina ai hoʻi me ia kini
And lunch with friends
Keiki aloha a Hawaiʻi
Beloved son of Hawaiʻi
He punahele hoʻi `oe na mākou
You are our favorite indeed

He nani a he ʻoluʻolu iʻo nō
Truly beautiful, cool and comfortable
Ia home i ka ʻae kai
This home by the sea
I laila ʻoe e ola aʻi
You live here
Keiki aloha a Hawaiʻi
Beloved son of Hawaiʻi
He punahele hoʻi `oe na mākou
You are our favorite indeed

Source: Songs of Helen Desha Beamer © 1942, Charles E. King - Honoring the beach home of Francis ʻĪ‘ī Brown in Kona, this was written while visiting Kālahuipuaʻa, the historic fishponds on the estate.

Keawaiki Hula

Kaulana Keawaiki, ia home i ka ʻae kai
Famous is Keawaiki, this home by the sea
Kū mai ʻIʻi me ka hanohano
ʻIʻi stands with dignity
E hoʻokipa ana i nā hoa aloha
Welcoming dear friends
E hoʻokipa ana i nā hoa aloha
Welcoming dear friends

Ua laʻi ka nohona i ka ʻolu o ke kiawe
Life is peaceful in the cool share of the kiawe
I ka holunape mai a ka lau o ka niu
In the gentle swaying of the coconut leaves
I ka ʻae kahakai kai hālāʻi hāwanawana
In the calm whispering waters at the seashore
I ka ʻae kahakai kai hālāʻi hāwanawana
In the calm whispering waters at the seashore

Hoʻohihī ka manaʻo i ka loko i ka lihi kai
The mind is entrance d by the pond at the edge of the sea
Me nā manu nūnū hulu keʻokeʻo
With white feathered doves
Nā kāhiko o ia home
Adornments for this home
Nā kāhiko o ia home
Adornments for this home

ʻAuʻau i ka wai o kahi pūnāwai i ka puʻu Pele
Bathe in the fresh spring in the lava
Ia wai aniani huʻihuʻi
Crystal clear and cold
Lamalama ke kino ke ea mai
Body tingling when rising out of the water
Lamalama ke kino ke ea mai
Body tingling when rising out of the water

Ua inu a kena i nā wai o ka ʻāina
Drank the water of the land until satisfied
Ua ʻai nā iʻa ʻono loa
Ate delicious fish
Mai Kālahuipuaʻa a ke kai
From Kālahuipuaʻa by the sea
Mai Kālahuipuaʻa a ke kai
From Kālahuipuaʻa by the sea

Haʻina ka puana Keawaiki i ka ʻae kai
The story is told of Keawaiki by the sea
Hea aku nō mākou ʻo mai ʻoe
We call, you answer
ʻO Palani ʻIʻi he kamalani
Francis ʻĪ‘ī, chiefly child
ʻO Palani ʻIʻi he kamalani
Francis ʻĪ‘ī, chiefly child
Archaeological Background

Archaeological work in West Hawai‘i has spanned more than 5,000 acres in and around the Kalāhuipua‘a area (Figure 22 and Table 2). The Bishop Museum began investigations in 1930 and continued fieldwork on and off through 1975. Today, more than 200 sites have been recorded, including shelter caves, burial caves, abrader manufacturing sites, fishponds, and possible storage sites.

Archaeological research completed throughout the decades has shown that many of the inland sites were used for temporary habitation, because they lack substantial midden deposits. Dating results have also shown that the population in the Kalāhuipua‘a area may have peaked between A.D. 1500 to 1600 with ca. 100 to 150 residents (Kirch 1979:185). Habitation sites decreased after A.D. 1650, and it has been proposed that there may have been site abandonment of Kalāhuipua‘a in the time directly prior to European contact (Kirch 1979:181). The following paragraphs summarize archaeological work that has been conducted in and around the current area of study.

The first archaeological investigations on Kalāhuipua‘a were conducted by the Bernice P. Bishop Museum, and it included a series of investigations that lasted from 1930 to 1975. The first, in 1930, was directed by Reinecke, who visited the area between Kailua, Kona and Kalāhuipua‘a. He observed “a few shelters where the path descends from the ‘a‘a to the masonry breakwater of the chief pond at Kalāhuipua‘a” (Reinecke 1930:28). His final thoughts at Kalāhuipua‘a were: “From here [at the pond] the growth of kiawe along the shore is so dense that it was useless to attempt any survey of sites unless one had a base near; nor is it likely that a painstaking search would reveal much.”

In 1955, Kenneth Emory conducted a brief examination of the Kalāhuipua‘a vicinity and its fishponds. It also included a test excavation in a large shelter cave site H100 (E1-342) and a shelter cave at Paniau, H101 (Kirch 1979:1). He excavated seven 3 x 3 foot test pits at H101, where he recovered 89 artifacts, including a basalt adze, a fishhook and a wooden fire plow (Welch 1988:11).

Excavations of an eroding dune (E3-2) with stratified midden deposits were conducted by Lloyd Soehren in 1962 and Colin Smart in 1964 (Smart 1964) along the coast near Puako Bay. In 1964, the Bishop Museum also did an extensive examination of the Puako petroglyph field, mapping it, photographing it and drawing it to scale (Welch 1988:11). It was estimated that the site included around 3,000 glyph units.

In January 1971, the State of Hawai‘i conducted an archaeological surface survey of the Kailua-Kawaihae Road Corridor. It covered an area that was 2,000 feet wide by 23 miles long and was a distance of between half a mile to one and one half miles from the sea (Ching 1971:21). Several archaeological sites were recorded inland for Waikoloa Ahupua‘a, including ahu, shelter sites, and an abraded area. In 1972, salvage excavations were undertaken at these sites by Rosendahl. His findings confirmed that this zone was used for temporary habitation and sites were used as storage facilities for marine exploitation (Haun and Henry 2004:5).
Figure 22. Location of previous archaeological studies in the vicinity of the project area.
Table 2. Summary of Previous Archaeology in the Vicinity of the Project Area

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Date</th>
<th>Location</th>
<th>Type of Study</th>
<th>Summary of Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reinecke</td>
<td>1930</td>
<td>Coastal ‘Anaeho’omalu and Kalāhuipua’a</td>
<td>Reconnaissance Survey</td>
<td>There was no attempt to survey sites around the Kalāhuipua’a fishponds due to overgrowth of kiawe trees.</td>
</tr>
<tr>
<td>Emory</td>
<td>1955</td>
<td>Coastal Kalāhuipua’a</td>
<td>Excavation</td>
<td>Excavation of two large shelter caves produced 89 artifacts, including an adze, a fishhook and a wooden fire plow.</td>
</tr>
<tr>
<td>Smart</td>
<td>1964</td>
<td>Coastal Kalāhuipua’a</td>
<td>Excavation</td>
<td>The excavation yielded 29 artifacts and faunal remains.</td>
</tr>
<tr>
<td>Cox &amp; Stasack</td>
<td>1964</td>
<td>Puakō</td>
<td>Inventory Survey</td>
<td>An extensive examination of the Puakō petroglyph field was done and an estimated 3,000 glyph units were found.</td>
</tr>
<tr>
<td>Ching</td>
<td>1971</td>
<td>Lālāmilo to Hamanamana</td>
<td>Reconnaissance Survey</td>
<td>Known as the Kailua-Kawaihae Road Corridor survey, several archaeological sites were recorded inland for Waikoloa ahupua’a, including ahu, shelter sites, and an abraded area</td>
</tr>
<tr>
<td>Rosendahl</td>
<td>1972</td>
<td>Coastal Waikoloa</td>
<td>Reconnaissance Survey</td>
<td>Salvage excavations were done on the Kailua-Kawaihae Road Corridor. Findings confirmed that this zone was used for temporary habitation and storage for marine exploitation.</td>
</tr>
<tr>
<td>Kirch</td>
<td>1973– 1975</td>
<td>Kalāhuipua’a, Waikoloa, ‘Anaeho’omalu and Lālāmilo</td>
<td>Reconnaissance Survey and Excavation</td>
<td>Survey of 3,841 acres and several field examinations initially produced 175 sites. They were plotted, excavations were conducted, and preservation plans were recommended.</td>
</tr>
<tr>
<td>Kirch</td>
<td>1978</td>
<td>Kalāhuipua’a</td>
<td>Field Inspection</td>
<td>Human remains were recommended to be reinterred.</td>
</tr>
<tr>
<td>Hommon</td>
<td>1982a</td>
<td>Kalāhuipua’a</td>
<td>Data Recovery</td>
<td>Data recovery operations took place at a large cave, Site 342, near the Kalāhuipua’a Fishponds to complete analysis on the site.</td>
</tr>
<tr>
<td>Hommon</td>
<td>1982b</td>
<td>Kalāhuipua’a</td>
<td>Excavation</td>
<td>Excavations took place at Site E1-342 to stabilize a cave. The site was filled in to prevent it from collapsing.</td>
</tr>
<tr>
<td>Welch</td>
<td>1984</td>
<td>Coastal Lālāmilo and Waikoloa</td>
<td>Excavation</td>
<td>Shelters, simple alignments, cairns, and a possible burial cave were found, including one previously recorded by Kirch, Site E2-31.</td>
</tr>
<tr>
<td>Bonk &amp; Pietrusewsky</td>
<td>1985</td>
<td>Waikoloa</td>
<td>Monitoring</td>
<td>Two burials were discovered during trenching for a sewer line at the Mauna Lani property. They were disinterred and analyzed.</td>
</tr>
</tbody>
</table>
Table 2. (cont.)

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Date</th>
<th>Location</th>
<th>Type of Study</th>
<th>Summary of Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonk</td>
<td>1988</td>
<td>Kalāhuipua’a</td>
<td>Excavation</td>
<td>An investigation of a sink depression, Site E1-323, recorded scattered midden and a few abrader depressions.</td>
</tr>
<tr>
<td>Welch</td>
<td>1988</td>
<td>Kalāhuipua’a</td>
<td>Inventory Survey and Data Recovery</td>
<td>The investigation concluded that Keanapou Pond was used as a fishpond, and 17 major features were recorded at a shelter.</td>
</tr>
<tr>
<td>Barrera</td>
<td>1989</td>
<td>Kalāhuipua’a</td>
<td>Data Recovery</td>
<td>Two unrecorded cave sites were found, which consisted of a walled structure at one site with no midden deposits, and no structural features, with scattered midden remains at the other site.</td>
</tr>
<tr>
<td>Jensen</td>
<td>1989</td>
<td>Kalāhuipua’a and Waikoloa Inventory Survey and Assessment</td>
<td>Recorded were 18 sites, including caves, surface habitation and other features, including c-shaped enclosures, short linear wall segments, cairns, petroglyphs, abrader basins, and an historic wall.</td>
<td></td>
</tr>
<tr>
<td>Drolet &amp; Schilz</td>
<td>1991</td>
<td>Kalāhuipua’a</td>
<td>Inventory Survey</td>
<td>A total of 13 sites were found, the majority of them occurring on Parcel L, including abrader manufacturing areas, pāhoehoe pits, cairns, and miscellaneous structures.</td>
</tr>
<tr>
<td>Burgett et al.</td>
<td>1999</td>
<td>Kalāhuipua’a</td>
<td>Inventory Survey</td>
<td>Four sites, made up of 39 features, were identified and included feature types such as abrader basin complexes, pāhoehoe excavations, temporary shelter caves, cupboards, and mounds.</td>
</tr>
<tr>
<td>Jensen</td>
<td>2000</td>
<td>Waikoloa</td>
<td>Inventory Survey</td>
<td>The survey resulted in finding 151 abrader basins over the 36-acre project area.</td>
</tr>
<tr>
<td>Jensen</td>
<td>2000</td>
<td>Waikoloa</td>
<td>Inventory Survey</td>
<td>Recorded a site consisting of a small cave used for temporary shelter and an associated c-shaped shelter. Items included 1,191 pieces of volcanic glass and six artifacts.</td>
</tr>
<tr>
<td>Williams</td>
<td>2002</td>
<td>‘Anaeho’omalu</td>
<td>Data Recovery</td>
<td>The research uncovered a trail, a cairn, a small enclosure, and excavated pits.</td>
</tr>
<tr>
<td>Landrum et al.</td>
<td>2002</td>
<td>Kalāhuipua’a, Waikoloa and ‘Anaeho’omalu Inventory Survey</td>
<td>Three conclusions were: (1) permanent habitation occurred on the shore, and none inland; (2) the major trails and associated features likely served as resting spots for a single night; and (3) three different types of raw material were being collected to use at quarries (pāhoehoe, ‘a‘ā, and dense basalt)</td>
<td></td>
</tr>
<tr>
<td>Author(s)</td>
<td>Date</td>
<td>Location</td>
<td>Type of Study</td>
<td>Summary of Findings</td>
</tr>
<tr>
<td>-----------------</td>
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<td>---------------------------</td>
<td>---------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Haun and Henry</td>
<td>2004</td>
<td>Waikoloa and ‘Anaeho’omalu</td>
<td>Inventory Survey</td>
<td>The survey identified nine sites with 145 features, and consisted of the following: 106 abraded surfaces, 27 pāhoehoe excavations, six cairns, three caves, a trail, a petroglyph, and a wall.</td>
</tr>
<tr>
<td>Wolfforth</td>
<td>2006</td>
<td>Kalāhuipua’a and Waikoloa</td>
<td>Monitoring</td>
<td>An unrecorded cave was discovered with human burials. Boundaries of the cave were established, the burials were preserved in place, the cave was sealed, and a permanent buffer zone was placed around it.</td>
</tr>
</tbody>
</table>
From 1973 to 1975, the Bishop Museum undertook a comprehensive survey of archaeological sites on 3,841 acres of land that spanned Kalāhuipua'a, Waikoloa, ‘Anaeho’omalu, and Lālāmilo. This work was contracted by Mauna Loa Land, Inc. (then Orchid Island Resorts Corp.). In the initial 1973 survey, 175 sites were recorded and these were separated into four major areas of site concentrations: (1) prehistoric and historic sites (including an historic cemetery) located inland of the highway and above Puakō Bay; (2) the petroglyph fields of Paniau and Ka’eo; (3) the area centered around Kalāhuipua’a’s fishponds, which is 75% of all sites, and has a radius around the ponds of ca. 2,400 feet; and, (4) well-built sites and prehistoric trails along the coast from Wa’awa’a Point to Honoka’ope Bay (Kirch Ms. a:4). Recorded sites include c-shaped structures, surface midden concentrations, burial caves, abrader manufacture areas, and petroglyphs (Kirch Ms. a:2).

Following the survey in 1973, several other field examinations occurred at specific sites. The sites were plotted by aerial survey in 1974, and general recommendations were given for the salvage phase of archaeological activity (Kirch Ms. c:3). Recommendations included creating two “Historic Preserves” to preserve in place some sites with excavations, to relocate certain isolated petroglyphs to areas with a higher concentration of them and to conduct salvage archaeology at sites that include shelter caves (Kirch Ms. c:3). It was also recommended to preserve an existing shoreline trail, Site E1-390, and that the cave burials in Sites E1-321 and -329 be examined, re-interred into the cave, and sealed. The proposal was accepted on June 2, 1975 by Mauna Loa Land, Inc. (Kirch 1979:3).

Archaeological investigations began on June 29, 1975. Ten shelter-caves with midden deposits were mapped and excavated, with the exception of Site E1-355, because of flooding. This is in the general vicinity of Maka’iwa Fishpond, and where the present Mauna Lani Hotel resides (Welch 1988:12). Some sites yielded fishhooks, fishing gear, a complete conus shell adze and midden material (Kirch Ms. d:3). The large burial cave, E2-56, contained 29 individuals and is located in the “Historic Preserve,” and an osteological study of the remains was done by Wendell Kam of University of Hawai’i’s Department of Anthropology, prior to the re-interment and sealing of the cave (Kirch Ms. d:3). Two other isolated single burials were also placed in Site E2-56 to ensure protection. These intensive surveys and excavations were completed in August 1975.

In 1978, at the request of Mauna Loa Land, Inc., a field inspection was conducted at four archaeological sites. Work included the following: (1) human remains that were uncovered during bulldozing operations near Site E2-83 were recommended to be re-interred at the large burial cave, Site E2-56; (2) the northeast end of the Māmalahoa Trail was examined in preparation for high pedestrian traffic; (3) a shelter cave with “no significant midden deposits,” Site E2-67, was agreed upon to be removed; and (4) two shallow shelter caves at Site E1-350, just inland from Hope’ala Fishpond, were investigated as a potential access road, and it was determined that the eastern cave could be used for this purpose, while keeping the western cave intact (Kirch Ms. f:1–2).

An interpretive and management plan for Mauna Lani Resort was prepared by Science Management in 1982. This same year, data recovery operations took place at a large cave, Site 342, near the Kalāhuipua’a Fishponds to complete analysis on the site following Kirch and Emory’s recommendations. Also in 1982, excavations took place at Site E1-342 by Science Management to stabilize a cave on the property. The site was described as “a large, airy, lava-tube shelter cave, opening inland to a collapsed sink” (Kirch 1979: 84). On the outside surface of the roof, it contained numerous petroglyphs. There were also many deep abrader depressions in the area (Kirch 1979:84). The site was ultimately filled in to prevent the cave’s roof from collapsing (Welch 1988:12).

In 1984, a reconnaissance survey for Mauna Lani Resort took place at the land between the Puakō petroglyph field and the Ritz-Carlton property. Shelters, simple alignments, cairns and a possible burial cave were found, including one previously recorded by Kirch, Site E2-31 (Welch 1988:12). In 1985, two burials were discovered during trenching for a sewer line at the Mauna Lani property.
The remains were disinterred and analyzed to be a young adult female and male, pathology-free and with no habitation evidence in the vicinity of the burial (Jensen 2001:7).

An investigation of a sink depression, Site E1-323, occurred in 1988. This site was originally described in 1979 as a “sink depression with four, small shallow cave chambers” containing scattered midden “and a few abrader manufacturing depressions” (Kirch 1979:33). The 1988 report, however, found nothing of cultural significance in three of the four possible habitation sites. The fourth area had midden of little depth, a small tooth of a goat and a few small fragments of bird bone (Bonk 1988:12). Based on the investigations, it was recommended that restrictions on the site be withdrawn.

Investigations of sites on the Mauna Lani Resort (Phase IV, Lot 3) commenced in 1988 on a 32-acre area at Pauoa Bay. Most of the project area was located in the ‘ili of Kalāhuipua’a at the north boundary of the hotel property. The focus of the project was on Sites E1-304, E1-306, E1-307, E2-32, and E2-33, also known as Sites 11056 and 11057. They include the anchialine Keanapou Pond, a small lava tube located 20 m west of the pond, a lava tube cave situated 120 m from the coast, a midden scatter covering an oval area about 6 by 5 m and a low basalt boulder and cobble wall (Welch 1988:31). On completion, the investigation concluded that the Keanapou Pond was used as a fishpond, as evidenced by a low, basalt wall in the pond basin. At the Site 11057 shelter, 17 major features were recorded, including seven shelters, four petroglyphs and two walls (Welch 1988:101). It was recommended to relocate the petroglyphs from Site 11057, and maintain buffer zones around Site 11056, which included the fishpond.

In 1989, two previously unrecorded cave sites were found on a parcel named “The Islands” within the Mauna Lani Resort. Site 12004 is a “lava tube cave measuring 5.4 by 13.8 meters with a maximum ceiling height of 1.5 meters” and Site 12005 is “a lava tube with a main chamber measuring 7.6 by 13.8 meters and a perpendicular auxiliary tube that extends for another ten meters” (Barrera 1989:8). A walled structure was found in Site 12004, and seven test pits were excavated but no midden deposit was present. In Site 12005, midden remains were scattered thinly and no structural features were found.

Also in 1989, an archaeological inventory survey was conducted on 130 acres of the Mauna Lani Cove project. The area extends from the shoreline between Pauoa Bay and Makaïwa Bay, and inland to a point several hundred meters east of the Māmalahoa Trail. Recorded were 18 sites, including caves, surface habitation features such as c-shaped enclosures and short linear wall segments, cairns, petroglyphs, abrader basins, and an historic rock fence. It was recommended that 12 of the 18 sites should not be considered to possess significant cultural value, and the remaining six sites should be further evaluated via data collection (Jensen 1989:31).

Between April 30 and May 3, 1991, an archaeological assessment was conducted on 80 acres at the Mauna Lani Resort at “Parcel L” and “Parcel Y.” A total of 13 sites were found, with most of them occurring on Parcel L. The majority of sites consisted of abrader manufacturing areas, followed by pāhoehoe pits, miscellaneous structural features, cairns, and rectangular structures (Drolet and Schilz 1991:26). The low density of features and lack of habitation structures suggest that the area was not used for permanent habitation and may have only been taken up as a seasonal residence (Drolet and Schilz 1991:29). It was recommended that a data recovery program be completed.

In 1999, another archaeological inventory survey took place on a 22.5-acre piece of the Mauna Lani Resort property, termed “Parcel K.” Four sites, made up of 39 features, were identified and included feature types such as abrader basin complexes, pāhoehoe excavations, temporary shelter caves, cupboards, and mounds (Burgett et al. 1999:15). No permanent habitation areas or surface structures were located, and all finds were associated with abrader manufacture. At project completion, all sites were rendered as no longer significant.
Parcel L, on the grounds of the Mauna Lani Resort, was once again reviewed, this time to upgrade the archaeological assessment to the level of an inventory survey. The survey resulted in finding 151 abrader basins over the 36-acre project area. They were assigned site number 21877, and further work was recommended (Jensen 2000a:26).

Limited archaeological data recovery was completed at Site 11264, located between the primary access road and the Ritz-Carlton. The project area is just east of the boundary separating Kalāhuipua’a and Waikoloa, and at 60 feet above sea level. The site consisted of a small cave used for temporary shelter and an associated c-shaped shelter. Items recovered at these features included 1,191 pieces of volcanic glass and six artifacts. The site was deemed significant for its content and research value (Jenson 2000b:20).

Work continued on Parcel Y in 2002, and data recovery was conducted. This parcel totals an area of 45 acres and has an elevation of 60 to 80 feet above sea level. It stretches from the southern end of the Mauna Lani golf course to the south property boundary of the hotel grounds. The area contained a limited number of sites and feature types, suggesting use as a temporary resting spot, as travelers passed through to another location. The research uncovered a trail, a cairn, a small enclosure, and excavated pits (Williams 2002:14).

A 2002 archaeological inventory survey at the Mauna Lani Resort surveyed a 688-acre parcel, along with a 20-acre portion of Parcel Y. Three conclusions were: (1) permanent habitation occurred on the shore, and none inland; (2) the major trails and associated features likely served as resting spots for a single night; and (3) three different types of raw material were being collected to use at quarries (pāhoehoe, ‘a‘a, and dense basalt) (Landrum et al. 2002:109). All sites in the northeast half of Parcel Y were recommended for further work, while others were recommended for limited recovery.

In 2004, an archaeological inventory survey was conducted on a 6-acre plot of TMK: 6-8-022:018 and a 26-acre portion of TMK: 6-8-022:040. The inventory survey identified nine sites with 145 features, and consisted of the following: 106 abraded surfaces, 27 pāhoehoe excavations, six cairns, three caves, a trail, a petroglyph, and a wall (Haun and Henry 2004:13). The sites were assessed as being significant, and no further work was recommended, with the exception of one site (24158), a temporary habitation, which was suggested for data recovery.

In 2006, an unrecorded cave was discovered during construction monitoring at the Fairways at Mauna Lani on TMK: 6-8-022:005. Designated as Site 21364, it included a cave with human burials. Boundaries of the cave were established, the burials were preserved in place, the cave was sealed, and a permanent buffer zone was placed around it (Wolforth 2006).

Summary of Background Information

A wealth of information was found to characterize Kalāhuipua’a and the surrounding region in both traditional (pre-1778) and historic (post-1778) times. Places were often named for features of the natural environment, and two wind names were also identified. ‘Ōlelo no’eau were numerous for the Kohala District, describing a place known for its wind, an area associated with sugar cane, and a land which fostered pride in the region. In mo’olelo, Kalāhuipua’a is noted for its royal fishponds along the coast and for lands owned by royalty into the 19th century, and several of the mo’olelo revolve around chiefs and their travels through the area. Traditional land use in the ‘ili likely focused on the fishponds and a subsistence system based on fishing and ocean resources. This may have been supplemented by sweet potato or dry taro agriculture, and major trails connected Kalāhuipua’a to other regions along the coast.
Most of the historic accounts focus on the nearby village of Kawaihae to the north, which transformed into a bustling port during the 1800s. From the available documentation, which includes maps, photographs, visitor’s accounts, and Māhele-era Boundary Commission testimony, it can be surmised that Kalāhuipua’a was dry and sparsely populated in the early historic period. Two *mele* were found that praise the homestead of Francis ‘Īʻī Brown, who owned the property from 1932 to 1972. They tell of the beauty and peacefulness of the oceanfront residence.
ETHNOGRAPHIC SURVEY

As we all know, there are some things that cannot be found in the archives, in textbooks, or at the library. It is here, through the stories, knowledge and experiences of our kama‘āina and kiʻipuna, that we are able to better understand the past and plan for our future. With the goal to identify and understand the importance of, and potential impacts to, traditional Hawaiian and/or historic cultural resources and traditional cultural practices of Kalāhuipua‘a, ethnographic interviews were conducted with community members who are knowledgeable about the area.

Methods

This ethnographic study was conducted through a multi-phase process between August and November 2013. Guiding documents for this work include The Hawai‘i Environmental Council’s Guidelines for Assessing Cultural Impacts, A Bill for Environmental Impact Statements, and Act 50 (State of Hawai‘i). Personnel involved with this study include Windy McElroy, PhD, Principal Investigator of Keala Pono Archaeological Consulting; Lokelani Brandt, BA, Ethnographer; and Christine Hitt, BA, Archival Researcher.

The initial phase consisted of organizing a meeting with community members and past and current employees of the Mauna Lani resort to identify individuals interested and qualified to participate in the study and get some preliminary mana‘o on the project. The next step included conducting the oral history interviews, transcribing the digitally recorded interviews, analyzing the oral history data, and presenting this data in a written report. Concurrent with the interview process, the Twilight event at the Mauna Lani Hotel was attended by Lokelani Brandt to gain further insight into the fishponds, their surroundings, and the Kalāhuipua‘a community.

Consultants were selected because they met one or more of the following criteria: 1) was referred by Keala Pono Archaeological Consulting, Group 70, or the Mauna Lani Resort Association; 2) had/has ties to the project area or vicinity; 3) is a known Hawaiian cultural resource person; 4) is a known Hawaiian traditional practitioner; or 5) was referred by other cultural resource professionals. Five individuals were identified and participated in the current study. Mana‘o and ‘ike shared during these interviews are included in this report.

The preliminary meeting and all subsequent interviews were taped using a digital MP3 recorder. During the interviews, consultants were provided with a map of the subject property, the Agreement to Participate (Appendix A), and Consent Form (Appendix B), and briefed on the purpose of the ethno-historical study. Research categories were addressed in the form of open questions which allowed the consultant to answer in the manner that he/she was most comfortable. Follow-up questions were asked based on the consultant’s responses or to clarify what was said.

Transcription was completed by listening to the recordings and typing the information which was provided. A copy of the edited transcript was sent to each consultant for review, along with the Transcript Release Form. The Transcript Release Form provided space for clarifications, corrections, additions, or deletions to the transcript, as well as an opportunity to address any objections to the release of the document (Appendix C). When the forms were returned, transcripts were corrected to reflect any changes made by the consultant.

The ethnographic analysis process consisted of examining each transcript and organizing information into research themes, or categories. Research topics included personal connections to Kalāhuipua‘a and the fishponds, the natural landscape and change through time, archaeological sites, mele and oli, ghost stories and the supernatural, mo‘olelo, historic-era Kalāhuipua‘a, pond dynamics,
current use of the ponds, recollections and anecdotal stories, and recommendations and concerns. Edited transcripts are presented in Appendices D–G.

Initial Community Meeting

On August 20, 2013, members from the Kalāhuipua’a community and past and current employees from the Mauna Lani Resort met at the Mauna Lani Resort Association to share their mana’o on the Kalāhuipua’a Feasibility Study. This study seeks to assess the practicality of restoring the fishponds that are located on the Mauna Lani Resort Association property. Keala Pono Archaeological Consulting was contracted to conduct the ethno-historical portion of the feasibility study. The kūpuna talk story session commenced at 10:00AM and ended at 12:30PM. The discussions continued at the Tommy Bahama Restaurant, however not all participants were able to join the group for lunch, and the discussions at the restaurant were not recorded. Present at the kūpuna talk story were several kama‘āina, all of whom are or have been employed at the Mauna Lani Resort: Danny “Kaniela” Akaka Jr., Oscar Bueno, Roger Harris, Norman Ah Hee, Francis and Susan Ruddle, and Orville Thompson. Present from Keala Pono Archaeological Consulting were Windy McElroy and Lokelani Brandt. Attending from The Kohala Center were Nicole Milne and Cindy Punihuole, and from Group 70 were Kawika McKeague and Christine Ruotola. The kama‘āina that were present at the talk story session were given the opportunity to share their stories, concerns and any other mana’o that would help to inform the study. This summary will outline the major themes and ideas that were shared.

Personal Connections

Everyone in the group agreed that the fishponds are indeed a special place. The following are comments made by the group about their personal connections to the fishponds.

- Norman said the fishponds are a relaxing and soothing place, especially in the evenings.
- Oscar said that he really enjoys working at the fishponds because it’s a nice place to work.
- Roger described the moment when he first encountered the fishponds as unique, and extreme in comparison to other fishponds that he was used to seeing on the island of O‘ahu.
- Orville described how he had a strong desire to return to the Mauna Lani fishponds after being away from Hawai‘i for some ten years.
- Danny stated that the fishponds are filled with mana and are the heart, soul and spirit of Mauna Lani.
- Francis described the current state of the ponds as empty. In the past, he recalls the ponds being silver in color because of the abundance of mullet.

The Natural Environment

The group shared their mana’o on the physical environment, and flora and fauna of the fishponds.

Geological

- Francis described the ponds having huge lava outcroppings that made access around the fishponds more difficult than it is today. He further described the lava outcroppings, saying that they were of various kinds of pāhoehoe. According to Francis, the lava outcroppings were removed sometime during the 1970s.
- It was noted by Roger and confirmed by Orville and Francis that the coastline has changed significantly because of the natural erosion and subduction process of the island. They
recommended that the proposed restoration of the fishponds should be mindful of the natural erosional processes of the island environment.

- Francis noted that the water in the fishponds is replenished by underground fresh water and the rising tide.
- Norman noted that historically the ponds were much more shallow, as some of the ponds have been dredged.
- Francis described how the fishponds at Kalāhuipua’a are a part of a complex of fishponds that connect all the way to ‘Anaeho’omalu.

**Biological**

- The group noted that restocking the fishponds with *pua* (fry) is an essential component to maintaining healthy fishponds.
- Historically, the fishponds were restocked with *pua* from species such as mullet, *awa* and the occasional inadvertent barracuda.
- Francis noted that during the Francis Brown era, the fishponds were restocked about every five years.
- Both Francis and Norman stated that maintaining a healthy fish stock has been challenging, as the rate of survival for *pua* is rather low.
- In the past, both Norman and Francis recalled collecting *pua* from locations outside of the Mauna Lani property.
- University of Hawai‘i conducted spawning experiments with the mullet as a way to restock the ponds.
- Francis described the practice of scaling a few *pua*, before releasing them and the survivor would become the *māmā* of the fishpond.
- Restocking mostly occurred at the Kalāhuipua (a.k.a Kalāhuipua’a/Lāhuipua’a) fishpond and some restocking at Waipuhi fishpond.
- It was noted by Francis that both the Waipuhi and Kalāhuipua fishponds contain the most barracuda, while there are little to no barracuda in the back ponds.
- Very little restocking was done in the back ponds, which housed mostly *awa*.
- Norman cautioned that *āholehole* must be removed from the fishpond before restocking with the *pua*, since the *āholehole* will feed on the *pua*.
- The group recommended considering other fish stocking alternatives such as reproduction in captivity or using the brute stock for restocking, and perhaps enlisting the assistance of the Oceanic Institute to help maintain the fish stocks. These alternatives were suggested since collecting *pua* from the open ocean is not as easy as it used to be in the past.
- Danny recalled during his early years at Kalāhuipua’a with the Kihe family collecting *ʻōpae* from the ponds and using them as bait for fishing.
- The group noted a change in water quality over the years. Water quality testing has been conducted in the fishponds as well as the open ocean near Mauna Lani since the 1980s. Some have pointed to the golf course as a contributor to the decline in water quality.
**Botanical**

- Those present at the meeting agreed that special consideration should be made to learn about the natural flora surrounding the fishponds.
- Francis described the early flora around the fishponds as minimal, and the landscape was predominantly lava.
- Danny and Francis mentioned that the current vegetation around the fishponds had been added to over the years.
- Francis specified that some of the current plants around the fishpond were brought over from various locations throughout the South Pacific.
- Orville noted that historically the leaf litter was left to decompose in the pond. The decomposing plants attracted algae, which provided food for the small fish and ʻōpae.
- Norman also recalls using the leaf litter technique in the past; however, the decomposed leaf litter would eventually turn into silt, which is not desirable when trying to maintain a healthy fishpond.
- Both Francis and Danny noted that in the past the ponds were clear and not full of limu.
- Francis noted that a specific kind of limu was brought in by migratory ducks.
- Herbivores have been used to control the limu.

**Cultural and Spiritual Aspects**

- Danny Akaka shared about some of the cultural aspects of these fishponds. On the 30th anniversary of the hotel, community members gathered to construct an ahu between Hopeʻala and Lāhuipuaʻa fishponds (Figure 23). The ahu was constructed facing Mauna Kea and functions as a place where people can gather, give offerings and make ancestral connections to the past, to the ʻāina and to akua. The ahu was constructed during the time of Makahiki. To mark the completion of the project, a ceremony was held on the third day at sunrise. Ceremonial foods such as kalo, ʻulu, kō, coconut water and a red kūmū fish were prepared and offered at the ahu. The koena was taken and returned to the fishponds. As the koena was being returned to the pond, Danny describes the pond had already begun to turn a red color. Danny’s son, Laʻakea, first noticed the red color and notified others. The koena was then returned and placed in the pond, and those offering the koena did not look back to the pond. Shortly after, the red color disappeared and the pond returned to its regular color. The name of this modern ahu is Ahuokalahuipuaʻa.
- Another cultural practice that occurred around the pond is the tradition of placing a squid or a red fish in the hole where a coconut tree is to be planted.
- Danny noted that there is a moʻo wahine that protects the ponds. Her name is currently unknown.
- The moʻo wahine was often seen resting on the little stone island near the “Honeymoon Cottage.”
- When the pond turns a rusty red color it is believed that the moʻo wahine is present, and no one should enter into the ponds.
- Traditionally, to determine if the moʻo wahine was present, one would toss a ti leaf in the water. If the leaf floated, it was acceptable to enter the pond, however, if the ti leaf sank, entering the water was discouraged.
Figure 23. Ahu constructed for the 30th anniversary of the Mauna Lani Resort.

- The *huaka‘i pō*, or night marchers, are also noted around the pond area. Some group members discussed the signs that occur before they appear, such as whirlwinds and a particular wind called the Makani Hulumano, which blows from Maui.

**Land Acquisition, Permits, and Zoning**

- Roger shared a wealth of knowledge about the proper zoning and permits that are essential to the restoration and management of the fishponds. In 1972 the Chairman of Tokyu Corporation, Noboru Gotoh purchased the property from his long time friend and former landowner, Francis Hyde Ī‘ī Brown. According to Roger, one of the conditions that was set forth by Mr. Brown was that the fishponds were to be kept forever. In 1973 and 1975, as part of the Bishop Museum’s Hawaiian Cultural Resources Management program, Patrick V. Kirch led the investigation of locating archaeological resources in Kalāhuipua‘a and the adjoining lands in Waikoloa and Lālāmilo. After conducting the archaeological study, the fishponds and other historical sites were restored.

- Roger stated that the fishponds are zoned as a conservation district. The surrounding property is zoned as an urban district.

- Roger also stated that there is a letter from the Department of Land and Natural Resources approving the restoration of the fishponds and operating the ponds in accordance with traditional Hawaiian ways.

- Roger noted that the current plan to restore and operate the fishponds should not be handicapped by government bureaucracy.

- Norman and Roger shared that the Mauna Lani Resort Association legally owns the fishponds.
Current Perspectives and Concerns

- One of the major concerns that the group shared was the process of restocking the fishponds with *pua*. They suggested enlisting the help of other knowledgeable institutes, such as the Oceanic Institute and people that can assist in maintaining a healthy fish stock.
- The group also expressed the potential of conducting both on-site and/or off-site spawning operations.
- The group suggested that they would like to see a bridging of modern and traditional methods to maintain and operate these ponds.
- Some group members believed that by restocking the pond, the spirit of the ponds will return.
- The group also showed concern for the size of the potential operation. They would like to see a low-key operation that would not take away from the beauty and sanctity of the fishponds.
- The group maintained that traditionally the ponds were not used for large-scale consumption and was only utilized by the *ali‘i* and during time of famine. Therefore, the potential operation should be mindful of the ways the ponds were used traditionally by the Hawaiian people.
- The group would also like to keep the productivity of the pond primarily for the local community.
- Danny in particular would like to see the spirituality of the fishpond maintained.
- Norman wanted to see the fish tested for ciguatera and other harmful toxins.

Twilight at Kalāhuipua‘a Program

Each month on the Saturday closest to the rising of the full moon, Mauna Lani residents and guests gather on the grassy strip of land fronting the historic Eva Parker Woods cottage and Keeaumau Bay for an evening of storytelling, *hula*, chanting, music, education and much more. Danny “Kaniela” Akaka Jr., who is the director of cultural affairs at the Mauna Lani Resort, hosts this intimate and unscripted event. Local *kūpuna*, *kama‘āina* and musicians gather on the front porch of the cottage to share stories, chant and *hula* in an impromptu style. Twilight at Kalāhuipua‘a has been held for the past 16 years. What began as a small gathering with a dozen or so people now attracts an average crowd of 300.

During Kaniela’s early visits to Kalāhuipua‘a he remembers spending the days and nights with *kūpuna* and *kama‘āina* telling stories and playing music over *mea i nu* (drinks) and ‘*ai* (food). The fond memories of these past times have left a lasting imprint on Kaniela’s heart and serves as the source of inspiration for this timeless event. Twilight at Kalāhuipua‘a continues to perpetuate the stories of Hawai‘i just as it has been done since time antiquity.

On September 21, 2013 Keala Pono Ethnographer, Lokelani Brandt attended Twilight at Kalāhuipua‘a and was able to experience this amazing event. Just before sunset, the crowd gathered at the Eva Parker Woods Cottage (Figure 24). Kaniela’s wife, Anna had decorated the porch railings by draping them with large and beautifully crafted *leis* that had been used to adorn the horses in the Paniolo Parade in Waimea earlier in the day. One was a dried lauhala and coconut leaf rose garland and the other a light blue and green hydrangea *lei*. The esteemed guest speakers at that evening’s event included long time *paniolo*, Uncle Billy Paris, Kaniela’s parents, retired senator
Daniel K. Akaka and his wife Mary Millie Chong-Akaka, and several others. Uncle Billy began the night signing the song *Kona Kai ʻŌpua*, and the evening continued with storytelling, *hula*, and music. The night wrapped up with a small gathering inside the Eva Parker Woods Cottage, where Brandt was invited to join the guest speakers and their families to bless the food and enjoy a dinner of beef stew, *poi*, rice, sushi, and many more local delights.

While at this event, Brandt met with Kaniela Akaka, and Piʻi Laeha. She spent the latter half of the evening talking with uncle Piʻi Laeha, who is the *Loko Iʻa* Manager at the Mauna Lani Hotel. He shared that over the years, the Twilight event has brought many amazing local *kūpuna, kamaʻāina,* and musicians together to share their stories about Hawaiʻi. The event has also inspired others to start storytelling programs in their own communities.

**Consultant Background**

The following section includes background information obtained from each consultant during the interviews. This includes information on the consultant’s ʻ*ohana* and where the consultant was born and raised. The consultants are Norman AhHee (Figure 25), Danny “Kaniela” Akaka Jr. (Figure 26), Jason Kenao Garmon and Leiola Mitchell Garmon (Figure 27), and Francis Ruddle (Figure 28).
Norman AhHee

For the past 32 years, Norman has dedicated his life to caring for the fishponds at Kalāhuipua’a, and his extensive knowledge comes from many years of working with and maintaining the fishponds there. When Norman is not busy with the fishponds, he enjoys spending his time out on the ocean fishing.
Danny “Kaniela” Akaka Jr. was born on May 3, 1953 in Honolulu, O‘ahu. Kaniela graduated from Kamehameha Schools and went on to attend the University of Hawai‘i at Mānoa where he and others helped in developing and pioneering the Hawaiian Studies program. While in college, Kaniela took courses from his Hawaiian language teacher Larry Kimura. As part of learning the language, Kimura would bring his students to Kalāhuipua‘a to mingle with mānāleo (native speakers). It was in the early 1970s when Kaniela first came to Kalāhuipua‘a and was introduced to mānāleo Abraham and Emily Kihe who were then caretakers of the fishponds. It was through the Kihe family that Kaniela learned the stories of the area and about maintaining the fishponds. Once the Mauna Lani Resort was built, Kaniela eventually made his way to Kalāhuipua‘a and worked in the maintenance department. Guests that were interested in the history and stories of this area were often referred to Kaniela, and he would meet them after work to do an historic tour. Kaniela continues to do these tours, now during work hours, and coordinates many other cultural events. Kaniela now serves as the Director of Cultural Affairs for the Mauna Lani Hotel and Resort.
Figure 27. Jason Kenao Garmon (left) and Leiola Mitchell Garmon (right), in front of Lāhuipua’a Fishpond.

Brother and sister, Jason Kenao Garmon and Leiola Mitchell Garmon have been coming to Kalāhuipua’a since their childhood. During the construction of the Mauna Lani hotel, their father worked as head of security. The family would often camp at Kalāhuipua’a, where the siblings would spend time with their father and where they began to form their relationship to this area. Both Kenao and Leiola started working for Mauna Lani in the 1980s. Kenao worked in fishpond maintenance and was later transferred to road crew, while Leiola worked in grounds maintenance and later as maintenance for the fishponds. Frequenting Kalāhuipua’a as children, both Kenao and Leiola have spent an immeasurable amount of time in the area. Kenao currently lives in Honoka’a with his family, and Leiola resides in Waimea with her family.
Francis Ruddle was born in Hilo, Hawai‘i on August 19, 1937. He remembers coming to Kalāhuipua‘a as young as four years old. Francis recalls traveling by donkey on the old trails to come down to Kalāhuipua‘a, where he spent a lot of time helping his grandfather Francis Brown and then caretaker Nakamura maintain and restock the fishponds. Francis has spent some 70 years on the subject property and has experienced and witnessed the transformation of this place. Francis currently owns and operates Mauna Lani Sea Adventures.

Topical Breakouts

A wealth of information was obtained through the oral interviews. This is organized in the following sections by topic, providing a useful framework for ongoing stewardship and land management. Topical breakouts include personal connections to Kalāhuipua‘a, Kalāhuipua‘a in the past, and Kalāhuipua‘a today. The latter two sections are further divided by more detailed topics to include subjects such as archaeological sites, mo‘olelo, and current use of the fishponds. Quotes from the interviews are provided below for each topic.

Personal Connections to Kalāhuipua‘a

I guess you can say I probably been on this property at Kalauhipua [var. of Kalāhuipua‘a] for 70 plus years. I remember coming here as a very young boy. In fact, when I was four years old I remember the war years down here and the marines at Mauna Kea, where Mauna Kea [Beach Hotel] is today. The distance it was from Hilo to come over here was you know...
really a two-day drive. And let’s see. I guess you can say that I also grew up here with Uncle Francis [‘Ī‘ī Brown] at that time his caretaker was Nakamura. [Francis Ruddle]

My mom, my dad, my grandfather Francis Brown [brought me here when I was young]. I’d come down here on donkey with Nakamura…[Francis Ruddle]

…I remember at eight or nine years old having this conversation with my brother saying, “Whoa, boy when I get older I like work over here when I come one big girl.” And we used to say, he used to say the same thing, “When we get older we going work over here with our dad.” And we did. We were connected to this place through my father but I think on a spiritual level you know when we were kids... [Leiola Mitchell Garmon]

And what ties us here to Mauna Lani was our father working here as chief of security. [Jason Kenao Garmon]

Yeah, I was um, fortunate you know, I worked with my dad right out of high school. Like I said we worked at the Beach Club, the Racquet Club, um the Golf Course Clubhouse and so we did general maintenance. Mow the lawn, rake up the rubbish every morning, and vacuum the parking lots and the streets. And so we used to work at three in the morning. So those hours were the busy hours. The kūpuna were very busy at three in the morning. And so anyway, we would end our day here at the Beach Club and I did landscape maintenance with my dad. But fortunately and eventually I moved into the fishponds. I did a little poison, chemicals but eventually I moved in here with my kid brother. Which was the most awesome job in the whole world, because you know, you get to wear tabi and shorts. You get to work in the water first thing in the morning. And me and Kalena Kimura, we used to take care of this front area. And they put us here you know for a reason. I think it was ‘cause of our mouths. [laughter] You know, we educate the people. You know they ask us, “Oh, what you doing,” then boom, Kalena would talk and they, “Whoa what is going on here.” [Leiola Mitchell Garmon]

Yeah, public relations. [laughter]. I think that is why they put us up here and we Portuguese, we no like stop talking but you know you got to work too yeah. But um, and then eventually little by little I got to go in the back. At one point they all got to go dive. I believe was UH yeah came...What it was, was they were planning to put in a marina at Pauoa Bay, and so they were trying to do studies on the reef saying that perhaps this reef is no good, it’s dead. And the fish get choke ciguatera and so they were diving. And I remember they all used to and I would have to stay back and do everybody’s job, because they all get to go dive. And so eventually I got to go with them. I just came in with them on their crew, yeah. It was later that I got to go in the ponds and all of that. But I am glad I stuck it out boy. [Leiola Mitchell Garmon]

You work here for so long you know each and every rock. You know where for go into the water, where not to go into the water. Certain times of the year, certain tides. It grows on you. It doesn’t seem like work anymore. It just seems like you put here to do this. [Jason Kenao Garmon]

There is a lot you can learn, and not just about the ponds you know. Like for instance, the winds. Him and I we never owned one watch in our life. We never need one watch. Because we knew what time was at every time of the day ‘cause we was here from morning until afternoon. It’s kind of funny when you think about it like that. And like, I mean I’ve never had a watch. My mother bought me one and I told her it’s still in the box. [light laughter]. I’m like, I cannot even think about putting that thing on, but it’s like certain day you knew how the day was going be by the winds on top of the pu‘u up above in Waimea. You knew
what kind of day you was going have when the water was moving certain way. You knew about the tides on the full moon. That was the best time for be in the water in the back. So you were educated, and you were educated by mother nature. The very essence of mother nature and that is awesome in itself. Nobody. You cannot learn that in one classroom. Not like the way we learned it. [Leiola Mitchell Garmon]

…It was during those years, in ‘71, ‘72, that I made my first contact with this area of Kalāhuipua’a. Larry Kimura who is…our Hawaiian language teacher. He is of the Kimura family of Waimea of Parker Ranch. His mother is a Lindsey, and so there were times when he invited a few of us students to stay at Waimea with them. And while we were in Waimea, he would bring us down here to Kalāhuipua’a where we met a family that were the caretakers of the ponds. They were the Kihe family, Abraham and Emily Kihe. So that was really my first connection, my first contact to Kalāhuipua’a, and my first impression of Kalāhuipua’a when I first saw it…it was a place that I never thought still existed in Hawai‘i. And you know ‘cause coming from Honolulu, unless you go to a very remote place on O‘ahu, you don’t find places like that. And so, I think not only myself but my other classmates as well, kind of like looked at this and whoa… [Kaniela Akaka]

Although not born and raised here but feel a very spiritual connection to this place. Today I am here at Mauna Lani Hotel as the Director of Cultural Affairs; to me a very esteemed position and one that I am very honored to be and to conduct some of our cultural programs. In the background you can see, you can hear the hula. [light laughter], Aunty Margie Spencer and Sharon are teaching the hula here for our guests. Other cultural activities that we have throughout the week and of course we have our Twilight at Kalāhuipua’a program. That program started 16 years ago. [Kaniela Akaka]

All of these experiences have kind of guided me and in a way kind of led me along a certain path. You know, we all have our different paths, but through the entertainment, through the ranching part, through things that I still do today all of these things that I am really closely connected to. Our music, our hula, paniolo and all of that are all things that I never thought I would be a part of growing up the way I did. And then the other part is my uncle was a famous spiritual leader the kahu for Kawaiaha‘o Church, pastor of Kawaiaha‘o Church, the Westminster Abbey of Hawai‘i. Well respected by many and who have blessed many institutions and businesses throughout Hawai‘i and elsewhere who have named many babies, given them their Hawaiian names, who have named other places as well. To ask me to take over after him, to assume his kuleana; to become a minister which I never felt was my calling. And yet, it did come through in a very ancient way. It did come through that way. And although I never expected that, and I never went to theological school as he did but he understood how this is working and he was happy. He said then you are going through that path, just that our kūpuna has led you in another way, or receiving that in another way. So you know all of these things now in my life’s work, it touches upon all of these things, and it brings me here to Kalāhuipua’a, which for me is a place that grounds me. You know, where ever I travel in the world, it’s back here, it’s at the fishponds that I feel connected to…[Kaniela Akaka]

I started here in 1981 with Alika [Cooper]… Yeah, I worked for Alika for almost two years. Then I started with Mauna Lani Resort in ‘83, 1983. Actually he gave them guidance, yeah. He gave them guidance and knowledge of fishponds why we should protect them. Also Kenny Brown was really good for this property in having his input and foresight. [Norman AhHee]

When I first started here working for Mauna Lani. Tom Yamamoto, Francine Duncan were mentors of mine, Born here and with deep roots in the nearby communities. And they were aware of the resources that this property has. And they taught me, they taught me to take care of this place. Different caretakers, different times. But it needs to continue, and it’s
good that, Kohala Center is getting involved. It’s going forward to utilize this resource and make it the best it can possibly be for the community, culture, and for homeowners and guests. [Norman AhHee]

The Past: Kalāhuipua'a in Traditional and Historic Times

The consultants have a deep understanding of Kalāhuipua’a’s past and shared interesting information about the ponds in the pre- and post-contact eras. Topics include the natural landscape and change through time, archaeological sites, mele and oli, ghost stories and the supernatural, mo’olelo, and Kalāhuipua’a in historic times.

The Natural Landscape, Change Through Time

When we were younger you would see um. Like pigs galore. Which is funny yeah when you think about being down at the ocean. But there would be pigs…[Leiola Mitchell Garmon]

No it was not heavily vegetated…because of the outcropping of the rocks. There is a lot more vegetation now, and especially in the back by Nonuku [var. of Manoku]…where they have gone and planted. Everything else is um, where we sit today, that lava flow from there on was all black. All the way in the back of Nonuku was all black, so. There was very, in my mind, very little [vegetation]. Everything was either coconut or milo. [Francis Ruddle]

That’s really all I remember was the coconut and the milo. Nakamura at one time told me there was about 1,400 coconut trees here because he used to cut um and pile all the leaves up. Whether he was telling the truth or not, I don’t know. I just know a lot of the trees that sit on this property a lot of um are really original trees. Um, Francis Brown also gave Mauna Kea [Mauna Kea Beach Hotel] a lot of trees. [Francis Ruddle]

Really, when Nakamura was here the only thing we took care most of the time was just cutting the coconut and picking up all the coconut leaves. We never really trimmed the coconuts like they do today. But when the leaves fell down we would pick them up and we either burned them or he [Nakamura] stacked them up. The milo, only certain milos did we trim, you know like the one where the sleeping quarters were and around the old Kalāhuipua house we trim those. But other than, no. That whole area over there, there were a lot more vegetation. And being that, there was a lot of kiawe in there. [Francis Ruddle]

Yes, all back there [where the canoe hale is]. That whole area. So, one of my theories about what has happened here is, when they knocked down a lot of the forest, they took away the wind break that really, to me kept the sand in place because the wind couldn’t blow the sand out. Nakamura, down all the way from where the Fairmont is all the way to the hotel now…he piled the coconuts leaves so high. He piled them as high as that [pause], um maybe eight to ten feet high. He had um stacked up like that. And that blocked the wind a lot so. You could on a windy day be behind that and you didn’t know the wind was hardly blowing. [Francis Ruddle]

So that really protected the beaches here. And when they started doing away with all of that and where the canoe hale is now, all of that area, the sand has probably gone back in my mind at least 50 feet…And the same thing on the beaches on the other side of the hotel. All of that area there. The sand, some of them have gone back more than 50 feet. And I blame that on them knocking all of the forest down. [Francis Ruddle]
Well the access was more hard. Never have sidewalks like this before. [light laughter] All of the trees was mostly overgrown, all touching the water. You couldn’t see through. [Jason Kenao Garmon]

That’s the one thing that changed a lot. It got a lot cleaner...’Cause before all of the trees used to be touching the water. Wasn’t really taken care of, like how it should be. And even now, it’s nice but it needs more work. It could use more workers. Like I said, no more all the, in the corners, no more all the mud like from before. You couldn’t walk all over the place. Certain places could but like through here, you wouldn’t be able to walk before because of all the leaves. [Jason Kenao Garmon]

On our right as we drove down was the Kahinawao pond which was part of the larger Waipuhi pond and on our left was the largest pond, Lāhuipua’a pond which is 4.6 acres. Now, you know the ponds at the time [short pause] immaculate. You know for one family to do what they did, you know. The inland pond which is Hope’ala Fishpond, which is now green, algae green (Figure 29), was clear, like a swimming pool clear. It had all this duck grass, this duck weed was growing in it. And Uncle Francis Ruddle would say at one time ducks, choke ducks would come here I guess during the winter. Not like now, maybe we get a few, but plenty ducks would come and come in these ponds. [Kaniela Akaka]

![Figure 29. Current condition of Hope’ala Fishpond.](image)

Now no more, things have changed. But, you know one of the smells of this area and it wasn’t the ponds but one very familiar smell that I recall which, you know when I sailed down on the Hōkūle’a to the Marquesas Islands there is a certain smell. You can smell an island. And all places with coconut trees you are going to smell burning coconuts. It’s a very distinct smell and that’s what we smelled here because they would stockpile the coconut leaves, the old coconuts that were not usable, and burn um. Over here didn’t have houses for miles so, you know, they burn it not close to the house but away so you always had that smell of smoke, which is something I grew up with. You know, when we were young we would drive windward side and drive out towards La‘ie, Mokule‘ia, Hale‘iwa,
the windward side and you would always smell that morning fires, which to me I have fond memories of. And not a strong but a light smell of the burning fire. But that was the smell I recall there and it was from burning coconuts. And it wasn’t a bad smell but a smell that I connected to with this area. And sailing on the Hōkūle‘a, it brought me back to here, those memories of coming here. [Kaniela Akaka]

Yeah, in the middle one oasis in the middle of the ‘a‘ās. You know, despite all of the politics of the hotel and how things needed to be run, we still so lucky. But was nothing like this back in the day. Was very rough. [laughter]. Rough as far as access but very old style laid back. Before used to have the house over there facing Makaiwa, and we used to just kick it on the porch and that’s somebody’s hale you know. [laughter]. And we used to just think okay, this is our ‘āina. We just kihele, go where ever. Fish, whoa my gosh. The holoholo was for days down here. The water. Even though the access to the water, to the ocean, never have the boat ramp and you only had that nine foot of beach [Makaʻīwa Beach] you know. But the water was just fish galore. Fish, crab, ‘opihi…Yeah, ‘a‘ama crab for days…[Leiola Mitchell Garmon]

From when we were kids, it’s definitely changed as far as maintenance of the landscape, because it’s being maintained versus thirty years ago when it really was just the beginning of being, before it was the hotel. Um, and like Kenao was saying earlier it was so, everything was so plush and overgrown and was really different. I don’t know, I kind of like it like this, because like we said, we think of it as our home. So you like take care and everything looks good, but it has changed minus all the traffic. The people traffic. My thing of working down here was as long as I can talk to the people, to educate them a little, because you not just on vacation, you know. This place is so much more than a vacation spot, and some of them get it and some of them don’t. And that’s all right. It’s meant to be what it’s meant to be. Some people come here and they’re like what is it about this place? I’m like, if you’re feeling it in there then you were lucky enough to be touched, by that entity, you know. But yeah, I can say in the last 20 years it still looks the same, I think. I mean 15 years ago we was sitting right here. Ten years ago we was sitting right here. Eight years ago we was sitting right here. [Leiola Mitchell Garmon]

**Archaeological Sites**

Well, there was an old Hawaiian trail, you know. The beach trail went right in front of where the Fairmont Orchid is, and right past that honey house; because right at that pond was a honey house for the Yano brothers. And then we’d either take the beach trail or there was a trail that went in the back by the fence line, the original fence line, so. And the donkey shack was in the back anyway, so you know we would normally take that trail. [Francis Ruddle]

In the back it looks like the King’s Trail goes through that one pond in the back, Hope’ala. Seems like it cuts through and goes towards Brown’s Bath…Yeah. It was more shallow before too. So now it’s under water. But it looks like it was part of the King’s Trail. That branched off of the King’s Trail actually. [Jason Kenao Garmon]

…There was one burial and um [pause, thinking]. Where was that thing? I wanna think it was on the upper corner of the Kalauhipua pond. I never went in that burial. Nakamura was the one that always told me obake in that cave…You know because of that I never really went in that cave. I know he told me there was that burial. When we did the Beach Club, we found burials up there. When we dredged the ponds, we found bones from the ponds. Other than that I don’t know. [Francis Ruddle]
She [the psychic] had asked me if I know of a place where there are two mounds because it’s very busy with people there. And I said, “What do you mean two mounds?” And she said, “They are like two mounds of lava rocks and they look almost like breasts.” And I looked at her and I go, “Have you been here before?” And she says no. And so that is what kind of made me believe her and what she was. Because at Honoka’ope, their is um, where the puka go down the anchialine loko. And then up above it, behind it there are two mounds that are like this. That is said that we have kūpuna there yeah. [Leiola Mitchell Garmon]

…When Francis Brown sold this property it was with a gentlemen’s agreement and hand shake between him and Mr. Gotoh that they would accept the stewardship of Kalāhuipua’a and that they would protect and preserve the land and the culture and the history of this place. Which they have taken great strides. Because of that they did consult with kūpuna at that time of these areas. They did a lot of research they had a two year archaeological reconnaissance of the property. Which revealed the natural caves that were used by the early Hawaiians residents who were most likely the kahu and the kia’i of the ponds; the keepers and guardians of these ponds. They took great strides, you know even searching for water. And I am not sure who they got but they said a Hawaiian priest. In looking for a water source, they wanted to make sure they showed respect to the culture and to Hawai’i and did the right protocol. So, they got a Hawaiian priest who explained to them what he would do. He got on a helicopter, went up in the air and they flew around and he said where this rocks hits is that’s where you would dig, and that’s exactly what happened. They flew around and he threw the rock out and where it landed is where they dug and they hit water. [Kaniela Akaka]

Mele and Oli

There was no oli that I knew of so I composed one for this area, Oli no Kalāhuipua’a. And there was a song that was written during the time we stayed here that Larry Kimura wrote which was called Kalāhuipua’a. And it’s basically a song that speaks of what we experienced here, what we saw, what we were surrounded by. Um an evening of going out and fishing and coming back to land at the time of wana’ao as the sun was rising. And coming home with the big eyed fish. You know we had ‘upapalu, ‘ū ‘ū. The song ends with a mahalo to Kalāhuipua’a and for the warm hospitality that we received. So you know that is the only song that talks specifically of Kalāhuipua’a but there was a song written here years ago by Helen Desha Beamer. And it was a song that she wrote here but at a time she was staying at Keawaiki. I guess through the invitation of Francis ‘Ī‘ī Brown who owned Keawaiki and Kalāhuipua’a. So the song that she wrote here at Kalāhuipua’a is the song called Keawaiki, and from what I was talking to Aunty Tita [?] Spielman who is a Ruddle. And that song was composed, it was composed here at Kalāhuipua’a. From what I recall as they were going back on the boat to Keawaiki that the song was performed and she danced that song. I could be mistaken but I thought she said it was. She either choreographed it on the boat and danced it on land or danced it on the boat while they were on their way. [Kaniela Akaka]

And going south to Keawaiki. So that song was written here Keawaiki. But there is another song Keawaiki Hula that Helen Desha Beamer wrote, which mentions about the fish of Kalāhuipua’a. Which in that line mai Kalāhuipua’a a ke kai. Nā i’a ‘ono loa mai Kalāhuipua’a a ke kai. And that is within the song Keawaiki Hula. Which speaks mainly of Keawaiki. But it makes reference to Kalāhuipua’a, to the fish of Kalāhuipua’a. [Kaniela Akaka]

It’s a beautiful song. I rarely sing it. Once in a while I sing it and it’s mostly when I am at Keawaiki. ‘Cause nobody sings it now. In fact, years ago when Uncle Mahi Beamer brought his classmates over here and spent a good part of the day at the Eva Parker Woods Cottage (Figure 30), we were going over songs and he said, “You should learn Keawaiki
Hula,” and so we went over the song that day and so that’s when I learned it. And it’s a great song, it’s a beautiful song. And just people don’t sing it. In fact all of those Helen Desha Beamer songs are just beautiful songs but people don’t sing them. And those songs paint a picture of the place that she wrote of. So even if you’ve never been there if you know the translation of the song, you could almost feel as if you were there. Just the description of the song. [Kaniela Akaka]

**Ghost Stories and the Supernatural**

That is one thing over the years since I’ve worked here, I met people that know this place from before. And they all know about the *obake*, or the spirits. Very interesting. Some of them talk about um, I mean they get such passion that they experienced something, was like whoa, you believe um. It’s not just storytelling or anything, but you can see in their face and the way they say things. It’s like whoa, they really experience something, yeah. [laughter]. They tend to get a little bit excited. [Norman AhHee]

His name was Shishido. And he’s my friend’s father-in-law. So we had a gathering once at his house. I just was talking story with him and he asked where I work. “…Down here at Mauna Lani, Kalāhuipua’a.” “Whoa, that place get, spooks.” “What, what you heard?” “Not heard!” You know, way back I don’t know what year it was but…he used to camp out here. He used to work for the company that did the road for Puakō. He said Puakō that subdivision, he did the road and he said they used to stay over here [at Kalāhuipua’a], and he’s a hunter. So he said at that time Francis Brown used to let them come on the property and hunt…*Pau hana* time during the evenings they go hunt at night for pigs. And he said, certain times that he’s notice when they go hunting, get plenty pigs…they used to catch. But he said get times where you go over there with your dogs and you let the dogs go, the dogs don’t leave your side and they start whining and they don’t want to leave. They said like those times is like we get the dogs and go back. Go back to the camp. [laughter] He said, it’s not normal for his dogs. They would just run

![Figure 30. The Eva Parker Woods Cottage today.](image-url)
and start tracking. But he said the dogs don’t leave their side, they whine and no like go. He said, the dogs see something or they experience something and you know this not normal for them. [Norman AhHee]

Some years ago, I was over here on the island cleaning and this lady, she had red hair and she was kind of momona. And she walked up to me and she just looked completely exhausted…So I told her, “Is something wrong?” And she said, “Well I have something bothering me.” I say, “Oh well what happened?” She goes, “Well, one night I was back here and I looked across the water into the pond and I seen the walkway and I seen this lady and she looked like a lady and it was right before the sun went set. And I acknowledge her and then she started to move, [pause] across the water.” And so she ran, she ran to her condo. And she said, ah that it stayed outside of her condo and it didn’t bother her. And I said, “Did it come back?” And she said, “Yes, for three nights and that’s why I look like this.” And I said, “You know, maybe it’s trying to tell you something.” And she said, “Um I can’t see why not.” And I said, “Why are you here? Are you here on vacation?” She said “Well, my brother died and he worked at Mauna Lani.” And so, at that time his name was, I believe his name was Chris, Chris Toi [?]. And I remember meeting him. He worked at the Racquet Club I believe, and he had passed away. And so, she was there to clean out his stuff. And so, I told her, “Oh, wow well maybe, you know, there is some kind of connection there?” And so I asked her, what is it that you do? And she said, “Oh I am a psychic.” And I said, “Oh hello. I said you’re a psychic, so perhaps this person, or kupuna or whoever, it is has a message for you. Perhaps you should listen a little closely. You know, but if you are frightened…” I felt that I was young I never know exactly what to say. I had told her to go see Kaniela [Danny Kaniela Akaka]. I said, go get some Hawaiian salt and keep some ti-leaf at your door and let them know that you are not there to cause them any harm, and if you are afraid like that. And so she did speak with Kaniela. I remember him saying. After she did that it didn’t bother her anymore. But that is just one of the small things. [Leiola Mitchell Garmon]

I mean the presence of our kūpuna that were here are one time, it lingers through this place constantly; in the day, in the night. And I think that’s where we’re connected on a spiritual level to this place and our kūpuna that were here before, whether they are our personal kūpuna or not. I feel that we was sent here at that time for a reason. And um, that is just one of the few stories of down here. [Leiola Mitchell Garmon]

Yeah. Plenty hibbie jibbies. When I was young, having the privilege of camping down here with my family. This one night I was sleeping on top of my mom’s car. Off the ground, you know. On top the car. Get racks and stuff so I woke up in the middle of the night and I heard one party. People having one good time. Clapping. Went sound like nice Hawaiian music, people singing, people clapping, having a good time. I figure that was my mom listening to her stereo underneath the car. So I never think nothing, I went fall back asleep. I woke up the next morning and asked my mom about the music she was playing last night. I felt that I was young I never know exactly what to say. I had told her to go see Kaniela [Danny Kaniela Akaka]. I said, go get some Hawaiian salt and keep some ti-leaf at your door and let them know that you are not there to cause them any harm, and if you are afraid like that. And so she did speak with Kaniela. I remember him saying. After she did that it didn’t bother her anymore. But that is just one of the small things. [Leiola Mitchell Garmon]

But recently, in May of this year, just mauka of the fishponds is the historical park. There’s caves back there. I guess was inhabited by Hawaiians, I guess. I don’t know I wasn’t there, so. [light laughter] And then, I had my kids with me, and my youngest boy he was two at the time. I had him on my shoulders. We approached the cave. We started to look around,
and then my son, Kama‘ehu, he goes, “Daddy, look the Hulk.” I go, “The hulk?” He goes “Yeah, the Hulk.” I go, “Where?” He goes “Right over there.” I go, “Where?” He goes, “Right there dad.” He points to the corner of the cave. I go, “What is he doing?” He goes, “He open the gate.” And I said, “Oh okay.” He said, “He is there with his mommy.” Now the Hulk, okay. There is only one picture I get he said the Hulk. That’s one big dude... One big person. Say hi to the Hulk and tell um thank you and we was on our way. And that’s just May of this year. So I mean he saw um, he point to um right there. And he wasn’t scared. He wasn’t frightened, but that’s the Hulk. [Jason Kenao Garmon]

We was older and we came down here for holoholo. And um, me and his wife at the time, I think you [Kenao] wasn’t married yet. We was sitting down on that little piece of concrete that comes out by the ramp, and we was fishing. And we realized that only had her and I there, and we started to get pū‘iwa. And so something went yank my pole. We were sitting with our feet hanging over [the small concrete] and I thought, “This isn’t good. We should put our feet up because we don’t know what was that, that just went yank our pole.” And so I see this light at the corner of my eyes, so I look up and then what we were looking at is what is now the houses up there up above Maka‘iwa, up above the Beach Club, yeah. And so, and it was all ‘a‘ā. And so I said, “Oh, look there’s Kenao guys. Oh thank god they coming back already.” And then we see the light go [moves her hand quickly right to left to mimic the movement of the light]. I go, “Whoa, my bruddah can run fast on the ‘a‘ā.” And so we seen the akua lele light. At that time we wasn’t thinking. You know we looked at each other and thought, “Holy crap.” [laughter] You know, whoa my god, what was that? And then my brother came minutes after. And I said, “Was that you running fast?” He said, “No, I came back because my light went out.” I was like, “Did you not see that?” He said, “What are you guys talking about?” [Leiola Mitchell Garmon]

But um, down here in general when I was working with my dad at the Racquet Club we used to vacuum the parking lot and we used to take care of the landscaping at the Club House. And then we would come down here and we would vacuum the parking lot down there [pointing towards the Beach Club parking lot]. And then one day my dad telling me to come down here early. Now, the Club House and all of that up there is just as spooky. I’ve seen a lot of things happen up there. But he [my father] said come down here and start vacuuming. I’ll send brother down to blow out all of the rubbish. So I came down. And the street vacuum is really loud. So I got my ear muffs on and I am getting down there and looking to the left and looking to the right and I get in through the gate and I am coming down here to Uncle Francis’s turning around. And I get up to that white gate and I see this pueo on the gate. And I am looking at it. And as I am taking the turn, it changes into a form of a person. And I am turning looking at it, and when I turned around it was gone. So it freaked me out. On that same day I seen the water in the middle of this [Lāhuipua’a] pond boil. And so I told Kenao, maybe I was seeing things, maybe not. ‘Cause we were freaked out. I didn’t like to come down here before sunrise without my dad. For sure without my dad. [Leiola Mitchell Garmon]

Mo‘olelo

[Regarding mo‘olelo, I only know] what we heard from Danny and from other people that knew the history. That the ponds were used in times of famine or for the chiefs. I guess they fed the people that lived around here. [Norman AhHee]

You know they talk about the two mo‘o yeah, or the two sisters, Kanikū and Kanimoe. You know the name of this flow right here is Kanikū, and I think Kaniela can verify that. You know at certain times of the month, this water turns almost red. And it’s almost as if the mo‘o have her ma‘i. And so people talk about that. We lucky it’s not red today. But yeah boy. It turns like red, red, red. And so yeah, this place is just [takes a deep breath] full of all kinds of stuff. Gosh that would be a great book, a mo‘olelo book. ‘Cause dime a dozen
the stories of this place, and not only the loko i’a, but Club House, Racquet Club… [Leiola Mitchell Garmon]

There is one mo’olelo that speaks of the pond called Waipuhi (Figure 31)…and of a woman that came here a long time ago who had a little infant with her. Before she did her chores along the shoreline, perhaps collecting food. She left the child to lie on the ground under the shade of a tree in close proximity to that pond. Upon her return, she found that the baby was gone and was not where she had left it. But from the spot where the baby laid, there was a meheu, a trail that led from that spot into the pond a slimy trail. Somewhat like a snail or a slug would leave behind. And so she went to consult one of the kupuna of the area who looked at the spot where they baby once laid and saw this meheu and commented to her, auē ua lilo ka pēpē i puhī. In other words that child transformed into an eel, and therefore lives in this pond as the kia‘i, the keeper and the guardian of this pond. And so the name came through that. Waipuhi is the water of the eel, and there are many freshwater springs in that pond. So, that’s a story that I heard a long, long time ago. But of course, the very short story in how the pond got its name. [Kaniela Akaka]

You know, over the 30 years of working here at Mauna Lani. I’ve encountered three groups of people. In two cases they were guests of the hotel, and these are people that never been to Hawai‘i before, this their first time to Hawai‘i, and they just happened to be staying here, and the other case was a guy who lived in Hawai‘i. With the people that were guests here, their experiences were in the evening, dark time. The other one, this guy, his experience was daytime, but a day that was pouring, pouring rain. It was dark. But the stories were all similar. And you know these three different cases, eventually they came up to me and shared their experiences. The same experience. You know, they were walking back from that area of the cottage and they heard the cry of a baby, and when they investigated the cry it came out of the pond. And so when they followed the cry they saw this puhī in the pond was crying like a baby. [Kaniela Akaka]
But it still continues its life. It has the same, it understands it has its biological mother and family. It knows that, so it always comes back to you and would take care of that family. That’s where ‘aumakua comes in. That perhaps in the story of this puhi, maybe the child had a deformity maybe it was missing its arm, or fingers or something, you know, maybe it had a huelo. And there are cases today that children are born with a huelo, with a tail. They have another medical explanation for that but you know of course all of the old folks would say, “Ah mo’o.” You know, so this child then took on a new form. And not that it was eaten by it, ‘cause first thing people think, oh the eel came and took the child, but in the case of the Hawaiian, their understanding is that lilo i puhi, became an eel and now continues its life, beyond its mortal parents. So it has gained a sense of immortality. It continues to today. [Kaniela Akaka]

And so they came up to me to, they said, “So do eels in Hawai‘i cry?” And I said no. And they say, “Well what can you make of this? How can we explain this?” And I said, “Well why don’t you sit down, I have this story to share with you, about this child who became an eel.” So, it was a life changing experience for them, and I told them that they experienced something out of old Hawai‘i. But I also told them it’s a hō‘ailona, you know, and things of nature present itself that way, and we look at it as something is going to happen, to you, or to somebody close in your family. Could be good, could be bad. But this is just a warning of sorts. So just be alert. You know in this next few days or a week or so. So anyways, that story was one that, you know, was a short story and at that time I was, “Wow this is the first time I’ve heard babies turning into puhi.” You heard babies becoming, you know, lilo i manō, becoming sharks, but never puhi. This is the one and only that I know and that’s that pond there. But, it kind of continues in that people experience it and they don’t know. They don’t know the story and once they hear it it’s a life changing experience for them, and for me it confirms something that all of these mo‘olelo and stories we hear from kūpuna that there is that truth within the stories. That they are not just fairytales and make up stories. There is truth, there is a connection to a phenomena of nature or something and that what we look at today, something that is supernatural or maybe not natural was very common place for people who were open to that and who understood that. And like I think like today these things still happen but they get hidden away or what science cannot prove they’ll shelve. But you know at that time, our kūpuna, they were at one with nature. They were a part of nature, and things that happened, whether it was a baby becoming a shark or an eel; nature that’s a part of nature. And I kind of think of it in this way, that some babies that were born with deformities were deified to the sharks or others. And in that they became that. Nature made the change so that child could live on. It could continue its life in another form. [Kaniela Akaka]

…I don’t know…why it was ever named Kalauhipua‘a [var. of Kalāhuipua‘a] which is really home of the pigs. There were a lot of pigs here. And there is no doubt about it…. Hmm. And really most of the pigs are on the other side. [light laughter]. [Francis Ruddle]

Well, Kalāhuipua‘a was the gathering of the pigs yeah. And they always used to come down when the kiawe beans come out. [Jason Kenao Garmon]

…They went through several different names, of course the parent company is Tokyu Corporation, but they went through different names before they got the name Mauna Lani. So, at a point in time Mr. Gotoh who was very good friends with Laurance Rockefeller actually went up to New York to seek Rockefeller’s advice, because Rockefeller had his hotel, the Mauna Kea Beach Hotel up in Kauna‘oa. And so upon his meeting with Laurance Rockefeller one of the things that Mr. Gotoh really liked was the name Mauna Kea. But of course the name was already used, so Laurance Rockefeller had suggested, “Well you know there are other mountains here with other names so there was a time when this development was called Mauna Loa at a point in time.” Now the chairman of the board for this project was not only Hawaiian and a Hawaiian politician but the nephew of Uncle
Francis ‘Ī‘ī Brown, and his name is Kenneth Brown. And so Kenneth “Kenny” Brown, apparently he wanted to utilize another name, then for whatever reason maybe he wasn’t comfortable with the name Mauna Loa and so he incorporated the help and the council of a couple Hawaiians, one was aunty Emma Defries, and one was Homer Hayes the Hawaiian historian and to try and get a feel for this place. A group of them did a camp out at the volcano where Aunty Emma did ceremonies and protocols, understanding that Pele is a big part of the creation of this island and still at work here even today. And then they did spend a night here at Kalāhuipua’a where they camped out. From what I understand, it was in a dream that this name Mauna Lani came about, so it’s an inoa pō, which means that it is a very sacred name and has to be used. So she conferred with Homer Hayes, who agreed, and Kenny Brown and the rest of the group that the name Mauna Lani which is a name refers to the great mountains, in reverence to the great mountains that surround this property, and there are five: Mauna Kea, Mauna Loa, Hualālai, Haleakalā and the Kohala Mountains. So mountains, which represent spiritual power. I always kind of compare them to great pyramids and here we are like in the very piko of these five mountains. [Kaniela Akaka]

So it’s a spiritual center in a way. But perhaps, you know, the same thing that attracted our kūpuna the ancients to this area and the ali‘i and the kahuna nui is the same spirit or mana that attract people today to this place. You know I can say this about this resort it has gone through a journey to get to where we are now and that its name invokes the respect of the mountains, source of power, you know, this area as a piko. The great history behind this area, associated with some of Hawai‘i’s greatest ali‘i, ‘Umi, Kamehameha. Perhaps the destiny of this land was one that it would go through changes yet the very, I think the very life support of this land would be the culture. The host’s culture of this area. And for me, a boy that grew up in Honolulu, spent time on Waikīkī Beach, learned to surf and paddle canoe from my uncle Rev. Abraham Akaka and some of the old time beach boys. I thought my calling was to be a Waikīkī Beach Boy, which I whoa yeah [smiling, light laughter]. The money isn’t there but what a life. [laughter] You know but here, I ended up here and because of that the connection that I made to this land in the early ‘70s, the people that I met along the way, the journey that this land has come to now under the ownership of Tokyu Corporation and still going through its growing pains. [Kaniela Akaka]

The time we came down here this area was known as Kalāhuipua’a. So instead of Kalāhuipua’a it was Kalae. So Kalahaipua’a, which can be translated as the forehead of the pig or the peninsula of the pig. And even in the phonebook at the time, it was Kalāhuipua’a. That was ‘71, ‘72. The early seventies. Um, at some point they dropped the letter “e” and called this Kalāhuipua’a, which then gives the translation as the day the pigs gathered or the race of pigs or the family of pigs. And I think in research they on the old, old maps it was written as Kalāhuipua’a instead of Kalāhuipua’a. [Kaniela Akaka]

…But of course there is a kaona to Hawaiian names yeah, and I believe the kaona to the name. You know, the root word, the key word in the name is pua’a. So of course it gives us an insight to what the people at the time experienced. And so they gave it the name, which included pua’a and whatever the name was, Kalāhuipua’a, Kalahaipua’a, Kalāhaipua’a, Kalāhaipua’a; pua’a was the key word. Now we know the pua’a was brought over by early Polynesian voyagers as one of the more important plants. But pigs were highly esteemed and were greatly respected as they were used as offerings to the gods. But not any kind pig. There were certain pigs that were used for certain ceremonies and certain ceremonies called for the pua’a hiwa, which was the pig that was entirely black. But you know, even though there were a lot of pigs but you didn’t always have a pua’a hiwa. You know, the word duplicated hiwahiwa means something precious, something that is highly esteemed. And so they have the best to the gods, which was the pua’a hiwa. But because there were times when you may not have had that pua’a hiwa there were certain fish that could be used as a
substitute and they were called *pua'a kai*. And within these ponds you will find *pua'a kai*, which includes the mullet, the *awa*, the *āholehole*. There were other fish that were sacred to the ponds like *ulaa* but not considered *pua'a kai*. And so my understanding is that the *kaona* of the name Kalāhuipua'a would be more towards the sacred pigs within the ponds, the sacred fish within the ponds. [Kaniela Akaka]

Now years ago Aunty Annie Ka [?], who is a taxi driver but who also their family made the *leis* that our hotel uses to greet our guests with, fresh flowers *leis*. So she was sitting up at the bell desk one morning and waiting for her check to come and I had the opportunity to sit down with her, because one of her grand-daughters was one of our hula dancers at Kona Village Resort. So as I was sitting down and talking to aunty, um, she said, “You know I knew the past owner of this place, Francis Brown.” And I said, “Really.” And I said, “Well you have any special stories to share about Uncle Francis?” And she said, “Well, you know years ago I used to be a bartendress at the old Kona Inn, and Francis Brown had two speed boats.” And you could hear the speedboats from far away coming down and when she heard that boat. Because not too many people had those boats. It was a hackercraft. When she heard the boat coming down, she would set up his favorite drinks. And usually he’s not alone; he’s with other friends. You know sometimes, Willy Kaniho who was a legendary Parker Ranch cowboy and or other people. So she would set up the drinks so when he came all ready to go. And so, one day he [Francis Brown] came in and he brought a Primo box, put it on the counter and he said, Daisy this is for you. And it’s interesting that she said, You know he always called me Daisy although my name was Annie but I still answered.” [laughter]. So anyway he said Daisy this is for you. This is *pua'a* from the fishponds of Kalāhuipua'a. And so, of course she thought this must be *kālua* pig or something that came from here. When she opened it was full of mullet. So even he, you know, a descendent of *ali'i*, who came through the line of John Papa ‘Ī‘ī who was *iwikuamo'o* for Kamehameha II, Liholiho. Even Francis ‘Ī‘ī Brown knew that the *pua'a* of this area, of this place were within in the ponds. Yeah. So yeah. And just by chance I sat with her and she shared that story. [Kaniela Akaka]

**Historic-Era Kalāhuipua'a**

… I had a conversation with Uncle Robert Keakealani who is an old time Pu‘u Anahulu cowboy, Pu‘u Wa‘awa’a Ranch who is very familiar with these areas. Because this area was known for its *pua'a* sometimes when they came down to this area he said they would climb the trees knowing that in the evenings the *pua'a* would gather around the ponds and they would just rope from the tree. You know the *pua'a* would be resting under the tree and they I don’t know how long they would have to wait up the tree for that, but they had their rope and they drop the rope on um. So they called it Kalāhaepua'a. So *hae, hei*, to snare, to rope. So that’s what the cowboys call it. Kalāhaepua'a. And then you know I heard Uncle Francis Ruddle say Kalāhiipua'a, which I think is just a shortened form of Kalāhui. He say Kalāhiipua’a. He said that’s what he remembers it when he was growing up. [Kaniela Akaka]

[Nakamura] was Francis Brown’s original caretaker…He really lived here by himself, unless Brown you know came down with friends. But he was always over here by himself. You’ve also got to realize that…this was a long way in the old days from anywhere. And the only way that he really got here was by donkey. ‘Cause he couldn’t swim um, and by boat was a long way in the old days. So he had a couple of donkeys up here and that is how he would go to Kawaihae and pick up whatever supplies he needed or he could go to Waimea. And at one time I understand he had family in Honoka’a, but I never met them. [Francis Ruddle]

Being a Japanese national during World War II was really tough on [Nakamura] ‘cause you know they almost didn’t let him come down here you know because he was a Japanese
national. We use to always restock the ponds with Brown [Francis ‘Ī‘ī Brown]. Whenever Uncle Francis felt like restocking the ponds, he would either contact old man Akau, old man La‘au or Naoji Kawamata and let them know that we wanted to restock the ponds. And we kind of made a, you know it became a two or three day project. Where we would at times drag the ponds for barracuda, try to get the barracuda out of here. Then set up a fence where the cottage [Eva Parker Woods Cottage] is today so that we could put the pua in. [Francis Ruddle]

His last name was Nakamura. His first name was um, oh my goodness [pause]. I think it was Shigeiro. I’m not sure but I’ve told the owners of this property at that time, the Japanese that you know he should be recognized. But they won’t recognize him cause I think, um, I think they think you know he was a poor Japanese and you know. But he wasn’t. In my mind, he was just such a rich Japanese in everything that he did. He enjoyed life. Uncle Francis for one of his birthdays sent him back to Japan to go see his family and he caught pneumonia and died. You know so, he was out of his element when he left here, I think. [Francis Ruddle]

The original ponds before Uncle Francis started bulldozing was, there were huge outcroppings. So in my mind, we lost the interior beauty of the ponds. In other words, you know the land between the ponds that he leveled off. And in my mind because I love lava, and I think lava is something of beauty in its natural stage and uh, he destroyed it. But you know that was what he wanted to do and he wanted to drive around in the ponds. Up until then, you could never even think about navigating through the ponds. Even in a jeep it was almost impossible. [Francis Ruddle]

Well the pig pens were right where the condos are now. Yeah. This was the second one. Okay the first pig pen was right where the hotel is and there is that pond, I guess they call it Waipuhi Iki. Well Uncle Francis made that pond. Because that is where the pigpen used to be. The first pigpen. [Francis Ruddle]

Kalāhuipua'a Today

This section concentrates on the project area today. Topics include pond dynamics, current use of the ponds, recollections and anecdotal stories, and recommendations and concerns regarding pond restoration.

Pond Dynamics

We used to catch from the wild in the past pua (Figure 32). The problem is like the amount of predators that you start introducing or you have mixed up with the pua. It’s just hard to take the predators out. You get barracudas the same size as the pua and it’s hard to distinguish or remove the barracudas if you get couple thousand pua in the tank, yeah… So you’re actually putting predators back in the pond. At some point it’s a losing battle. How many fish is the barracuda going eat before you can actually remove it from the pond? [Norman AhHee]
My thought was that we always put in probably twenty–thirty thousand baby pua every time we did it…And it depended on the size of the pua and what we were putting in. We would with a few of the pua itself, kind of really with our finger, kind of really try to get little scales off…I don’t know who said it, but it was one of the old saying that you do that and the ones that would survive that would turn white and they would become the māmā of the ponds, the guardians of the ponds…. [We would scale] maybe 25–30 you know. It depended as you grab them you went really fast [rubs his hands together demonstrating how the scaling process was done]. You know, you got to make sure your hands don’t have oil on them otherwise you’d kill um. And it had to be real fast. I mean as you are doing it you have no idea what the count is. But, up until the time Mauna Lani started taking over the pond, I want to think, um [pause, thinking] four, five years we had been here we still saw a fair amount of the white mullet. Today um, I mean, I saw one for the first time probably in the last three to five years that I haven’t seen any. So you know, I mean I was surprised to have seen it, and it was one of the originals because of the size of the mullet. [Francis Ruddle]

One pond, Waipuhi. Waipuhi has always had pua….According to Oceanic Institute, Clyde Tamaru, Phd with Oceanic institute at the time 1981. He used to do studies down here. And he’s the one that told me that they used to come in through the mākāhā, and he said they were so small they clear. Almost the larvae stage and they coming in through the mākāhā, and he said they are really hard to see. You cannot really see it. And he told me that the awa and the mullet cannot reproduce in the pond with the conditions that it has. But then Waipuhi has always had pua, maybe they coming in through the mākāhā. And we used to use that smaller fish to stock. It was always a pond to get pua from to stock the back ponds. We used to take that fish and move it around to the rest of the ponds. [Norman AhHee]

That particular pond that always had lots of small fish. Lots of pua… That one we didn’t stock, yeah. It just happens to always have pua so we just use that and put um in the back
ponds. And usually we wait till they are about three, four inches. ‘Cause the back ponds get few āholehole not much but and once they reach three, four inches I think they can fend for themselves and stay away from the āholehole. But um, just to stock the back ponds. The two ocean ponds, which is Waipuhi and Lāhuipua’a, seems like they replenish itself. Like maybe Clyde Tamaru said that they coming in through the makāhā and just replenishing that way but again, it’s like it really needs help to stock the ponds. That man really has to help, yeah. [Norman AhHee]

The balance is important. I always learned that you just got to watch the water column and like when it starts getting heavy, the bloom, it gets thick. Thick meaning, almost turning into a solid. As like you need more fish. You need more fish, you need more possibly more flow or even to the point that if the fish cannot maintain that algae that’s growing you need to physically take it out. Manually take it out. And we’ve done that in the past. The smaller ponds [manually removed algae from the smaller ponds]. Never had any problems with the larger ponds. It’s managed with the fish that we have. Which is why I think they’re not stock heavy, but I still think there is enough fish to keep the balance going, and the water clear, the translucent green that we try to achieve. [Norman AhHee]

Eradication was very important. Is real important. ‘Cause that is what is going to eat all the baby pua. And barracudas they get big. And like earlier I was telling you that the biggest ones we caught. We caught two of um. Was five feet two, sixty pounds. That’s a big barracuda. It can eat a lot of fish. It might look like to some people, like tourist now days, whoever may be, look like we having fun catching fish. Some people might think of it as their pets and why you doing this to the fish, but we got to educate them that eradication is important. [Jason Kenao Garmon]

We have to get out all of the predators from the ponds so that the fish can feel like happy. They can feel happy. Āholehole, barracuda, pāpio any fish that going eat another fish. Awaawa. There is the awa and there is the awaawa. Ah, just fish like that. The āholehole is not too bad. Well I mean it’s bad but, um. Catching um, they all gather around the underground springs. [Jason Kenao Garmon]

[The predators are] the ‘ōmilu, the barracuda, in these ponds those are the major ones I think. And the humans… And all the times he [Francis Brown] owned it, he never stopped anyone from shooting the predators. I mean I shot a lot of barracuda. I shot a lot of ulua. I shot eels. ‘Cause you know even the eels are predators. For me the eels are more fun because I’d feed them to the pigs. [laughter] [Francis Ruddle]

Throw net [was used to get the fish out]. And then I used to use leader line and another fish. I would catch a fish, say from Waipuhu and put it in a leader line. I would have to put it on a coconut ‘cause the tourist no like see one fish pulling one floater. And then just take um to one different pond and let um loose. This fish don’t know where he stay now. Even look different color than the rest of um. So the predators going pick um up real fast especially when he pulling something. He struggling. So the barracudas going go for um. And then the pond is clean so hardly get coconuts so we come and find um. I throw one rock at the coconut to see how fast the thing would take off. If the thing swims faster than the fish you put on there then you know you get one barracuda. I would just tie one string with one rock with one that kind string around one soda bottle, and throw one rock at the floater and just snap um and pull in um. Pull in your catch. They [barracuda] are like alligators. I mean I seen one just like one alligator came out the water. They real aggressive. [Jason Kenao Garmon]

Now before when we used to trim on that island right there and they had to swim the rubbish across. And see, the thing likes to be under the rubbish. You know like if get one log floating. You always look underneath the log. Usually, guarantee going have one kākū
there. And I remember telling them. We would watch me and Kalena while they swimming
across the rubbish. I get one good eye for the water, stuff in the water. And I’d be like,
“Swim faster, swim faster,” without yelling, yeah. Swim faster [laughter]. [Jason Kenao
Garmon]

Well for me I was working in the back fishponds, Ka’ai’ōpio, Hope’ala, Waipuhi, Manokū,
those ponds. Mostly we would clean up all of the dead leaves floating in the water that
when the tide goes down there are certain areas that draws out water. And all of the leaves
would gather there. They will float to that section and you can tell. You can see all of the
leaves in that one area. You know that is where it is sucking or pushing water on the
incoming and outgoing tide. So you would have to keep that clean so the ponds can breathe,
yeah. All of the leaves going float there, they going sink and then going turn to mud. They
going decompose and that is what is going to plug up all of the pores in the pond. The thing
going get hard time breathe. That is the only way they get their water is through
underground springs. This Kalāhuipua’a is fed from underground springs and the ocean
yeah. Ties through the mākāhā. So I would have to do the high tide watermark. Just keep
um clean. Just so the mud no build up, no plug up. Transport fish to different ponds. If
there is a pond that has too much limu growing, we would either stock it with fish. Before
we had a turtle. [Jason Kenao Garmon]

Well, okay, the mākāhā. That is the main. Before they put the wall here, the place would
just take care of itself like. But once they put the wall, it made us have to take care of the
ponds. And then the mākāhā is like the main part of the whole fishpond, to tell you the
truth. You use it to regulate the flow of water. Let in and out the small fish. Used as a
refrigerator. To clean out our fish. You leave your fish in there for a couple of weeks and
it gets rid of the mud. Flush out themselves, and better tasting fish. And then like depends
on your fish too. If the fish are fat you can leave the mākāhā kind of open so you get more
water, more flow, more oxygen into the ponds. But if they skinny, you want to slow it
down. You want to pack the rocks inside there pretty good so that it slows down the flow,
so you can get algae bloom, and the fish get more food. What your fish is doing in the pond
is how you are going to fix the mākāhā, or how you going replace it. How it should be. We
always clean it on an incoming tide so that the soot from all the stirring up the water doesn’t
get into the reef system outside on the coastline. Because that can damage the reef too,
yeah. And the fish in the fishpond is used to, to the soot water. This is what they swim in.
No more really reef fish inside. I guess they all reef fish, but not like the algae eaters or
fish that filter water. So it was okay for do that on an incoming tide, because it wouldn’t
harm the fish. But on the outgoing tide it would harm the ocean, the reef system outside.
[Jason Kenao Garmon]

Yeah, very vital to the pond. Plus to it’s like the door of your refrigerator. You leave your
doors open everything going spoil. [laughter] You know basically. [laughter] Yeah. That is
an important part of your entire loko and how it’s run and used. [Leiola Mitchell Garmon]

And use for trap. Trap your fish in there on an incoming tide. The mullet and stuff, they
like the fresh water. So they all going gather up right next to the mākāhā to get as much as
they can. [Jason Kenao Garmon]

And also, it is almost like a filtering system. You know you got to think, okay that is
where most of the salt water is coming through, is in that mākāhā. And then it being out
here in the muddy area, yeah. You put um in here for one week let’s say, guarantee your
fish going taste different, ‘cause it’s going to be filtered with all of that salt water. Little
bit more ‘ono like that. ‘Cause you know, the ‘anae have that taste yeah. Kind of muddy.
[Leiola Mitchell Garmon]
Current Use of the Ponds

My wife is a teacher, and they used to bring students down, science students. They used to monitor the water, turbidity, salinity. For the students to learn and to see if there is any change overtime. They used to come down every now and then. It wasn’t really her class. It was Alan Nakagawa. Alan Nakagawa a teacher at Honoka’a High School and he used to raise awa in one of his classes or some of his classes in Honoka’a High in tanks. So he was real interested in doing stuff like this with his kids. He used to bring them down. Just for the science side, yeah, for the students to learn how to even use the instruments to measure.

[Norman AhHee]

[Twilight is] a free event. People bring their beach chairs and their picnic dinners and favorite beverages and so it’s a wonderful thing that people look towards. Guests, you know, they’ll know that we only have it once a month, the Saturday closest to the full moon so they’ll plan to come to Hawai’i or to stay at Mauna Lani during the full moon weekends. But the other inspiration was a painting done by Herb Kane. It’s a painting of Waipi’o Valley on a full moon night where you can see the Hi’ilawes, the twin falls in the background. You’ll see in the forefront a little cottage with lanterns hanging down. You’ll see a kupuna sitting on a rocking chair, and musicians on the lanai playing music, people walking in with their instruments and their children and people with food and stuff. And so to me that was the other inspiration and I told Herb that. I said, “You know there is a number of paintings that you’ve done that are my some of my favorite paintings but one of um is that talk story night at Waipi’o Valley,” and he was happy to hear that. I said, “You know, I need to thank you for that because it kind of helped recall the times here, the early years here when we did the same.” You know, we didn’t have a whole bunch of people but sometimes other members of the Kihe family that lived Puakō would come down. They would bring food down. We would have fish and then it would become an evening of talk story, music, food and drink. And that’s what Twilight is today. [Kaniela Akaka]

…We are coming up to I believe it’s the 11th anniversary of the ahu, since we made it on November 20th. And um, going back some years to the early ’80s, there was a group that was formed here. Kenny Brown, chairman of the board for Mauna Lani and still is today had gotten together with George Kanahele, and in looking into Hawai’i’s future, they wanted to bring together people to help bring their minds together of how we can best help Hawai’i’s future. And so it was called Friends of the Future. And it started here at the Eva Parker Woods Cottage. It was supported by the Mauna Lani Resort. A group of people were gathered, Hawaiians that came from not only this island but different islands, included the Kanaheles, the Kanaka’oles, Kia Fronda, Aunty Emma Defries’ daughter, myself, Maha Cran [?]. It was a fairly big group and we called ourselves Ka Piko Lōkahi, The Uniting Center. It was all kind of like, I guess the term is, I guess the term is movers and shakers. [light laughter]. [Kaniela Akaka]

And we all had our thoughts and ideas when given the question what can we do for the future generations of Hawai’i. So we all had our input and our mana’o that we shared. Which was all recorded and stuff. And one day George Kanahele just poses this question. So, where are we going to build the heiau? And of course that was, that floored all of us. Like heiau. We never thought, I mean the last great heiau was completed in 1791, was Pu’ukoholā, but heiau today? A modern heiau in the 21st century? And then we looked at each other. [Pause]. Why not? [light laughter] Why not? What a novel idea? And then we looked to the vice president of Mauna Lani Resort and to Kenny Brown and this should be the place. This is the perfect place and they agreed. And so where can, or where should we build the heiau. Because heiau are not randomly put anywhere. It was a lot of thought in putting a heiau where is should be and in the very essence, the very definition of heiau is the place that captures the currents. Hei, to snare and au, the currents. And these are currents, these are mana, these are power lines, power currents. Where would be the best
place to capture the currents? So our mind all went to this one spot and it was centered among the ponds, but in view of Mauna Kea. [Kaniela Akaka]

A very powerful and very high source. That as the sun comes over Mauna Kea it hits that area; it touches that area. And so, that’s when the first seed was planted. Of course, years went by and some of the thought that came out of the early talks at Friends of the Future did come out, you know. Also the talk story was another thing, which Twilight was to be created with. Besides the painting by Herb Kane and beside our early Twilights of Kalāhuipua’a in the early ’70s. But that was also how can we disseminate the values of our Hawaiian people, and it’s through the moʻolelo, through the stories. So that thought came about to and so some of these things are slowly incorporated into the things I do, our early discussions. But the heiau just kind of was a major project that never, and then people changed over time. People died. So it just was just kind of at rest, dormant. [Kaniela Akaka]

And then, when my position opened for me in the resort, more of the Director of Cultural Affairs, under Sandy Patton. We were coming up to…Tokyu Corporations 30th anniversary from the time they purchased it, this property in 1972. And it was going to be a big gala event of weeklong festivities; people who were with Tokyu at that time would be big celebration. A major event. But you know the market started crashing, economy changed in Japan and what was supposed to be a major event just kind of diminished. And so Sandy had asked me what can we do that would be important, that would be eventful? We have no great funding for it, not like it would have been but to mark the 30th anniversary. And so I thought about that and said, you know, Sandy, years ago with the Friends of the Future group, we had talked about making a heiau. And that was a grand idea, grand thought, and maybe that idea of the heiau is not too far fetched from what we can do today, which is cultural, which is meaningful, and which can mark the 30th anniversary. [Kaniela Akaka]

But we should do it at a time that was important, and it is still important for our Hawaiian people. A time in which they honored the god Lono who is the god of peace, the god of agriculture. Represented rainfall. It was a time of rest, the time of sports. It’s Makahiki time. So we should and do that project in that time so that we can do it, and coincide the 30th anniversary with Makahiki events. And so November 20th was the time picked. We sat down and planned it through as a three-day event. The first day gathering the pōhaku.

Second day the construction of the ahu with the help of an expert. Which we would invite anyone who wants to put a stone in that ahu. To put their mana in the stone and that stone would be locked into the wall so that future generations would understand that their ancestral past is locked within that ahu. And so staff, management, employees of the hotel who were interested went there that second day. The rocks were in piles and they grabbed the rock, did a little pule and gave it so that it could be put into the wall by an expert. Homeowners came out, kūpunas came out. [Kaniela Akaka]

So everybody actually, we put a document in there. We put a document in there with the story of Kalāhuipua’a, which is sealed in there. And then the third day at about 6:30 in the morning while it was still dark, we gathered and we started our oli, our chants. As the sun rose and we were still chanting to the sunrise, E ala ē. A beam came right down from Mauna Kea and hit that ahu and it illuminated it, you know the ahu. And then I started the chants, and then there was a chant that was composed by John Ka‘imikaua, specifically for that, called Oli no Keahuokalāhuipua’a. And so I did that chant and then Kenny Brown came forth to share his mana o of Mauna Lani of his family’s connection to the property, and he put the final stone into the ahu. It was like the piko stone. You’ll see it right in the center. It’s a round stone with his commitments for the future of Kalāhuipua’a and Mauna Lani. And so, following that we actually had ceremonial foods that were prepared for that and which each of us that were…there were people that were selected for that part of the ceremony, that each took a taste of that. And then once the ceremony was pau, we ended the ceremony and moved over to the cottage to where we had a little pā‘ina breakfast. And
the talks continued about the things of the day, some of the people that came to that had past connections with Kalāhuipua‘a and Mauna Lani. [Kaniela Akaka]

At the end of that feast, the ceremonial foods, whatever wasn’t finished would have to go outside to the ocean. My decision was to put it in the pond. We had the kids here and our youngest La‘akea, came up to us and he said, “Papa, Papa, [pause] the pond, the pond is red.” And I went, “Ah, the mo‘o.” You know, uncle Peter Park who was one of the kupuna on that project, and an ulana lauhala master had asked me after the ceremony said, “Eh, you know, [pause] I kind of feel like the mo‘o of this pond was here.” And I said, “I’m sure.” I said, “This is a dedication of an ahu. You know we called upon all the deities and spirits to be here, and our ‘aumākua to be here. I am sure she was here.” So anyway, La‘akea comes running and says the pond is turning red. I said then we need to work fast. So Pt‘i made a basket, a coconut basket. We put all of the koena of the mea‘ai that wasn’t finished in the basket and I said, I instructed anyone who was there which included uncle Peter Park, I said, we would take this to the deep end of pond. So we went to the honeymoon cottage (Figure 33), and he said I will do a prayer and an offering as our ho‘okupu to the pond. And when that is done, once we let the food go into the pond, we need to return without looking back. So we did that. And when we came back to the cottage La‘akea said, look the pond is all clear. It’s not red. So that is it. That is the story of the ahu. [Kaniela Akaka]

Figure 33. The honeymoon cottage today (center of photograph).

[For the building of the ahu] he [the mason] had everybody pick their own rock. And if you look at the very top get one big smooth rock with one little piko, that’s my pōhaku. Yep, and he said, “Come on girl, you got to find your pōhaku man. We got to get this thing pa‘a so we can do the ceremony.” I said, “I not ready yet.” Because we’re rock people. You know the pōhaku talk to us. I said, “Nope not yet, not yet, not yet. My rock never call
me yet, so nope I got to wait.” And finally I found one, and was big. [Leiola Mitchell Garmon]

Yeah we did um [dedication of the ahu], I believe we did ‘E Hō Mai’ and ‘Nā ‘Aumāku” and Kaniela did his own thing. And was kind of neat you know to be there and do that after being here all of those years. Kind of made everybody connect. Gosh I never think about that long time. [Leiola Mitchell Garmon]

To this day, I get hard time go someplace else, ‘cause I ma’a the place. I’ve been accepted by the place, I feel like. Being a caretaker of the land here is like I no scared, because if I was doing something wrong, they would have let me know a long time ago. So I feel accepted down here. I feel comfortable gathering from this area, the coastline. [Jason Kenao Garmon]

And you know that is a natural thing for us. And you always ask, yeah. You always ask permission and you always mahalo you know. You give, you take, you give. But you mālama in everything that you do, you got to mālama. [Leiola Mitchell Garmon]

Recollections and Anecdotal Stories

Well to get here was something. We had to go through Puakō. Which was still at the time, you know, not developed like it is today. We had to go through the property of Pānī’au, which was the Ruddle family, and that was all dirt road. You know we had to go through a gate. I mean, just to access here we had to get past the Ruddle family. [laughter] Which was something in itself. And there were times, you know, and I always kind of chuckle when I think about it. There were times that um, they would let us through the gate but we would always stop to visit and have a few cold beverages. And of course it turned out to be more than a few and before we know it the sun would set, then the sun would rise and were still there playing music, talking stories, catching up with things. [Smiling, laughter] And would last for two to three days before we actually reach here. But I kind of think, you know, that in the days of old it was quite like that. Where you go through these areas, you meet with friends and loved ones that you may have not seen for a while. It’s not just a quick stop. [Kaniela Akaka]

It didn’t matter that you got to where you needed to go to. What was important is what you experienced along the way. You know, and that your journey was a safe one…So going from Waimea to here was a journey. Was a real huaka’i…But by the time we got down here everything would just, you know as the days of old. Nothing fancy. Five old cottages, big water tank, furo house, pig pen with pigs. We spent our days doing things around the pond and in the ponds. Helping to clean up, planting coconut trees, which was part of the kuleana of the Kihe family that lived here along with their moʻopuna. We also went diving and I learned to throw net out here. Whatever we caught, we would eat. There were some old time Filipinos from Kohala, Kawaihae that would come down and ask permission if they can come through here and go fish. And usually they would crossnet. And whatever they brought in they always shared. They would always bring their pot with their vegetable and you know they make sabaw. They bring their rice ball. Here we would be eating it with them, fish just caught, you know, we would have our cold beer on the side that we would share with them. And it was quite a nice day just talking story with these old Filipinos. [Kaniela Akaka]

One of um, Frank Luca, and the other one Modesto. They probably not around anymore, but just great Filipinos. Old time Filipinos to talk to, and they all had their stories as well. Because they knew these areas very well. They were fisherman, they all originally from Philippines, but they stayed over here, intermingled with the Hawaiians. They didn’t
always come, but once in a while they would come. But when they came we always would talk story. They would pa'ipai with their 'upena, 'upena ku'u. Whatever they catch, they cook some then they take some. So it was always nice. Things that happened down here in those days, and for a period of two years we would come back and forth. Even without Larry Kimura, I would come down, Aunty Anna was with me. We weren’t married at that time, but you know we made this connection with the Kihe family. [Kaniela Akaka]

I first met, back in about [pause, thinking] 1975 or ‘74, one of the agents for the company that owns this property. You know they call the resort Mauna Lani and I remember we had a birthday party for Papa Kihe and he was about 70 or 75 and it was at Spencer Park in the pavilion, playing music and stuff. And so I met this Japanese man, and we were talking and he said oh yeah, our company is planning to develop this area. And so you know, I was very nīele, very inquisitive, and wondering, “So what are your plans.” What are the plans of your company? And he said, “Oh we plan to develop this into a resort.” And of course my concern was for the area, the fishponds. And I asked him, “Well what are your plans for the fishponds? Do you folks plan to keep it, to use it?” He said yes. “You know we plan to develop around it and not to destroy the sites, the cultural sites here.” Which to me was a big relief. I remember sharing with him at the time, you know. The ponds, the fishponds can be so beneficial to your development, your resort. It once furnished fish for hundreds of years for our visiting ali‘i; and it can continue to do that if you take care of the ponds, if you use it, if you harvest it, and restock the ponds, maintain the ponds. It can be a living culture and not one that is part of a museum. [Kaniela Akaka]

…But of course by the time we came here Tokyu had already purchased the property from Uncle Francis 'Ī'ī Brown in 1972. So it was interesting, years after that first meeting with him, this Japanese man that I was working for Aloha Airlines at the time and we were in Japan performing on the roof of this Tokyu department store in Tokyo and when I went downstairs I ran into this same man. And see it’s the same company that owned the department store. I was there with Aloha Airlines but we also had at that time working on this partnership with Tokyu. That’s why were there. And of course we looked at each other and I said, he looked at me Akaka San, and I said Mori San. And we were laughing and he said what are you doing here, and I said, “Oh I am one of the Hawaiian entertainers here for Aloha Airlines.” Just catching up. Talking about the time we first met at Papa Kihe’s birthday party at Spencer Park. And then I didn’t see him for many years, and the next time I saw him he became the president for Mauna Lani Resort. You know, funny how those connections from way back then, come back again. I thought he was a great president and we continued that talk. [Kaniela Akaka]

…I tell you some of the things that really were great inspirations for me were going back to those early days here at Kalāhuipua‘a. This place is a pretty warm, dry place especially in the summers, hardly gets any rain. But, you know on this side of the island one of the most spectacular times is sunset. You know Twilight time. Some of these evenings after a long day of work and stuff, we would gather on the porch of the cottage; the old cottage, the original cottage that was built in the 1920s by Eva Parker and Frank Woods. And Mama Kihe would sit on the chair and just talk story about the day or share stories of their years being here at Kalāhuipua‘a, their experiences. And of course once again, you know, after a long hot day nothing like a cold beer. And we’d have our instruments with us, guitars, ‘ukuleles and we’d be playing and singing songs we knew. And so that was one of, that was really part of the inspiration and Twilight at Kalāhuipua‘a started back in the ‘70s. [Kaniela Akaka]

After we went through Pānī‘au, we went through the gate, the Pānī‘au gate, then there was another gate to get to this property. Then we drove just on the mauka road there is an alahele road too, jeep road but got to be four wheel drive to go on that one cause had sand too yeah. So we took the inner road, which was bulldozed, was a dirt road but was good
enough to drive. And then we came down, just *mauka* of where the hotel is and then came down in between the two cottages. There was a cookhouse and where the original Eva Parker Woods Cottage was. And then we parked in the back of the cottage. The road went between the two cottages and ended right there. [Kaniela Akaka]

Well we would drag the ponds. You know Uncle Francis had chicken wire and stuff like that. We would really have a “drag the pond day,” where…a bunch of guys would come from Kawaihae and we would set up the nets and drag mainly this pond [Lāhuipua’a] and Waipuhi, because that is where most of the predator fish were…We caught a lot, ‘cause the way we would drag the ponds and um, we would get some in the mākahā. We would shoot a lot. [Francis Ruddle]

Kalauhipua here, [pointing] we set up a net from Uncle Francis’ cottage across. Then we drag this side first, and then we put another net here. And then we started from the end of Kalauhipua way up that end then we came all the way down with the chicken wire. It was a double chicken wire net, *awa* net and the chicken wire we floated on coconuts. And the *awa* net was in the back, so the big barracuda, which at times would go through the chicken wire net. [Francis Ruddle]

…When we were kids growing up, see we have older siblings that are way older than us, so him [brother, Kenao] and I are the babies. So growing up, we were real *pa’a* and *pili* with each other. So when we were kids down here camping we would just *kihele* all over, him and I. And one time we came we walked across the wall and used to have one water catchment on the side of the house, yeah boy…. And then I went go climb in um thinking was one pool. Yeah, I never know was water catchment yeah. And I remember getting stuck. [Leiola Mitchell Garmon]

And then my dad worked everywhere, so he used to tell us stories. You know we was young, we was like we don’t want to hear this and we always had Hawaiian salt no matter what. And you never did nothing bad because they would know…Oh, personally for me, you know that is to me life. It’s just like water. The salt is just like water. The *pa’akai*, it’s healing. Yeah gosh to me, it’s like holy water. You know what I mean, we have it always. And we were just taught that it is protective, it’s protecting, it’s healing. Everything is Hawaiian salt. It’s just like water. You got to have water to survive. If no more salt we die. [Leiola Mitchell Garmon]

Whoa man, it makes you *‘ono*. It makes you *‘ono* for everything. And you know, this was like for us it was like Disneyland when we came to Mauna Lani. We had all day, we go, we walk the *loko*, we swim, we checked it out. It was our playground. I mean that is the best part of our life that we could ever have. Not everybody had that opportunity, you know. So we was so fortunate that we got to come here and sleep overnight. Not that it was always fun sleeping overnight down here because it’s really *busy* you know. You hear things, you see things. It’s all worth it you know. [Leiola Mitchell Garmon]

Yeah…it’s a special place. It’s just…actually working here and being here all these years like spending the day with you down here. It’s kinda rare that I spend this much time at the ponds. I usually walk through usually when there are problems or something. Come through and we discuss it with Oscar and it’s always kind of work. But just being here and relaxing at the ponds. You can feel. This place is so special it has a [pause] it has a personality and a spirit, it’s just a feeling that you have when you come here. There are people walking around here but if you be here during certain times when no one is around. Now it’s kind of quiet, not too much tourists yeah, tranquility but it’s more than that. [pause] It has a good feeling yeah. And some places on island, For me Keauhou is one
place that I always feel like that. Waipiʻo Valley. Something like that, it’s kind of, it has the same kind of feeling yeah. And to me it’s very peaceful. [Norman AhHee]

**Recommendations and Concerns**

Well, I think [restoration] could be done and it could be done, [pause, thinking] without destroying that much of the ambiance, because they could hide a lot of it. Or put it up against, put it up there and make it not so obvious. They would have to, in my mind, limit traffic because some of the homeowners think that it will destroy the peacefulness of the property. So I think it can be done really nice. I don’t know…I just think that if they try, they can do it really nice. [Francis Ruddle]

I have no idea in a sense how big the project would be or what it would entail. I think they would be able to make enough money to restock the ponds and to keep the ponds viable. And then not have to really depend on homeowners’ donation into this to… You know right now, the homeowners got to pay for the labor that takes care of the pond. And really the amount of labor that they have to take care of the ponds is um, I don’t think it’s enough, you know in my mind. [Francis Ruddle]

Depends what the restoration is. When they saying restoration. I’m kind of curious to see, restoration meaning how? What do you want to restore? Um, I’m not sure what you want to restore or what you want to do to restore it. To me it’s like it’s kind of fine the pond by itself, just need more fish. But restoration, I’m not sure what people mean by restoration what are we restoring. To me a restoration is taking it back to its glory. It is better than it was at this point. But can use more fish. [Norman AhHee]

Yeah, I’m just interested to see what Kohala Center comes up with. Restoration meaning, what are you restoring from here?...Just working fishponds commercially? I’m not sure if it will work. I’m just thinking the yield for the amount of acres we get. Yield per acre is too small considering the amount of pounds you can take out of this fishpond or grow in these fishponds of the fish that we want to grow, which is *awa* and mullet is the main two fish. Restocking is something I would like to see. The ponds can hold a lot more fish than we have now and even restocking this, using this as the basis and the start for restocking using the brood stock and also even replenishing the ocean with some more *awa* and mullet would be good to see…Yeah, basically in stocking. That’s the main thing I would like to see… [Norman AhHee]

I don’t want to see it go commercial or really trying to stock the ponds and reselling the fish that’s growing in here. I don’t think that’s what the ponds are meant for. To me, what I would like to see is you stock the ponds heavy and let the fish die of old age. [laughter]. I never heard the story that Francis Ruddle just told us about Francis Brown never ate anything from the fishpond and you know being here that’s how I feel for this ponds. I don’t want to eat anything from these ponds. They are like pets. It’s like it’s just beautiful just to watch and see. I’m a fisherman and…I eat fish. I love fish but then not from these ponds. I just like to see them in there. It’s like pets. Fisherman can go in the ocean and catch fish. [Norman AhHee]

I feel it’s real important too, for have the human contact in here. I mean we obligated once you put this wall up. Once we block um off from the ocean. It is our obligation for make this work. It was theirs then and it is ours now. And like working with mother nature we just got to know when for do should be done and when not to. She going tell us. The ponds going tell us. Everyday different. Everyday going be different. You might have the same thing for do but the water going be different, the winds going be different. So you always got to play with mother nature. Play with the water. And just be there for it. Like the fish
needs to be transported from here to there. Like a spawning pond, Ka’aiōpio. Fish need to be put in there so they can spawn and then taken out so that the small ones, the fry can come bigger, little bit bigger then released into the bigger ponds, or whichever ponds you would want to stock. And then put fish back in so that it can spawn again. ‘Cause if it’s all crowded with fish, they not going spawn; getting overcrowded already. Going force them for slow down. Take um out. They can raise the next generation, the next generation. That’s when it comes our kuleana for take care. The fish can do um themselves. We just got to ush um [laughter]. Just got to ush um. [Jason Kenao Garmon]

I think for me, sustainability is vital to this place and the longevity of its kuleana. How it is done, and the people that is going to do it is another story, yeah. I think that you could bring any marine biologist and any scientist here to do what they know because they were taught that in their college when they went receive their palapala. Whether they were hands on in Cuba on the shores of you know whatever. But I think it is vital to. I think it is important that the people, like for instance Oscar, he has been here forever. And if these people are smart and educated enough to do this they going do um with people like him [Oscar] and like him [Kenao]. Because they have been here. Their foot is in the mud. Their hands are on the fish, and that is important. I don’t like the thought of just anybody coming in here and doing one project on this loko, personally. But I think it’s a great idea. Like I said, who and what and how is important. Because it should be used, not just for us look at. But it should be a working loko i’a. It should be, and it can, you know. [Leiola Mitchell Garmon]

I feel with this, just this one pond here, we could stock a lot of ponds around the island. [Jason Kenao Garmon]

Yeah with this main pond, Lāhuipua’a. I mean I don’t necessarily think that Hope’ala would be. I mean the other ponds, Ka’aiōpio is good. [Leiola Mitchell Garmon]

For stocking. You can stock fish in there, would be okay and stuff. But then you can always move um around the island and help other people. Their ponds all overgrown, limu out. Put fish inside. Let the fish clean um. We no need go in there with bulldozers and dredgers and dig um up. Use what you get. That’s why it’s fishponds. We use the fish for take care the fishponds. [Jason Kenao Garmon]

And then that way. As long as it’s educational for the next generation. I mean old timers, old fishpond workers going be happy. Kūpuna going be happy. ‘Cause that is what it always was about, you know. Passing knowledge on to the next generation, so it lives on and I think it is a good idea. As long as they not, trying to make millions, dollar first. I mean, education, like how safety is the key word. Education is the key word. [Jason Kenao Garmon]

True. This can only be about that, education and sustainability. Cannot have anything to do with money and the politics. [Leiola Mitchell Garmon]

That’s a good thing that I like, that they thinking about preservation. Keeping it how it is as much as they can because it has changed so much already. I give props man. I give props to them. I would love to be a part of it. Security wise. You know, first thing is you would need one house down here for the security. Always going be down here. [Jason Kenao Garmon]

I just realized in my mind that you going to have a lot of poachers. You know, I mean we have them now. You would need a little more security than you have now. You’d have to have cameras, because if you don’t I don’t think the project is in a sense not viable without
good security. Because right today I mean we can find days we come down and I will find scales all over the grass here because somebody went and caught some mullet and they scale um right here. [Francis Ruddle]

Well, like I told you I think the ponds are empty now. Um, there are a lot more predators in the ponds than there were when Brown was here, simply because he tried to control the predators. And he did a good job of it. We would surround a lot of the fish that would eat the pua like the āholehole and... we fed um to the pigs. That was pig food. Or he had a pet shark out here [points towards Makaīwa Bay]. And at that time it was, I think was, yeah was one of the Filipinos that they would go and feed it to the shark. But other than that ah [pause]. You know Mauna Lani hasn’t done a good job of trying to take care of the predators, so there are a lot of āholehole. There are a lot of guppies in the pond now. And I think if they are going to do anything they got to get rid of a lot of the predators. [Francis Ruddle]

I also want to think probably [pause] back in the [pause] in the ‘40s, the ponds used to be very clean. All the ponds up and down this coastline were very clean. Um for some reason the ducks, and the ducks used to come every year and the plover used to come every year. And they coming from Alaska, but there was one year where they brought the seaweed and I don’t know where they brought it from, but they infested every pond on this coastline except the swimming hole at Keaweki [var. of Keawaiki], the swimming hole at [pause] Honoka‘ape and the other swimming hole at [pause] on the north, no, south side of Kapalaoa. Those and the bathing hole at Kīholo. Every other pond was polluted with that. And it really got really thick where you could almost walk across some of the ponds. In those days you tried any way you could to get rid of um you know, with the rake... We did put turtles in the pond and the turtles did help control it. [Francis Ruddle]

…I think reproducing in captivity is the way to do it. Reproducing āwa and mullet here at the fishponds would be great, win-win for everyone. Use the brood stock from here, stock the ponds and when stocked enough start fish enhancement in Makaīwa Bay. Could be used for educational purposes, attraction for Owners, guests, students, and the public. [Norman AhHee]

We haven’t been putting fish back in. The ponds can hold a lot more fish than what it has now. Um, but we haven’t been stocking maybe 12 years or we haven’t put anything back in for 12 years. And when we used to stock with Alika, seriously there used to be like thousands and thousands of fish. Sometimes the amount of fish we used to capture 10,000 at a time, pua, estimated 10,000 at a time. And from that, even for Alika everybody was learning, I don’t think the amount that actually make it to maturity, low percentage. The percentage was real small. So I think need to be cautious in how you do it because one of the things is the āholehole used to feed on the pua. If you let um [the pua] in the ponds too early or if you get āholehole within the mix of the pua that you putting in, they just wipe that pua out. You actually feeding the āholehole at that point. I think that was a mistake that even though we put so much fish in, I think a lot of [pua] just didn’t make it to maturity. [Norman AhHee]

So in going forward we need to look for ways of being real sure that no more predators. We can raise the pua to a certain size and we let them go into the larger ponds they will be safe. They will be safe. Predators are always a big thing in the maintenance of the pond. Removal of carnivores is important. Not all but to have a controlled amount. And I think just what comes in from the mākāhā now or maybe the reproduction that is happening in the pond, Oceanic institute say it doesn’t happen or it cannot happen with the conditions. Um, it does replenish itself, some, yeah. ‘Cause we do see small fish in the pond. [Norman AhHee]
[Restoration is] gonna be costly. I don’t think we have the facilities anymore to get the *pua*, so they are going to have to have some type of breeding type of program, um. I know that when Uncle Francis was here he had the University of Hawai‘i come down and they were able to extract some of the eggs from the mullet. And I think, I really think they were able to grow some baby *pua*. I think now, um, because there are so much predators in the pond um. And I did see some baby mullet, so that means that there are a few that will breed. And we can probably, you know, create some type of thing that will at least if we know that they can breed in here then somehow create something where we can make it safe for the mothers to lay the eggs and keep the baby *pua* safe. We might be able to get something working like that. [Francis Ruddle]

[An important part is] keeping [the *pua*] safe till they reach an age where the barracuda won’t get um. Well we got a lot of the *ulu* out of here, so the *ulu* won’t get um. But still, in the small stages the *āholehole* will eat um all up. [Francis Ruddle]

One of the things when I look at restoration the ponds it can use some restoration repairing some of the stone walls. Some of them. In the water it’s all dry stacked, there is no concrete. So we always get problem in the water with eels. The eels go into the dry stack and when they move around they loosen the rocks underneath. They undermine the wall, yeah. And that kind of stuff happens in the *mākahā* and places with eels. That’s the only thing I see that really needs to be done. The *mākahā* get cleaned out every year or when needed and we don’t ever go over two years [without cleaning]. So the *mākahā* are in good shape (Figure 34). We do restoration like…replacing all the steel in the *mākahā*. We went with stainless steel this time. We took out all the railroad ties that were there since I heard Francis Brown put them in. They lasted a long time but we just changed it last year to stainless steel….The walls are in pretty good shape. It’s pretty much intact. Except, like I said in a couple of places in the water, inside the water need to be stacked back up. But it’s not much. Cleaning. That’s about all I can really see. I don’t know what really restoration means to other people, to what level or to what we are trying to achieve, yeah. [Norman AhHee]

Well, um, not too much with this *mākahā*, but the other *mākahā* on the other side, [pause], And that’s number one [regarding restoration]. They should create better drainage for it. And control the sand because I think with the two *mākahā* going if you are going to breed mullet in here and the water is nice and clean, you got a better shot at doing it… So, keeping not too much this *mākahā* [*mākahā* closest to the Boat House], because this *mākahā* the flow is good. It’s the other one… Yeah, the one right next to the cottage. Yeah. We had the walls going all the way out. And the drainage system was a lot better in the old days than it is today. [Francis Ruddle]

And you know, the ponds itself would help in that way too. You still see *pua* swimming through the *mākahā*. The *mākahā* still functions. You know, I mean once the ponds get back into use then, then we have to really pay special attention to the *mākahā* areas so that it can be used to its fullest extent and serve the purpose that it served for hundreds of years. As an entrance, entry point to the *pua*, and a place of harvest for the mature fish. Also a place that would have to be guarded as well. On the rising tide it would be easy to
catch fish. And a place that helps with the balance of fish populations and marine algae growth, of limu growth. And that was the purpose of the mākahā. Then in its real sense, the name mākahā, the sea and the ocean would truly be the life giving breath, life-giving source of the ponds. So in that way it keeps this exchange between fishpond use and ocean use then, you know, pua can come into a place where they can grow and mature. If things…part of my thought was creating a place for spawning, and if successful, perhaps we can share some of that pua with the ocean. You know, give back to the ocean. Not all may survive, some may be eaten, but the few that survive would be a lot more than there would have been. [Kaniela Akaka]

The walls that are around this ocean side of the old sleeping quarters those walls should be fixed and then that would keep some of the winter waves from bringing more sand into the ponds. Because you know we dredged the ponds, I wanna think in ‘84 or ‘83, somewhere around there we dredged the ponds. [Francis Ruddle]

I think for the health of the ponds…because it lost so much of the fish in there and there are so many predators in there. I think the project itself…should…enhance the ponds. Again my thought is that the ponds are empty. They got very little mullet in there. They have lost a lot of the awa and I think the health of the pond itself is lacking, you know. I don’t know, at times I look at the awa and the awa looks very skinny. And why is that, I don’t know. They have nobody to do the studies on it…With this project going through, maybe they would be able to get somebody to study the fish and to study the health of the ponds. I know they have gone and taken water samples. [Francis Ruddle]

Other than that, I don’t know. [Pause]. I mean this is such a place of beauty that um, [pause] a lot of the little walls where the old sleeping barracks used to be. That has all fallen down a lot of that has gone into the ponds. You know, had they spent that time trying to keep that wall in half way descent shape they would have not lost that section of the land. Well so, I
know there are a few things that they can do that I think would be very nice for them to try and control how much sand goes in there. Whether they do it or not, I don’t know that is up to them. You know I can only suggest. [Francis Ruddle]

…You just gotta know where to apply yourself. Where to apply yourself to certain areas of the pond. To just make it work. Don’t work against it. Always work with it. It makes it a lot easier. You’d be surprised at how easy it is to work with mother nature. Work with the fishponds. And use that to help you. A sense of well-being. It’s home. [Jason Kenao Garmon]

I really want to see something that I think can improve the ponds, and if this is something that will help improve it then I am all for it…And again there is a lot they can do but again everything takes money and trying to fix the walls and [pause] the maintenance, you know. It can be a lot better. Let’s put it that way, and it’s not because again everything cost money. And maintenance cost money. So I try to do my share. In a sense, I tried to do my own share. I have always respected Francis Brown. Everything on this piece of property was his pet. So and he never ate anything from this piece of property and I the same way. I have never eaten a mullet out of here. I have never eaten one fish out of this fishpond. If I want I’ll get um from the ocean. And Brown was the same way. [Francis Ruddle]

It is a living, and I always felt that it shouldn’t be a culture that is in the history books, but that it should be a culture that is still ongoing, still living. Although we live in a new time, were influenced by other things of the western world, but yet we can still live our cultural past by continuing the things today that work for today. You know, we can still do it in a way that most of us grew up in Christianity where we’re still not forsaking our Christian upbringing, but yet all of the thing that our kūpuna did, I mean in the distant past, were things that were connected to God. They had a different name for God and all of what are known as the kīnī ahuakua the multitude were all parts, were forces, different forces that had different names, forces of nature that are parts of God. So, we just call all the parts together to become one. So, in my work today, I incorporate all of this. So in whatever I do, whether it’s storytelling, teaching, throw netting, which is not a Hawaiian cultural thing; it was introduced by the Japanese. But you know, we adopted that as part of our culture today. But it’s done in a way that you have to mālama your resources. So just take what you need and that’s a part of, besides teaching our guests how to throw net, there's a kuleana in that. That we have to do it in a way that protects our resources, so just take only what you need and enough. [Kaniela Akaka]

Well I think the bigger thought behind all of this is to give the life back to the property. To Kālāhuiupua’a, which is it’s the central point of Mauna Lani is the ponds itself and so that is really the thing is to breathe the life back into this place because once you mālama this you give that life back then things will change in a good way. The pono would be good, so of course, it’s revitalizing the ponds it’s utilizing the ponds as they were meant to be used, as a food source. And eventually down the line, you know, in keeping with that and how the ponds were used. You know the ponds were harvested, they were restocked, they were guarded, all of these things. There were offerings to the spirit of the pond to ensure that the pond always bears fruit and always healthy. All of those things have not been done for many, many years, and so it’s not being used for the intent and purpose that it was. And if in Mr. Gotoh’s commitment and gentleman’s agreement to Francis Brown was accepting the stewardship, then that’s all part of it. Perhaps people that today, weren’t there, I wasn’t there myself but I know that it was passed down to me, as far as what that commitment between these two gentlemen were. The dream of creating a world class resort destination is also in keeping the culture here intact and those things that were to this place, such as the fishponds, so that we have to keep the life of that going to sustain our own selves here. To sustain Mauna Lani. [Kaniela Akaka]
So I think by moving in that direction, we actually help ourselves. You know, because once the life comes back to this place, to the land that things will happen in a way that it will take that course and it will become a healthy place again. A place that you know, [pause] continues and that source of life, which is at the ponds; a place that continues to feed and nourish. So, it continues its legacy, and I think as we come to the understanding that, you know, we talk about sustainability. Well we have all of the sources for us to sustain ourselves that we have not been using wisely, and it’s right there. This area didn’t have maybe the agricultural lands and the rainfall but it did have aquaculture here. It did have the ocean in this area that was a great food resource. We call it the icebox, and it provides us but you know we got to give back. We cannot just take. You got to put in the icebox to be able to take, right. Same thing, you cannot just take and the icebox just always be full. [Kaniela Akaka]

Well you know what, [restoration is] something that I’ve been contemplating for years. Now I’m just getting help to do this. So I am happy that it has come to this point and that you know, homeowners felt that this was an important thing. ‘Cause I first ran it past the homeowners who asked and approached me and wanted to know what can we do with this place. It’s coming into our hands, becoming our kuleana and responsibility. How can we best keep this place? So I wrote up that proposal for them. Nothing ever came out from it but it was something that they contemplated but, you know, maybe the timing wasn’t right. So I am happy now that somebody has kind of picked that up and is going with it. That the Kohala Center has taken that and making the effort to see this through, and whatever comes, at least we got to this starting point. That we can move forward now, we can imua, and understanding that things don’t happen overnight. We got to ho’omanawanui. That’s how things are and that’s how they work. You know, it might not even be in our lifetime, but there has got to be a starting point, and this is it. But at some point in time it will benefit Hawai’i. It will benefit the people. It will benefit our culture. And this would be a good role model. [Kaniela Akaka]

…You know the key is baby steps. You cannot just jump into it because the very people that support it might…you might turn them away because it’s too fast. We’re pushing it. We have to kind of ease into it. We cannot say that were gonna do this ‘cause we want to see big yields, we want to make money off of it. Not everybody is into that. We have homeowners that would be scared away. They came here because they wanted to find a place of peace, a place that is kind of like old Hawai’i. But if they see a lot of things going in the pond. Some people don’t even like fish that seem to be their pets being caught and used as food. I mean some people, not all. Or if we used it for educational purposes, big groups, big schools might scare off homeowners so that’s why I say baby steps. And ho’omanawanui and ho’omalimali. That’s a nice, another word that is important too. And you have to allow them time to feel good about what is happening, and to give them some ownership and um, that this is all part to their support, and part of their support. In other words you cannot just jump right into it. We have to be very e nihi ka hele, we got to be very cautious as we do this and do it a little at a time. A little at a time. [Kaniela Akaka]

We don’t think about because it’s a hotel, ‘cause we no work here. To us this is home, we going come. You know even to get into the gate. We’re like, okay, how does this work now. Like what. And I think whether this become a sustainable project or not, it definitely can be an educational tool for classes and students. I don’t remember too many schools coming. Ke Ana La’ahana came to do study on the fish. [Leiola Mitchell Garmon]

See and that is the other thing. What is the purpose of that, why? Why do you want to make it sustainable? Why, the purpose and for who? Who benefits? And those are all important things because that is a lot on the table. You got to put out on the table. Who is going to do the work? Who is going to pay for the work? Who is going to benefit from it? And why are only that persons going to benefit from it? I think it’s a great idea really, um. How to
see it through is a whole other story. And I think that it is important that they have people that are mālamaing this place like Kaniela, Oscar, whoever. They are a major part of the planning process, because they can help make people’s job so much easier. And here is an example. We started off as landscapers. Now if you go hire one engineer for re-landscape that building over there. He going do just his job. He is an engineer. He gets paid to draw up a map, throw down the landscape and show the owners. Okay, this is what going look like. Oh it looks great, it looks fabulous. But we the ones that do all the work, know that you know, you not going put that shrub under that coconut tree, because when they trim it it’s going to kill it. And it ain’t going to grow because the roots of that tree. You know, we only know that because we do it. If we was a part of that planning process, it would have made their job a lot easier and a whole lot cheaper. I guarantee. So I think it is important that the hanahana po’e, they are a part of that planning process. And not a lot of companies see it like that. But it’s like, I know you professional, but we the ones do the work. So we can tell you what going happen. [Leiola Mitchell Garmon]

I feel it’s a good idea. And that is what the ponds is here for. Make it work. Make it work for the place. ‘Cause I know they throwing a lot of money into maintaining the area, and it is still the same. They not doing nothing with the fish. I mean, could be a lot done with the fish here to benefit all of the ponds through this coastline and right around the island. You know. Sooner or later they going have to take their part, but the other part throw um to education. I mean, teach the kids out there. Let them come. Let them be a part of the process too. [Jason Kenao Garmon]

Get plenty charter schools out there that this kind area they looking for. But not having the ability and the right people to see about doing certain things in the fishponds and learning about it, from the people here. So as long as you keep um educational and stuff. Do something with the pond. No try make a million dollars, but make it work for itself. Hard to see it just sit here. I’m glad it’s still functional. It’s very functional but I feel it should be more should be done for this fishpond. Keep it as much as you can like this yet make it work. Instead of just sit. [Jason Kenao Garmon]

I think it’s most important because on a spiritual level our kūpuna that are here, they know who is here and the people that work here know exactly who they are and maybe not for all of them, but. I am trying to recall this conversation with this lady that I had. The lady that I was talking about earlier; the psychic. She described to me what she saw in a vision. And so when I came home and described it to my mother, I remember my mom telling me that, she described to me Aunty Emma Defries. And Aunty Emma is the tūtū who blessed this place. And shortly after blessing this place, she told my mom. My mom and dad brought her down to the ocean to hemo all the haumia, and she told my mom that this place is so heavy. And it was sad. It was sad. And I feel that if you get people who can think or even feel on the levels that we do, then the kūpuna here is okay with it. Because we are mālamaing them. I think that when it is in the hand of people who won’t mālama it, and it’s for their own purposes that there could be consequences, you know. And I recall this lady describing Aunty Emma, and she was in a wall of debris. And she spoke of that this place would be destroyed by water and I thought what, you know okay. But she said the people here are so strong and so powerful they will rebuild. This is what the lady told me. And so um, she told me if people abuse it, it will be taken away by fire, and I thought. Whoa, that’s heavy. I’m thinking, you know. So years later, I remember us getting one call because there was a tidal wave warning. And we had to get down here and unload this cottage and haul all the ukana and the artifacts up to the maintenance building. And so we had done just that. But in the midst of it, my tita Kalena goes, “Remember what the lady said?” I go, “What lady?” She go, “Remember the lady,” and we was like, “Aww.” Then we got all pū‘iwa thinking and you know was blue skies, sunshine, and the water was barely moving kind of thing. But you know, nothing happened. And I did tell her that. She said, “Remember when she talked about the fire.” She goes, “What are you thinking?” I said,
“Well it’s not a forest fire, I think she is talking about lava, Tūtū Pele.” You know, ‘cause look at how everything is situated. Then you look at the flow. Look at Kanikū it comes right through here. So I said “Yeah, I believe it is very important and not just any people, it’s certain people and that is why I feel that one day, in our older age we going return here. ‘Cause from when we were kids we were meant to be here. And not everybody can say that. I can honestly say that we belong here, ‘cause we thinking of our kūpuna. We thinking of their kūpuna, somebody else’s kūpuna, and mālamaing them is important. [Leiola Mitchell Garmon]

We are doing the studies now, water quality. Will the fish actually be good enough for the table kind of thing. I mean all little steps before we actually get into. You know, we got to taste some of the products of the pond. We didn’t get sick, we’re still good. And so we are part of the guinea pigs in that way [light laughter]. But that’s all part of this huaka‘i that we are going to bring something back that is valuable to us. Um, so that’s the thing, I kind of looked at, you know we got a good start. We got to ease into it, ease into it. Let it go. Let it go. Were holding the reins, you got to control the horse, but you got to let the horse. The horse knows what it wants to do, where it needs to go. Let it do. Give it some freedom. But you always have the reigns there. And that’s the way I think about it, you know that we got the reigns but just let it go. Let the horse go where it needs to go. The horse is akamai. It knows where it needs to go. It knows where home is. It knows where food it, so they head that way. You know we just guide them. [Kaniela Akaka]

I always feel that the things that we do here to perpetuate our culture. You know this is a part of it that I always feel like, you know, the likes of Uncle Francis ‘Ī‘ī Brown. I can almost feel his spirit at Twilight, with his favorite beverage, with his cigar. And over there, just over there. He was a man who loved gatherings, who loved parties, who loved good times, good food, good drinks, beautiful women, and all of those things. He loved sports. This is it. We are kind of bringing a sense of that back. I think his spirit as well as the many others who have had connections to this are still here and they look upon this and they kind of patiently wait for things to change, in a way. And they know more than us, because now they are in a place that they can see beyond. We’re still living in this lifetime. We may not see beyond the curtain as they can but we ask to be led, to be guided so that we can do what we should do for the destiny of this land of this place. So I always feel the spirits of our ancestors are looking upon us and you know their nod of approval and that in their own way they are trying to help us through this, guide us through this. So you know, look I been here 30 years and things kind of like, people say, “Whoa, 30 years.” That’s longer than I thought I would ever be at one place. And in January will be my 31st year that I have been here. 31 years now. So you know, talking about ho‘omanawanui. From early years here I always felt this special connection and that this place has so much to offer. And we are really not tapping into the great assets that we have here. Not yet. But we eventually will get there in a very Hawaiian way. [light laughter]. And take baby steps to get there so that everybody feels good about it. And that is an important thing, everybody feels good, and feels some kind of connection or ownership and proud of it. And this would be good for our culture. [Kaniela Akaka]

Summary of Ethnographic Survey

A total of four ethnographic interviews were conducted with five individuals knowledgeable about Kalāhuipua‘a: Norman AhHee, Danny “Kaniela” Akaka, Jason Kenao Garmon and Leiola Mitchell Garmon, and Francis Ruddle. Consultants consisted of community members who are knowledgeable about cultural resources, the history of Kalāhuipua‘a, traditional practices and beliefs associated with the area, and/or the current and past workings of the ponds. The interviewees are also actively involved in the preservation and perpetuation of these resources and have worked or are currently
working at the resort. They all have spent a great deal of time at the fishponds and are intimately connected with the 'āina there.

The consultants reminisced on how the natural landscape was in the past and the changes that have taken place over the years. They remember that more pigs and ducks once roamed the area, and there were coconut and milo trees. Archaeological sites mentioned include a beach trail, the King’s Trail, human burials, and sources of fresh water. One oli and a few mele were known that are related to the project area, but these were all composed in modern times. It was noted that the mele Keawaiki speaks of a location south of the project area, but the song was composed at Kalāhuipua’a.

Ghost stories of the region abound, with tales of obake, spirits, and kūpuna that make themselves known through apparitions, sound, and light. Mo’olelo speak of mo’o sisters, a baby transformed into an eel, and the naming of Kalāhuipua’a and Mauna Lani. Kalāhuipua’a may not refer literally to pigs, but to the pua’a kai, the sacred fish in the ponds, and Mauna Lani was named to honor the surrounding mountains. Stories of historic-era Kalāhuipua’a tell of Francis ‘Ī‘ī Brown, and his Japanese groundskeeper Nakamura.

A wealth of knowledge was shared regarding fishpond dynamics. Consultants discussed problems with predators, specifics of stocking the ponds with pua, and the workings of the mākahā, which regulates water flow and allows fish to enter or exit. Current use of the ponds includes educational activities, the Twilight event, and constructing of the ahu for the 30th anniversary of the resort. Recollections were fondly shared, with the sentiment of Kalāhuipua’a being a special place conveyed by all. The fish in the ponds are thought of as pets, and the landscape as home.

The consultants were generally positive about the proposed improvements to the ponds and wanted to know more about what is planned. Many recommendations were made, including preserving the peaceful surroundings of the ponds; thinking about sustainability, preservation, and education; restocking the ponds and controlling predators; caring for the stone walls and mākahā; adding security to stop poaching; reproducing in captivity; and consulting with those already knowledgeable about the area and the ponds.
CONCLUSION AND RECOMMENDATIONS

This report presents the results of an ethno-historical study for Kalāhuipua‘a on the coast of South Kohala on the island of Hawai‘i. This study includes lands owned by the Mauna Lani Resort Association, which, comprised of four TMK parcels, encompass a total area of 30.35 acres. Data collected during this study will be used by Mauna Lani to assist with the responsible management of these lands and possible improvements to the fishponds on the properties. It may also be utilized for educational purposes, as a reference guide for the local community, or as an archive of knowledge for future generations.

A rich corpus of background information was found for Kalāhuipua‘a and the surrounding area. These include place names, wind names, ‘ōlelo no‘eau, mo‘olelo, information on land use in traditional and historic times, and data from archaeological work. Translations were found for a few place names, all of which were related to the natural environment. Two wind names were identified for the general area, but none specifically for Kalāhuipua‘a, and ʻōlelo no‘eau for the Kohala District described a land known for its wind. In mo‘olelo, Kalāhuipua‘a is noted for its royal fishponds along the coast and for lands owned by royalty into the 19th century. Several of the mo‘olelo revolve around chiefs and their travels through the region. Traditional land use in the ʻili likely focused on the fishponds and an economy based on fishing and ocean resources. This may have been supplemented by the cultivation of sweet potato or dryland taro, and major trails connected Kalāhuipua‘a to other ʻili along the coast.

Most of the historic accounts focus on the nearby village of Kawaihae, which evolved into a bustling port during the mid-1800s. From the available documentation, which includes maps, photographs, visitor’s accounts, and Māhele-era Boundary Commission testimony, it can be surmised that Kalāhuipua‘a was dry and sparsely populated in the early historic period. Two mele were found that honor Keawaiki, the homestead of Francis ʻĪʻī Brown, who lived there in the mid-1900s. The mele tell of the beauty and peacefulness of Brown’s oceanfront residence, located to the south of Kalāhuipua‘a.

For the ethnographic survey, five individuals were interviewed: Norman AhHee, Danny “Kaniela” Akaka, Jason Kenao Garmon, Leiola Mitchell Garmon, and Francis Ruddle. They are community members who are knowledgeable about cultural resources, the history of Kalāhuipua‘a, traditional practices and beliefs associated with the area, and/or the current and past workings of the ponds. The interviewees are also actively involved in the preservation and perpetuation of these resources and of the traditional knowledge passed to them from kūpuna. They all have spent a great deal of time at the fishponds and have worked there in the past or are currently working there. They are intimately connected with Kalāhuipua‘a and think of the area as home.

The interviewees reminisced on how the natural landscape was in the past and the changes that have taken place over the years. They remember that pigs and ducks were seen more frequently, and coconut and milo trees were the dominant vegetation. Archaeological sites mentioned include a beach trail, the King’s Trail, human burials, and sources of fresh water. One oli and a few mele were known that are related to the project area, but these were all composed in modern times.

Ghost stories of the region abound, with tales of obake, spirits, and kūpuna that make themselves known through apparitions, sound, and light. Mo‘olelo speak of mo‘o sisters, a baby transformed into an eel, and the naming of Kalāhuipua‘a and Mauna Lani. Kalāhuipua‘a may not refer literally to pigs, but to the pua’a kai, the sacred fish in the ponds, and Mauna Lani was named to honor the surrounding mountains. Stories of historic-era Kalāhuipua‘a tell of Francis ʻĪʻī Brown, and his Japanese groundskeeper Nakamura.
A wealth of knowledge was shared regarding fishpond dynamics. Consultants discussed problems with predators, specifics of stocking the ponds with pua, and the workings of the mākahā, which regulates water flow and allows fish to come and go. Current use of the ponds includes educational activities, the Twilight at Kalāhuipua’a Program, and continued use of the ahu that was built for the 30th anniversary of the resort. Recollections were fondly shared, with the sentiment of Kalāhuipua’a being a special place imparted by all.

Many recommendations were made regarding restoration of the fishponds. They include the following:

- limit traffic to preserve the peaceful setting
- more labor is needed to care for the ponds
- the ponds should be restocked more
- the restoration should not be for commercial means
- listen to mother nature during the restoration process
- think about sustainability
- learn from the people that are already knowledgeable of the area and the ponds
- preservation and education are key
- security is needed, as poaching might be a problem
- predators must be controlled
- reproducing in captivity is a viable option, and a breeding program should be encouraged
- stone walls are in need of repair
- special attention must be paid to the mākahā
- the restoration should give life back to the property
- the improvements to the ponds should proceed slowly, in “baby steps”

Trajectories for Further Research

Although a great amount of information regarding cultural practices and resources is presented in this document, typical constraints of time and budget placed limitations on the extent of research that could be completed. Significant opportunities for future research involve the translation of Hawaiian-language resources such as historic newspapers, and the transcription and translation of Hawaiian-language interviews within the Bishop Museum Archives and radio shows such as “Ka Leo Hawai’i.” Newspaper accounts provide much detailed information on events, people, practices and beliefs. Other study possibilities include in-depth analyses of Land Commission data and public records, such as the census.

Although many kūpuna from the area have passed away, there also remains a wealth of knowledge pertaining to these lands which could be acquired through additional oral history interviews and consultation with the community. Many of these kamaʻāina and ʻohana were identified during the initial canvassing for interviewees, and unfortunately, were not able to be consulted at this time.

Many archaeological investigations have been conducted in the vicinity, yet the most important remains Kirch’s seminal work from the 1970s. A similar study using modern methods and technology would add significantly to our current body of knowledge on Kalāhuipua’a’s past. These may include Global Positioning Systems (GPS) mapping, Lidar, aerial drone photography,
Accelerator Mass Spectrometry (AMS) radiocarbon dating, coral thorium dating, and X-Ray Fluorescence (XRF) analysis of basalts and volcanic glass.

As with other archaeological investigations state-wide, these kinds of research programs have led to meaningful partnerships with the community, providing hands-on educational opportunities for students of all ages and skill levels.

**Recommendations**

As the Mauna Lani Resort Association moves forward with the management of their Kalāhuipua’a lands, it is highly recommended that consultation and dialogue with the community be well-integrated into the planning process. Many community members possess a strong *‘aloha* and concern for the well-being of the land, sea, and fishponds and the flora and fauna they support. With such an active and passionate community, as exemplified by the five consultants interviewed here, it would be advised to keep this *‘ohana* involved in plans which may affect the future of their cherished lands and cultural resources.
<table>
<thead>
<tr>
<th>Glossary</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>'aʻā</td>
<td>Rough, stony lava. Surface appearance is sharp and broken.</td>
</tr>
<tr>
<td>'aʻale</td>
<td>No. Variation of 'aʻole.</td>
</tr>
<tr>
<td>'aʻama</td>
<td>A large, black, edible crab <em>Grapsus grapsus tenuicrustatus</em> that runs over shore rocks.</td>
</tr>
<tr>
<td>'aʻole</td>
<td>No, not, never; to be none, to have none.</td>
</tr>
<tr>
<td>'ae</td>
<td>Yes, to say yes, or to agree, approve, or consent.</td>
</tr>
<tr>
<td>'ai</td>
<td>Food or food plant, especially vegetable food as distinguished from <em>iʻa</em>, meat or fleshy food.</td>
</tr>
<tr>
<td>'āina</td>
<td>Land.</td>
</tr>
<tr>
<td>'anaʻae</td>
<td>Full-sized 'ama'ama mullet fish.</td>
</tr>
<tr>
<td>'ano</td>
<td>Kind, variety, nature, character, disposition.</td>
</tr>
<tr>
<td>'aumakua</td>
<td>Family or personal gods. The plural form of the word is 'aumākua.</td>
</tr>
<tr>
<td>āholehole</td>
<td>Young stage of the Hawaiian flagtail fish.</td>
</tr>
<tr>
<td>ahu</td>
<td>A shrine or altar.</td>
</tr>
<tr>
<td>ahupuaʻa</td>
<td>Traditional Hawaiian land division usually extending from the uplands to the sea.</td>
</tr>
<tr>
<td>akamai</td>
<td>Smart, clever, expert.</td>
</tr>
<tr>
<td>akua</td>
<td>God, goddess, spirit, ghost, devil, image.</td>
</tr>
<tr>
<td>akua lele</td>
<td>Flying god, or fire ball.</td>
</tr>
<tr>
<td>ala hele</td>
<td>Pathway, route, road, trail.</td>
</tr>
<tr>
<td>aliʻi</td>
<td>Chief, chiefess, monarch.</td>
</tr>
<tr>
<td>aloha</td>
<td>Love, affection, compassion, sympathy, kindness, greeting.</td>
</tr>
<tr>
<td>aloha kākou</td>
<td>Aloha to us all (three or more).</td>
</tr>
<tr>
<td>ana</td>
<td>Cave, grotto, cavern.</td>
</tr>
<tr>
<td>au</td>
<td>Current; to flow, as a current.</td>
</tr>
<tr>
<td>auē</td>
<td>Oh! Oh dear! Oh boy!</td>
</tr>
<tr>
<td>awa</td>
<td>The milkfish, or <em>Chanos chanos</em>, often raised in fishponds in ancient times.</td>
</tr>
<tr>
<td>awaʻawa</td>
<td>The milkfish (<em>Chanos chanos</em>). Stages of growth are <em>puʻa awa</em> (<em>puʻawa</em>), young; <em>awa ʻaua</em>, medium size; <em>awa</em>, commercial size; <em>awa kalamoho</em>, very large.</td>
</tr>
<tr>
<td>awakea</td>
<td>Noon, midday.</td>
</tr>
<tr>
<td>barracuda</td>
<td>The barracuda <em>Sphyraena barracuda</em> fish, or kākū.</td>
</tr>
<tr>
<td>coconut</td>
<td>The palm tree <em>Cocos nucifera</em>, or niu.</td>
</tr>
<tr>
<td>ʻeʻepa</td>
<td>Extraordinary, incomprehensible, abnormal, peculiar.</td>
</tr>
<tr>
<td>ʻeha</td>
<td>Hurt, painful; injury; suffering.</td>
</tr>
<tr>
<td>furo</td>
<td>Japanese style bathtub.</td>
</tr>
</tbody>
</table>
The indigenous pandanus tree, or *Hibiscus tiliaceous*, which had many uses in traditional Hawai‘i. Leaves were used in mats, house thatch, and basketry; flowers were used for their perfume; keys were utilized in lei and as brushes; roots and leaf buds were used medicinally; and wood was fashioned into bowls and other items.

**hala**

Long house, as for canoes or hula instruction.

**hālāwai**

Meeting; to meet.

**hale**

House.

**hana ʻìno**

To abuse, mistreat, torment, or injure; cruel, cruelty; evil deed.

**hanahana poʻe**

Working people.

**hūnai**

Foster child, adopted child; to raise, feed, or sustain; a provider or caretaker.

**hānau ʻia**

To be born.

**haumia**

Uncleanliness, filth, defilement.

**hei**

Net, snare, to ensnare, entangle.

**heiau**

Place of worship and ritual in Hawai‘i.

**hele**

To go, come, walk; to move.

**hemo**

Loose, separated, untied, unfastened, open.

**hibbie jibbies**

Phrase that means anxious, afraid typically referencing ghostly phenomena.

**hiwahiwa**

Precious, beloved, esteemed.

**hōʻailona**

Sign, symbol, representation, signal, omen.

**hōʻike**

To show, exhibit.

**hoʻokupu**

Tribute, offering, religious gift.

**hoʻomalimali**

To flatter; to mollify with soft words or a gift; to soothe, quiet.

**hoʻomanawanui**

Patience, steadfastness, fortitude.

**hoe**

Paddle; to paddle.

**holoholo**

To go for a walk, ride, or sail; to go out for pleasure. A word used to imply that one is going fishing or gathering.

**huakaʻi**

Trip, voyage, journey; to travel.

**huakaʻi pō**

Night marchers.

**huolo**

Tail.

**hukilau**

A net for fishing; to fish with a net.

**hula**

General term used to describe the traditional Hawaiian dance.

**ʻike**

To see, know, feel; knowledge, awareness, understanding.

**ʻili**

Traditional land division, usually a subdivision of an *ahupuaʻa*.

**i mua**

Forward, to progress forward.

**inoa pō**

Dream name, as a name for an infant believed received in a dream; it was thought that if such a name were not given, the child would be sickly or die.
<table>
<thead>
<tr>
<th>iwikuamo’o</th>
<th>Spine, backbone. Trusted relative who attended to the chief and their personal needs and possessions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kahi</td>
<td>To cut longitudinally, shave, plane, comb, press, rub or stroke, as in a massage.</td>
</tr>
<tr>
<td>kahu</td>
<td>Honored attendant, guardian, nurse, keeper, administrator, pastor.</td>
</tr>
<tr>
<td>kahuna nui</td>
<td>An expert in any profession, often referring to a priest, sorcerer, or magician.</td>
</tr>
<tr>
<td>kai</td>
<td>Sea, sea water; area near the sea, seaside, lowlands; tide, current in the sea; insipid, brackish, tasteless.</td>
</tr>
<tr>
<td>kākū</td>
<td>The barracuda, <em>Sphyraena barracuda</em>.</td>
</tr>
<tr>
<td>kalo</td>
<td>The Polynesian-introduced <em>Colocasia esculenta</em>, or taro, the staple of the traditional Hawaiian diet.</td>
</tr>
<tr>
<td>kālua</td>
<td>To bake by underground oven.</td>
</tr>
<tr>
<td>kamaʻāina</td>
<td>Native born.</td>
</tr>
<tr>
<td>kanaka</td>
<td>Human, person, man, Hawaiian.</td>
</tr>
<tr>
<td>kānalua</td>
<td>Doubtful, undecided, uncertain; to doubt, hesitate, distrust; reluctance.</td>
</tr>
<tr>
<td>kaona</td>
<td>Hidden meaning, as in Hawaiian poetry; concealed reference.</td>
</tr>
<tr>
<td>kauna’oa</td>
<td>The native morning glory <em>Cuscuta sandwichiana</em>, a leafless vine whose orange stems are used in <em>lei</em> to represent the island of Lāna‘i.</td>
</tr>
<tr>
<td>keiki</td>
<td>Child.</td>
</tr>
<tr>
<td>kia’i</td>
<td>Guard, caretaker; to watch or guard.</td>
</tr>
<tr>
<td>kiawe</td>
<td>Algaroba tree (<em>Prosopis pallida</em>), a legume from Peru, first planted in 1828 in Hawai‘i.</td>
</tr>
<tr>
<td>kihele</td>
<td>Var. of <em>kiʻihele</em>. Wander; on the move.</td>
</tr>
<tr>
<td>kini akua</td>
<td>Multitude of gods.</td>
</tr>
<tr>
<td>kō</td>
<td>The Polynesian introduced <em>Saccharum officinarum</em>, or sugarcane, a large grass traditionally used as a sweetener and for black dye.</td>
</tr>
<tr>
<td>koena</td>
<td>Remainder, residue, remnant, surplus.</td>
</tr>
<tr>
<td>kōkua</td>
<td>Help, aid, assistance, relief, assistant.</td>
</tr>
<tr>
<td>kōle'a</td>
<td>The Pacific golden plover <em>Pluvalis dominica</em>, a bird that migrates to Hawai‘i in the summer.</td>
</tr>
<tr>
<td>kou</td>
<td>The flowering tree, <em>Cordia subcordata</em>, either native to Hawai‘i or introduced by Polynesians.</td>
</tr>
<tr>
<td>kūʻula</td>
<td>Any stone god used to attract fish, whether tiny or enormous, carved or natural, named for the god of fishermen; heiau near the sea for worship of fish gods.</td>
</tr>
<tr>
<td>kuleana</td>
<td>Right, privilege, concern, responsibility.</td>
</tr>
<tr>
<td>kumu</td>
<td>Teacher, foundation, source.</td>
</tr>
<tr>
<td>kūmū</td>
<td>Goatfish (<em>Parupeneus porphyreus</em>). The stages of growth are <em>kolokolopā</em>, ʻāhuluhulu, kūmū aʻe, and the adult kūmū.</td>
</tr>
<tr>
<td><strong>konohiki</strong></td>
<td>The overseer of an <em>ahupua‘a</em> ranked below a chief; land or fishing rights under control of the <em>konohiki</em>; such rights are sometimes called <em>konohiki</em> rights.</td>
</tr>
<tr>
<td><strong>kupuna</strong></td>
<td>Grandparent, ancestor; <em>kūpuna</em> is the plural form.</td>
</tr>
<tr>
<td><strong>laua‘e</strong></td>
<td>A fragrant fern, <em>Microsorium scolopendria</em>, when crushed, it fragrance suggests that of <em>maile</em>.</td>
</tr>
<tr>
<td><strong>lauhala</strong></td>
<td>Leaf of the <em>hala</em>, or pandanus tree (<em>Pandanus odoratissimus</em>), used for matting and basketry.</td>
</tr>
<tr>
<td><strong>lei</strong></td>
<td>Garland, wreath; necklace of flowers.</td>
</tr>
<tr>
<td><strong>ililo</strong></td>
<td>To become, turn into.</td>
</tr>
<tr>
<td><strong>limu</strong></td>
<td>Refers to all sea plants, such as algae and edible seaweed.</td>
</tr>
<tr>
<td><strong>loko</strong></td>
<td>Inside, interior. Pond, lake, pool.</td>
</tr>
<tr>
<td><strong>loko i‘a</strong></td>
<td>General term for fishpond.</td>
</tr>
<tr>
<td><strong>loko kuapā</strong></td>
<td>A fishpond composed of a stone wall built upon a reef.</td>
</tr>
<tr>
<td><strong>Lono</strong></td>
<td>One of the four major gods brought from Kahiki.</td>
</tr>
<tr>
<td><strong>ma‘a</strong></td>
<td>Knowing thoroughly, experienced, familiar.</td>
</tr>
<tr>
<td><strong>ma‘i</strong></td>
<td>Sickness; sick; menstruating.</td>
</tr>
<tr>
<td><strong>ma‘o</strong></td>
<td><em>Gossypium sandvicense</em>, or native cotton, a shrub in the hibiscus family that bears yellow flowers and seed cases containing brown cotton.</td>
</tr>
<tr>
<td><strong>mahalo</strong></td>
<td>Thanks, gratitude; to thank.</td>
</tr>
<tr>
<td><strong>mahalo ī ‘oukou a pau</strong></td>
<td>Thanks to all of you.</td>
</tr>
<tr>
<td><strong>mahalo nui</strong></td>
<td>Great thanks.</td>
</tr>
<tr>
<td><strong>Māhele</strong></td>
<td>The 1848 division of land.</td>
</tr>
<tr>
<td><strong>makani</strong></td>
<td>General term for wind.</td>
</tr>
<tr>
<td><strong>mākāhā</strong></td>
<td>Sluice gate, as of a fish pond; entrance to or egress from an enclosure.</td>
</tr>
<tr>
<td><strong>Makahiki</strong></td>
<td>A traditional Hawaiian festival starting in mid October. The festival lasted for approximately four months, during which time there was no war.</td>
</tr>
<tr>
<td><strong>Makani Hulumano</strong></td>
<td>Winds blowing from Maui.</td>
</tr>
<tr>
<td><strong>mālama</strong></td>
<td>To care for, preserve, or protect.</td>
</tr>
<tr>
<td><strong>māmā</strong></td>
<td>Mother.</td>
</tr>
<tr>
<td><strong>mana</strong></td>
<td>Supernatural or divine power.</td>
</tr>
<tr>
<td><strong>mana‘o</strong></td>
<td>Thoughts, opinions, ideas.</td>
</tr>
<tr>
<td><strong>manini</strong></td>
<td>The surgeonfish <em>Acanthurus triostegus</em>, common in Hawaiian waters. A term used to describe a small amount.</td>
</tr>
<tr>
<td><strong>manō</strong></td>
<td>General name for shark.</td>
</tr>
<tr>
<td><strong>mauka</strong></td>
<td>Inland, upland, toward the mountain.</td>
</tr>
</tbody>
</table>
mea' ai  Food.
mea inu  Drinks.
meheu  Track, footprint, tracing, trail, clue.
mele  Song, chant, or poem.
Mexican molly  The introduced freshwater fish *Poecilia Mexicana*, originally brought to Hawai‘i as an aquarium species, which is now highly destructive to native fish.
midden  A heap or stratum of refuse normally found on the site of an ancient settlement. In Hawai‘i, the term generally refers to food remains, whether or not they appear as a heap or stratum.
milo  The tree *Thespesia populnea*, used traditionally for dye, medicine, oil, gum and for making calabashes.
moʻ o  Lizard, dragon, water spirit.
moʻ o wahine  Female water guardian.
moʻ oeleo  A story, myth, history, tradition, legend, or record.
moʻ opuna  Relatives such as grandchild, great-niece or great-nephew.
momona  Fat; fertile, rich, as soil.
muʻ umaʻ u  A woman's underslip or chemise; a loose gown, so called because formerly the yoke was omitted, and sometimes the sleeves were short.
mullet  *Mugil cephalus*, or ʻamaʻama, a very choice indigenous fish.
naupaka  The native shrub *Scaevola sp.*, varieties of which are found both in upland and by the sea.
niele  To keep asking questions; inquisitive, curious.
nihi  Stealthily, quietly, softly, unobtrusively, carefully.
noni  *Morinda citrifolia*, the Indian mulberry, a tree or shrub known for its medicinal value in traditional Hawai‘i.
nuku  Beak, snout, tip, end; spout, beak of a pitcher; mouth or entrance, as of a harbor, river, or mountain pass or gap.
ʻohana  Family, relative, kin group.
ʻōhelo kai  Also known as ʻaeʻae, this native shrub, *Lycium sandwicense*, is found along coasts and marshes and produces small, red berries and white flowers.
ʻōʻio  Ladyfish, bonefish (*Albula vulpes*).
ʻōlelo noʻeau  Proverb, wise saying, traditional saying.
ʻōmilu  Kind of ʻulu, a fish, probably *Carangoides ferdau*, *C. gymnostethoides*, or *C. ajax*.
ʻono  Delicious, tasty, savory; to relish, crave; deliciousness, flavor, savor.
ʻōpae  General name for shrimp.
ʻōpaeʻula  Red shrimp.
ʻōpīhi  Limpets, Hawaiians recognize three kinds: kōʻele (*Cellana talcosa*, the largest), ʻālinalina (*C. sandwicensis*), and makaiauli (*C. exarata*).
obake  Japanese term for ghost or apparition.
oli  Chant that was not danced to, especially with prolonged phrases chanted in one breath.
pā'a  Firm, solid, tight, solidified, adhering, durable, fast, fixed, stuck, secure, closed.
pā'akai  Salt.
pā‘ina  Meal, dinner, small party with dinner.
pā'ipai  To slap, beat, hit, clap.
pāhoehoe  Smooth lava; surface unbroken.
palapala  Document of any kind, bill, deed, warrant, certificate, policy, letter, diploma.
pali  Cliff, precipice, steep hill or slope.
pā' iilo  Cowboy.
pāpio  A growth stage of various Carangid fishes
pau  Finished, ended, through, terminated, completed, over, all done.
pau hana  Finished work.
pēpē  Baby.
piko  Navel, navel string, umbilical cord; summit; center.
pili  To cling, adhere, touch, join, associate with, be with, be close or adjacent.
pōhaku  Rock, stone.
pōhinahina  Kolokolo kahakai, or Vitex ovate, a beach shrub with small, blue flowers.
pōhuela  The beach morning glory, Ipomoea pes-caprae subsp. brasiliensis, used medicinally. Vines are also used to drive fish into nets.
poi  A staple of traditional Hawai‘i, made of cooked and pounded taro mixed with water to form a paste.
pono  Correct, proper, good.
pū‘iwa  Startled, surprised, astonished, aghast, frightened.
pu‘u  Hill, peak, cone, hump, mound, bulge, heap, pile.
pu‘uko  Clot of blood; heart; blood-clot fetus, in which shape the heroes of some of the tales are born.
pua  Fry, as of āholehole, ‘ama‘ama, ‘anae, awa, kāhalā, ‘ō‘io, ouwua.
pua‘a  Pig.
pua‘a hiwa  Pure black pig.
pua‘a kai  Ocean pigs. Refers to particular fish such as the mullet, awa and āholehole. These species were often raised in fishponds.
pueo  The Hawaiian short-eared owl, Asio flammeus sandwichensis, a common ‘aumakua.
puhi  Eel, considered by some to be an ‘aumakua.
puka  Hole, void, space, entrance.
<table>
<thead>
<tr>
<th><strong>Word</strong></th>
<th><strong>Definition</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>sabaw</strong></td>
<td>Filipino word for soup.</td>
</tr>
<tr>
<td><strong>tabi</strong></td>
<td>Japanese footwear with a separation between the big toe and other toes.</td>
</tr>
<tr>
<td></td>
<td>Commonly used in Hawai‘i by fishermen.</td>
</tr>
<tr>
<td><strong>tita</strong></td>
<td>Hawaiian term describing a female.</td>
</tr>
<tr>
<td><strong>tūtū</strong></td>
<td>Hawaiian term for grandma or grandpa.</td>
</tr>
<tr>
<td><strong>‘ū‘ū</strong></td>
<td>Soldierfishes of the genus <em>Myripristis</em>.</td>
</tr>
<tr>
<td><strong>‘ukulele</strong></td>
<td>A string instrument typically smaller than a guitar that was brought to Hawai‘i by the Portuguese in the late 1800s.</td>
</tr>
<tr>
<td><strong>‘ulu</strong></td>
<td>The Polynesian-introduced tree <em>Artocarpus altilis</em>, or breadfruit.</td>
</tr>
<tr>
<td><strong>‘upāpalu</strong></td>
<td>The larger cardinal fishes, <em>Apogon spp.</em></td>
</tr>
<tr>
<td><strong>‘upena</strong></td>
<td>Fishing net.</td>
</tr>
<tr>
<td><strong>‘upena ku‘u</strong></td>
<td>Gill net, set net.</td>
</tr>
<tr>
<td><strong>u‘i</strong></td>
<td>Youthful, handsome, pretty, beautiful.</td>
</tr>
<tr>
<td><strong>ukana</strong></td>
<td>Baggage, supplies.</td>
</tr>
<tr>
<td><strong>ulana</strong></td>
<td>To plait, weave.</td>
</tr>
<tr>
<td><strong>ulua</strong></td>
<td>Certain species of crevalle, jack, or pompano, an important game fish and food item.</td>
</tr>
<tr>
<td><strong>wana‘ao</strong></td>
<td>Dawn.</td>
</tr>
<tr>
<td><strong>wāwae</strong></td>
<td>Foot, leg.</td>
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APPENDIX A: AGREEMENT TO PARTICIPATE
Agreement to Participate in the Kalāhuipuaʻa Ethno-History

Lokelani Brandt Ethnographer, Keala Pono Archaeological Consulting

You are invited to participate in an Ethno-History for the Kalāhuipuaʻa Feasibility Study in Kalāhuipuaʻa (TMK 6-8-22:048), on the island of Hawaiʻi (herein referred to as “the Project”). The Project is being conducted by Keala Pono Archaeological Consulting (Keala Pono), a cultural resource management firm, on behalf of Group 70 International and the Kohala Center. The ethnographer will explain the purpose of the Project, the procedures that will be followed, and the potential benefits and risks of participating. A brief description of the Project is written below. Feel free to ask the ethnographer questions if the Project or procedures need further clarification. If you decide to participate in the Project, please sign the attached Consent Form. A copy of this form will be provided for you to keep.

Description of the Project
This Ethno-History Study is being conducted to collect information about the fishponds located on the Mauna Lani Resort Association property in the ʻahupuaʻa of Kalāhuipuaʻa (TMK 6-8-22:048), Kohala district on the island of Hawaiʻi, through interviews with individuals who are knowledgeable about this area, and/or about information including (but not limited to) cultural practices and beliefs, moʻolelo, mele, or oli associated with this area. The goal of this Project is to identify and understand the importance of any traditional Hawaiian and/or historic cultural resources, or traditional cultural practices in properties on the current subject property. This Ethno-History Study will also attempt to identify any effects that the proposed development may have on present cultural resources, or once present within the Project area.

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

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

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

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

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

I, ________________________, am a participant in the Kalāhuipua’a Ethno-History Study (herein referred to as “the Project”). I understand that the purpose of the Project is to conduct oral history interviews with individuals knowledgeable about the subject property and Kalāhuipua’a, in the Kohala district region on the island of Hawai‘i. I understand that Keala Pono Archaeological Consulting and/or Group 70 International and/or The Kohala Center will retain the product of my participation (digital recording, transcripts of interviews, etc.) as part of their permanent collection and that the materials may be used for scholarly, educational, land management, and other purposes.

_____ I hereby grant to Keala Pono, Group 70 International and The Kohala Center ownership of the physical property delivered to the institution and the right to use the property that is the product of my participation (e.g., my interview, photographs, and written materials) as stated above. By giving permission, I understand that I do not give up any copyright or performance rights that I may hold.

_____ I also grant to Keala Pono, Group 70 International and The Kohala Center my consent for any photographs provided by me or taken of me in the course of my participation in the Project to be used, published, and copied by Keala Pono, Group 70 International and The Kohala Center and its assignees in any medium for purposes of the Project.

_____ I agree that Keala Pono, Group 70 International and The Kohala Center may use my name, photographic image, biographical information, statements, and voice reproduction for this Project without further approval on my part.

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

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

Consultant Signature    Date

Print Name    Phone

Address

Mahalo for participating in this valuable study.
APPENDIX C: TRANSCRIPT RELEASE
Transcript Release

I, _______________________, am a participant in the Kalāhuipua’a Ethno-History Study (herein referred to as “Project”) and was interviewed for the Project. I have reviewed the transcripts of the interview and agree that the transcript is complete and accurate except for those matters delineated below under the heading “CLARIFICATION, CORRECTIONS, ADDITIONS, DELETIONS.”

I agree that Keala Pono Archaeological Consulting and/or Group 70 International and/or The Kohala Center may use and release my identity, biographical information, and other interview information, for the purpose of including such information in a report to be made public, subject to my specific objections, to release as set forth below under the heading “OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS.”

CLARIFICATION, CORRECTIONS, ADDITIONS, DELETIONS:

OBJECTIONS TO RELEASE OF INTERVIEW MATERIALS:

Consultant Signature       Date

Print Name        Phone

Address
APPENDIX D: INTERVIEW WITH NORMAN AHHEE
TALKING STORY WITH

NORMAN AHHEE (NA)
Oral History of the Kalāhuipua’a fishponds by Lokelani Brandt (LB)
September 18, 2013

LB: *Aloha* everybody. We are here at Kalāhuipua’a. It is September 18. We are going to conduct our interview for the Kalāhuipua’a Feasibility Study. So, maybe we will start with you uncle. Can you tell us a little bit about yourself? Your name, where you were born, where you grew up, where you went to school?

NA: Hi. I’m Norman AhHee. I was Born in Hilo, Hawai’i. Grew up in Hilo. I moved to this side [Kona Side] of the island, in 1980. Came to the West side. I always loved the West side. I like to fish, the West side is so nice and calm. Worked in Kona for a while before I got a job with Alika Cooper down at Kalāhuipua’a helping him maintain the fishponds.

LB: *Mahalo* for that. Do you know of any traditional stories about this place or how the ponds were used before?

NA: Only what we heard from Danny and from other people that knew the history. That the ponds were used in times of famine or for the chiefs. I guess they fed the people that lived around here. Traditional. Um, other than that, not sure. Francis Ruddle used tell me stories about the past.

LB: Alright, *mahalo*. What about the names? Could you talk about the different fishpond names?

NA: Those were the names, I don’t know how or who gave the fishpond names. But those are the names that I learned. Everyone seems to agree those are the names of the ponds. Alika had kind of the idea of the names, some pronunciations was little bit different, but he kind of knew the names of the fishponds. Even when we first came. Then looking at the records. We had maps with the names of the ponds. I don’t know who named the ponds.

LB: Anything else about the names, or any stories associated with any of the names?

NA: No not that I know. Like I said, I didn’t know the history of the name or why it was called that.

LB: Okay, alright. What about any stories that pertain to the spiritual aspect of the pond?

NA: All from Danny, I don’t know where he got all of the legends from. But most of the ones I know is from Danny, Kaniala. He spent years in talking to *kupuna* and learning, yeah. That’s the stories that has been passed on. When it comes to that kind of history, it’s like, Kaniala he get um. [laughter]. I get the practical stuff ‘cause we physically worked on the ponds. We do stuff with the pond. [laughter] Yeah. Kaniala he get all the legends. [laughter]. That is one thing over the years since I’ve worked here, I met people that know this place from before. And they all know about the *obake*, or the spirits. Very interesting. Some of them talk about um, I mean they get such passion that they experienced something, was like whoa, you believe um. It’s not just storytelling or anything, but you can see in their face and the way they say things. It’s like whoa, they really experience something, yeah. [laughter]. They tend to get a little bit excited.

LB: Is that guest or?

NA: No, this was just one of the people that I talked to. His name was Shishido. And he’s my friend’s father in-law. So we had a gathering once at his house. I just was talking story with him and he asked
where I work. “…Down here at Mauna Lani, Kalāhuipua‘a.” “Whoa, that place get, spooks.” “What, what you heard?” “Not heard!” You know, way back I don’t know what year it was but…he used to camp out here. He used to work for the company that did the road for Puakō. He said Puakō that subdivision, he did the road and he said they used to stay over here [at Kalāhuipua‘a], and he’s a hunter. So he said at that time Francis Brown used to let them come on the property and hunt. And he said, so he brings his dogs and hunt in the evenings. Pau hana time during the evenings they go hunt at night for pigs. And he said, certain times that he’s notice when they go hunting, get plenty pigs…they used to catch. But he said get times where you go over there with your dogs and you let the dogs go, the dogs don’t leave your side and they start whining and they don’t want to leave. They said like those times is like we get the dogs and go back. Go back to the camp. [laughter] He said, it’s not normal for his dogs. They would just run and start tracking. But he said the dogs don’t leave their side, they whine and no like go. He said, the dogs see something or they experience something and you know this not normal for them.

LB: Uncle, how long have you worked here at Mauna Lani? How many years?

NA: I started here in 1981 with Alika.

LB: ‘81

NA: Yeah, I worked for Alika for almost two years. Then I started with Mauna Lani Resort in ‘83, 1983. Actually he gave them guidance, yeah. He gave them guidance and knowledge of fishponds why we should protect them. Also Kenny Brown was really good for this property in having his input and foresight.

LB: As far as maintaining the fishponds as fishponds?

NA: Yeah trying to preserve it. When I first started here working for Mauna Lani. Tom Yamamoto, Francine Duncan were mentors of mine, Born here and with deep roots in the nearby communities. And they were aware of the resources that this property has. And they taught me, they taught me to take care of this place. Different caretakers, different times. But it needs to continue, and it’s good that, Kohala Center is getting involved. It’s going forward to utilize this resource and make it the best it can possibly be for the community, culture, and for homeowners and guests.

LB: Yeah [agreeing]. What are your thoughts on the proposed restoration for this project? Anything that you would...

NA: Yeah, I’m just interested to see what Kohala Center comes up with. Restoration meaning, what are you restoring from here? Um, making it working fishponds? Working fishponds [pause] I’m just thinking, just working fishponds commercially? I’m not sure if it will work. I’m just thinking the yield for the amount of acres we get. Yield per acre is too small considering the amount of pounds you can take out of this fishpond or grow in these fishponds of the fish that we want to grow, which is awa and mullet is the main two fish. Restocking is something I would like to see. The ponds can hold a lot more fish than we have now and even restocking this, using this as the basis and the start for restocking using the brood stock and also even replenishing the ocean with some more awa and mullet would be good to see.

LB: [Agreeing]

NA: This is something that I always envisioned and I always hoped that there was someone along the way or funding along the way that we can do this, yeah. From pretty much day one when I first started was always something I would like to see with these ponds. We used to catch from the wild
in the past *pua*. The problem is like the amount of predators that you start introducing or you have mixed up with the *pua*. It’s just hard to take the predators out. You get barracudas the same size as the *pua* and it’s hard to distinguish or remove the barracudas if you get couple thousand *puas* in the tank, yeah.

**LB**: Yeah [agreeing]

**NA**: So you’re actually putting predators back in the pond. At some point it’s a losing battle. How many fish is the barracuda going eat before you can actually remove it from the pond?

**LB**: Yeah [agreeing]

**NA**: Almost wipe out all the stock you put back in. Um, but I think reproducing in captivity is the way to do it. Reproducing *awa* and mullet here at the fishponds would be great, win-win for everyone. Use the brood stock from here, stock the ponds and when stocked enough start fish enhancement in Makaiwa Bay. Could be used for educational purposes, attraction for Owners, guests, students, and the public.

**LB**: Do. I mean are there any school groups that come down now to learn about the fishponds and stuff?

**NA**: My wife is a teacher, and they used to bring students down, science students. They used to monitor the water, turbidity, salinity. For the students to learn and to see if there is any change overtime. They used to come down every now and then. It wasn’t really her class. It was Alan Nakagawa. Alan Nakagawa a teacher at Honoka’a High School and he used to raise *awa* in one of his classes or some of his classes in Honoka’a High in tanks. So he was real interested in doing stuff like this with his kids. He used to bring them down. Just for the science side, yeah, for the students to learn how to even use the instruments to measure.

**LB**: Oh, yeah [agreeing] Um, is there anything that you would like to see happen or carried out, if the restoration happens?

**NA**: Yeah, basically in stocking. That’s the main thing I would like to see and, yeah that would be the main thing.

**LB**: That seemed to be a big theme too, the stocking, when we did the talk story session. Everybody seemed to talk a lot about that, as far as how do we keep the ponds stocked?

**NA**: Yeah, yeah. We haven’t been putting fish back in. The ponds can hold a lot more fish than what it has now. Um, but we haven’t been stocking maybe 12 years or we haven’t put anything back in for 12 years. And when we used to stock with Alika, seriously there used to be like thousands and thousands of fish. Sometimes the amount of fish we used to capture 10,000 at a time, *pua*, estimated 10,000 at a time. And from that, even for Alika everybody was learning, I don’t think the amount that actually make it to maturity, low percentage. The percentage was real small. So I think need to be cautious in how you do it because one of the things is the *āholehole* used to feed on the *pua*. If you let um [the *pua*] in the ponds too early or if you get *āholehole* within the mix of the *pua* that you putting in, they just wipe that *pua* out. You actually feeding the *āholehole* at that point. I think that was a mistake that even though we put so much fish in, I think a lot of [pua] just didn’t make it to maturity.

**LB**: Yeah.
NA: So in going forward we need to look for ways of being real sure that no more predators. We can raise the _pua_ to a certain size and we let them go into the larger ponds they will be safe. They will be safe. Predators are always a big thing in the maintenance of the pond. Removal of carnivores is important. Not all but to have a controlled amount. And I think just what comes in from the _mākāhā_ now or maybe the reproduction that is happening in the pond, Oceanic institute say it doesn’t happen or it cannot happen with the conditions. Um, it does replenish itself, some, yeah. ‘Cause we do see small fish in the pond.

LB: Yeah, maybe you can talk a little bit about that. What you have been seeing lately with the...

NA: One pond, Waipuhi. Waipuhi has always had _pua_. And like um, according to Oceanic Institute, Clyde Tamaru, Phd with Oceanic institute at the time 1981. He used to do studies down here. And he’s the one that told me that they used to come in through the _mākāhā_, and he said they were so small they clear. Almost the larvae stage and they coming in through the _mākāhā_, and he said they are really hard to see. You cannot really see it. And he told me that the _awa_ and the mullet cannot reproduce in the pond with the conditions that it has. But then Waipuhi has always had _pua_, maybe they coming in through the _mākāhā_. And we used to use that smaller fish to stock. It was always a pond to get _pua_ from to stock the back ponds. We used to take that fish and move it around to the rest of the ponds.

LB: Yeah.

NA: That particular pond that always had lots of small fish. Lots of _pua_.

LB: Is that like, where you put the _puas_ in there, let them get to a certain size then you guys start moving them out into the other...

NA: The other ponds. Yeah.

LB: Other ponds.

NA: Well that one we didn’t stock, yeah. It just happens to always have _pua_ so we just use that and put um in the back ponds. And usually we wait till they are about three, four inches. ‘Cause the back ponds get few _āholehole_ not much but and once they reach three, four inches I think they can fend for themselves and stay away from the _āholehole_. But um, just to stock the back ponds. The two ocean ponds, which is Waipuhi and Lāhuipua’a, seems like they replenish itself. Like maybe Clyde Tamaru said that they coming in through the _makāhā_ and just replenishing that way but again, it’s like it really needs help to stock the ponds. That man really has to help, yeah.

LB: Yeah. [agreeing] How important do you think it is to have somebody working here on a day-to-day basis? I mean do you think the ponds could survive without the help of man out here?

NA: If man didn’t help along out to find the balance in to keep the ponds. The balance is important. I always learned that you just got to watch the water column and like when it starts getting heavy, the bloom, it gets thick. Thick meaning, almost turning into a solid. As like you need more fish. You need more fish, you need more possibly more flow or even to the point that if the fish cannot maintain that algae that’s growing you need to physically take it out. Manually take it out. And we’ve done that in the past. The smaller ponds [manually removed algae from the smaller ponds]. Never had any problems with the larger ponds. It’s managed with the fish that we have. Which is why I think they’re not stock heavy, but I still think there is enough fish to keep the balance going, and the water clear, the translucent green that we try to achieve.
LB: Yeah, yeah [agreeing]

NA: But I think that you have to have someone that kind of watches over it. It’s almost like cattle I think. You let it roam. This is different though. They’re in a pen and they cannot get out or to the other ponds. Only through the mākāhā and that’s smaller fish yeah.

LB: Alright, thank you for that. Do you think the proposed restoration would affect the ponds, their cultural significance, or the ambiance of the pond and things like that?

NA: Depends what the restoration is. When they saying restoration. I’m kind of curious to see, restoration meaning how? What do you want to restore? Um, I’m not sure what you want to restore or what you want to do to restore it. To me it’s like it’s kind of fine the pond by itself, just need more fish. But restoration, I’m not sure what people mean by restoration what we are restoring. To me a restoration is taking it back to its glory. It is better than it was at this point. But can use more fish.

LB: Yeah, yeah [agreeing]. Well maybe if you want to talk a little bit about that. As far as this idea of restoration. In your eyes, and based on all your work and experience here what do you think it would take to get it...

NA: One of the things when I look at restoration the ponds it can use some restoration repairing some of the stone walls. Some of them. In the water it’s all dry stacked, there is no concrete. So we always get problem in the water with eels. The eels go into the dry stack and when they move around they loosen the rocks underneath. They undermine the wall, yeah. And that kind of stuff happens in the mākāhā and places with eels. That’s the only thing I see that really needs to be done. The mākāhās get cleaned out every year or when needed and we don’t ever go over two years [without cleaning]. So the mākāhās are in good shape. We do restoration like, restoration like replacing all the steel in the mākāhā. We went with stainless steel this time. We took out all the railroad ties that were there since I heard Francis Brown put them in. They lasted a long time but we just changed it last year to stainless steel. The walls. The walls are pretty good shape. It’s pretty much intact. Except, like I said in a couple of places in the water, inside the water need to be stacked back up. But it’s not much. Cleaning. That’s about all I can really see. I don’t know what really restoration means to other people, to what level or to what we are trying to achieve, yeah.

LB: Yeah, yeah [agreeing]. Okay, um. Are you aware of any concerns that you know the community or other people that you have talked to about them wanting to get these ponds kind of into operation per se, um any other concerns people would have?

NA: I don’t want to see it go commercial or really trying to stock the ponds and reselling the fish that’s growing in here. I don’t think that’s what the ponds are meant for. To me, what I would like to see is you stock the ponds heavy and let the fish die of old age. [laughter]. I never heard the story that Francis Ruddle just told us about Francis Brown never ate anything from the fishpond and you know being here that’s how I feel for this ponds. I don’t want to eat anything from these ponds. They are like pets. It’s like it’s just beautiful just to watch and see. I’m a fisherman and… I eat fish. I love fish but then not from these ponds. I just like to see them in there. It’s like pets. Fisherman can go in the ocean and catch fish.

LB: Yeah. yeah [agreeing] Is there anything else that you want to share about the ponds?

NA: Yeah, that it’s a special place. It’s just…actually working here and being here all these years like spending the day with you down here. It’s kinda rare that I spend this much time at the ponds. I usually walk through usually when there are problems or something. Come through and we discuss it with Oscar and it’s always kind of work. But just being here and relaxing at the ponds. You can
feel. This place is so special it has a [pause] it has a personality and a spirit, it’s just a feeling that you have when you come here. There are people walking around here but if you be here during certain times when no one is around. Now it’s kind of quiet, not too much tourists yeah, tranquility but it’s more than that. [pause] It has a good feeling yeah. And some places on island, For me Keauhou is one place that I always feel like that. Waipiʻo Valley. Something like that, it’s kind of, it has the same kind of feeling yeah. And to me it’s very peaceful.

LB: Yeah [agreeing]. You are very lucky you get to work here uncle.

NA: Yeah, yep. I am very lucky.

LB: Very, very lucky. Yeah, if you don’t have anything else to share then we are pretty much done for the interview.

NA: I think I’m good.

LB: Thank you so much uncle for your time and taking me around and talking stories with us.

NA: Ah, you are welcome. Thank you. I enjoyed myself today.

LB: [Light laughter] Me too. [Smiling and laughing]
APPENDIX E: INTERVIEW WITH DANNY “KANIELA” AKAKA JR.
TALKING STORY WITH

DANNY “KANIELA” AKAKA JR. (DA)
Oral History of the Kalāhuipua’a fishponds by Lokelani Brandt (LB)
October 30, 2013

LB: Today is October 30th and we are sitting here with uncle Danny “Kanela” Akaka Jr., and we are sitting at the Mauna Lani Hotel in the Cultural Center. It is 9:58AM. So we will start the interview. Interviewer is Lokelani Brandt. Aloha Uncle.


LB: I want to thank you for participating, and kōkua, and sharing your mana‘o today for the Kalāhuipua’a Ethno-History study for the fishponds.

DA: Oh, ‘ae. I’m happy to.

LB: So if we could start the interview. You could start by please telling us a little bit about yourself. Um, your name, when you were born, where you were born?

DA: Ok, first of all, my name is Daniel Kahikina Akaka Jr., and of course Kaniela, which is my nickname, is Daniel in Hawaiian. I was born in Honolulu on May 3rd 1953 in the Territory of Hawaii. When we were still a territory, at Kapi‘olani Hospital in Honolulu. And I grew up in Nu‘uanu. Nu‘uanu Avenue, lower Nu‘uanu Avenue, which is at the time that was really the outskirts of Chinatown. You know, my ancestry is um, Hawaiian, Chinese, so you know raised by my Popo, my great-grandmother, Annie Mok, who came from China and my mother’s grandmother and we lived in her home. I was one of five children; one sister and four brothers. My parents Daniel Kahikina Akaka Sr. and my mother Mary Millie Chong-Akaka. And um, we spent most of our young lives growing up there and then went to Kamehameha Schools. Eventually moving up to um, Nu‘uanu, Dowsett Nu‘uanu a few miles up right by the Old Pali Road. And that’s where our family remains today. I spent my educational; my education was basically at Kamehameha Schools. Kindergarten all the way up to graduation.

LB: Wow.

DA: So I'm a lifer there. [Smiling]

LB: Yeah, lifer [Smiling, light laughter]

DA: Attended some summer schools at Hana Hau‘oli in Makiki. But otherwise mainly at Kamehameha Schools and then went on to the University of Hawai‘i Mānoa Campus, where I got my Bachelor’s degree in Hawaiian Studies. You know at the time when I got into Hawaiian Studies there were only courses offered but it wasn’t, you know, really something you could actually get a degree in. You know, it was created and we were one of the first of the students going through that program.

LB: Wow.

DA: Larry Kimura was our Hawaiian language teacher. And there were a number of you know, Jack Ward, John Charlot, um. Some were Hawaiian, and I cannot think of all the names that were teachers up there in that program. But eventually you know, that Hawaiian Studies program grew and now
extended over to Hilo. So it’s a thriving program now, which is great, and we were kind of like the guinea pigs.

LB: Yeah, yeah, really.

DA: That’s where, you know, it was during those years, in ‘71, ‘72, that I made my first contact with this area of Kalāhuipua’a. Larry Kimura who is once again our Hawaiian language teacher. He is of the Kimura family of Waimea of Parker Ranch. His mother is a Lindsey, and so there were times when he invited a few of us students to stay at Waimea with them. And while we were in Waimea, he would bring us down here to Kalāhuipua’a where we met a family that were the caretakers of the ponds. They were the Kihe family, Abraham and Emily Kihe. So that was really my first connection, my first contact to Kalāhuipua’a, and my first impression of Kalāhuipua’a when I first saw it, was um, it was a place that I never thought still existed in Hawai‘i. And you know ‘cause coming from Honolulu, unless you go to a very remote place on O‘ahu, you don’t find places like that. And so, I think not only myself but my other classmates as well, kind of like looked at this and whoa. Well to get here was something. We had to go through Puakō. Which was still at the time, you know, not developed like it is today.

LB: Yes [nodding].

DA: We had to go through the property of Pānī‘au, which was the Ruddle family, and that was all dirt road. You know we had to go through a gate. I mean, just to access here we had to get past the Ruddle family. [laughter] Which was something in itself. And there were times, you know, and I always kind of chuckle when I think about it. There were times that um, they would let us through the gate but we would always stop to visit and have a few cold beverages. And of course it turned out to be more than a few and before we know it the sun would set, then the sun would rise and were still there playing music, talking stories, catching up with things. [Smiling, laughter] And would last for two to three days before we actually reach here. But I kind of think, you know, that in the days of old it was quite like that. Where you go through these areas, you meet with friends and loved ones that you may have not seen for a while. It’s not just a quick stop.

LB: Yeah, yeah, [nodding].

DA: You have to catch up with things. You know, and when they use the term Hawaiian time, I think it goes back to those times.

LB: Ummm [nodding].

DA: It didn’t matter that you got to where you needed to go to. What was important is what you experienced along the way. You know, and that your journey was a safe one. And so we still do that today. We see somebody, no matter where it could be, in Hawai‘i, Vegas or anywhere in the world. And even if we don’t really know them, but we sense that they are from Hawai‘i, they are local, they’re from Hawai‘i that you kind of make connections to them. And you might spend time with them. Finding out what your name is, what your family name, what school you attended, where you grew up. All those things for us, we always try find ways to make connections. So going from Waimea to here was a journey. Was a real huaka‘i. And sometimes we would come direct and something we would take a few days to get down here. But by the time we got down here everything would just, you know as the days of old. Nothing fancy. Five old cottages, big water tank, furo house, pig pen with pigs. We spent our days doing things around the pond and in the ponds. Helping to clean up, planting coconut trees, which was part of the kuleana of the Kihe family that lived here along with their mo‘opuna. We also went diving and I learned to throw net out here. Whatever we caught, we would eat. There were some old time Filipinos from Kohala, Kawaihae that would come
down and ask permission if they can come through here and go fish. And usually they would crossnet. And whatever they brought in they always shared. They would always bring their pot with their vegetable and you know they make sabaw. They bring their rice ball. Here we would be eating it with them, fish just caught, you know, we would have our cold beer on the side that we would share with them. And it was quite a nice day just talking story with these old Filipinos. One of um, Frank Luca, and the other one Modesto. They probably not around anymore, but just great Filipinos. Old time Filipinos to talk to, and they all had their stories as well. Because they knew these areas very well. They were fisherman, they all originally from Philippines, but they stayed over here, intermingled with the Hawaiians. They didn’t always come, but once in a while they would come. But when they came we always would talk story. They would pa’ipa’i with their ‘upena, ‘upena ku’u. Whatever they catch, they cook some then they take some. So it was always nice. Things that happened down here in those days, and for a period of two years we would come back and forth. Even without Larry Kimura, I would come down, Aunty Anna was with me. We weren’t married at that time, but you know we made this connection with the Kihe family. I first met, back in about [pause, thinking] 1975 or ’74, one of the agents for the company that owns this property. You know they call the resort Mauna Lani and I remember we had a birthday party for Papa Kihe and he was about 70 or 75 and it was at Spencer Park in the pavilion, playing music and stuff. And so I met this Japanese man, and we were talking and he said oh yeah, our company is planning to develop this area. And so you know, I was very niele, very inquisitive, and wondering, “So what are your plans.”

LB: Yeah, yeah [nodding].

DA: What are the plans of your company? And he said, “Oh we plan to develop this into a resort.” And of course my concern was for the area, the fishponds. And I asked him, “Well what are your plans for the fishponds? Do you folks plan to keep it, to use it?” He said yes. “You know we plan to develop around it and not to destroy the sites, the cultural sites here.” Which to me was a big relief.

LB: Uh-hum [nodding]

DA: I remember sharing with him at the time, you know. The ponds, the fishponds can be so beneficial to your development, your resort. It once furnished fish for hundreds of years for our visiting ali‘i, and it can continue to do that if you take care of the ponds, if you use it, if you harvest it, and restock the ponds, maintain the ponds. It can be a living culture and not one that is part of a museum.

LB: Yes, yes [nodding].

DA: You know so, of course all of those things, he said, we are looking into all of that. You know so, I was happy that it was going to be taken care of. In my mind too, I was saying gosh, I wish I had the money to have bought it and not changed a thing. You know, kept it pristine and still have the ponds in use but of course by the time we came here Tokyu had already purchased the property from Uncle Francis 'Ī‘ī Brown in 1972. So it was interesting, years after that first meeting with him, this Japanese man that I was working for Aloha Airlines at the time and we were in Japan performing on the roof of this Tokyu department store in Tokyo and when I went downstairs I ran into this same man.

LB: Oh, wow.

DA: And see it’s the same company that owned the department store. I was there with Aloha Airlines but we also had at that time working on this partnership with Tokyu. That’s why were there. And of course we looked at each other and I said, he looked at me Akaka San, and I said Mori San. And we were laughing and he said what are you doing here, and I said, “Oh I am one of the Hawaiian
entertainers here for Aloha Airlines.” Just catching up. Talking about the time we first met at Papa Kihe’s birthday party at Spencer Park. And then I didn’t see him for many years, and the next time I saw him he became the president for Mauna Lani Resort. You know, funny how those connections from way back then, come back again. I thought he was a great president and we continued that talk.

LB: What was his name uncle?

DA: Mori Sasakura. Morikuni Sasakura. And actually last year I met up with him. We had dinner, and I wish I had a tape recorder then because at the dinner, he invited some of the people that were instrumental with Mauna Lani Resort at the very, very beginning before this place was, when they just purchased it. And I remember them saying over dinner, when they came they looked at this property. And it wasn’t easy getting here. They had to go through Pānī’au and all that. At first sight it was more of a shock. Kind of like, this is all lava, and it’s all kiawe trees, and all this. What and how can we possibly change this, and of course you know it was a dream and vision of the chairman of the board for this company and Mr. Gotoh, Noboru Gotoh. Of course, they looked at it in shock and said, “Well this is the vision of Mr. Gotoh,” and said, “We have to see it through,” and they did.

LB: Uh-hum [nodding]

DA: But it was interesting hearing their stories on how this all came about and what they did to get to the point where they did. And because of this connection between Mr. Gotoh and Francis Brown. First of all when Francis Brown sold this property it was with a gentlemen’s agreement and handshake between him and Mr. Gotoh that they would accept the stewardship of Kalāhuipua’a and that they would protect and preserve the land and the culture and the history of this place. Which they have taken great strides. Because of that they did consult with kūpuna at that time of these areas. They did a lot of research they had a two year archaeological reconnaissance of the property. Which revealed the natural caves that were used by the early Hawaiians residents who were most likely the kahu and the kia‘i of the ponds; the keepers and guardians of these ponds. They took great strides, you know even searching for water. And I am not sure who they got but they said a Hawaiian priest. In looking for a water source, they wanted to make sure they showed respect to the culture and to Hawai‘i and did the right protocol. So, they got a Hawaiian priest who explained to them what he would do. He got on a helicopter, went up in the air and they flew around and he said where this rocks hits is that’s where you would dig, and that’s exactly what happened. They flew around and he threw the rock out and where it landed is where they dug and they hit water.

LB: Wow.

DA: Yeah, see, they went through several different names, of course the parent company is Tokyu Corporation, but they went through different names before they got the name Mauna Lani. So, at a point in time Mr. Gotoh who was very good friends with Laurance Rockefeller actually went up to New York to seek Rockefeller’s advice, because Rockefeller had his hotel, the Mauna Kea Beach Hotel up in Kauna‘oa. And so upon his meeting with Laurance Rockefeller one of the things that Mr. Gotoh really liked was the name Mauna Kea. But of course the name was already used, so Laurance Rockefeller had suggested, “Well you know there are other mountains here with other names so there was a time when this development was called Mauna Loa at a point in time.” Now the chairman of the board for this project was not only Hawaiian and a Hawaiian politician but the nephew of Uncle Francis ‘Ī‘ī Brown, and his name is Kenneth Brown. And so Kenneth “Kenny” Brown, apparently he wanted to utilize another name, then for whatever reason maybe he wasn’t comfortable with the name Mauna Loa and so he incorporated the help and the council of a couple Hawaiians, one was Aunty Emma DeFries, and one was Homer Hayes the Hawaiian historian and to try and get a feel for this place. A group of them did a camp out at the volcano where Aunty Emma did ceremonies and protocols, understanding that Pele is a big part of the creation of this island and
still at work here even today. And then they did spend a night here at Kalāhuipua’a where they
camped out. From what I understand, it was in a dream that this name Mauna Lani came about, so
it’s an *inoa pō*, which means that it is a very sacred name and has to be used. So she conferred with
Homer Hayes, who agreed, and Kenny Brown and the rest of the group that the name Mauna Lani
which is a name the refers to the great mountains, in reverence to the great mountains that surround
this property, and there are five: Mauna Kea, Mauna Loa, Hualalai, Haleakalā and the Kohala
Mountains. So mountains, which represent spiritual power. I always kind of compare them to great
pyramids and here we are like in the very *piko* of these five mountains.

LB: Ummm [nodding].

DA: So it’s a spiritual center in a way. But perhaps, you know, the same thing that attracted our
*kūpuna* the ancients to this area and the *ali‘i* and the *kahuna nui* is the same spirit or *mana* that attract
people today to this place. You know I can say this about this resort it has gone through a journey to
get to where we are now and that its name invokes the respect of the mountains, source of power,
you know, this area as a *piko*. The great history behind this area, associated with some of Hawai‘i’s
greatest *ali‘i*, ‘Umi, Kamehameha. Perhaps the destiny of this land was one that it would go through
changes yet the very, I think the very life support of this land would be the culture. The host’s culture
of this area. And for me, a boy that grew up in Honolulu, spent time on Waikīkī Beach, learned to
surf and paddle canoe from my uncle Rev. Abraham Akaka and some of the old time beach boys. I
thought my calling was to be a Waikīkī Beach Boy, which I whoa yeah [smiling, light laughter]. The
money isn’t there but what a life. [laughter] You know but here, I ended up here and because of that
the connection that I made to this land in the early ’70s, the people that I met along the way, the
journey that this land has come to now under the ownership of Tokyu Corporation and still going
through its growing pains.

LB: Yeah, yeah [nodding].

DA: As we hear work being done to refresh this hotel in the background, you know, the life is still
continuing and it continues to change, but yet once again the whole support, life support of this place
is the history is the culture of this place. So I guess that's what brings us here.

LB: Yes, yes [nodding]

DA: Although not born and raised here but feel a very spiritual connection to this place. Today I am
here at Mauna Lani Hotel as the Director of Cultural Affairs; to me a very esteemed position and
one that I am very honored to be and to conduct some of our cultural programs. In the background
you can see, you can hear the *hula*. [light laughter], Aunty Margie Spencer and Sharon are teaching
the *hula* here for our guests. Other cultural activities that we have throughout the week and of course
we have our Twilight at Kalāhuipua’a program. That program started 16 years ago.

LB: Wow.

DA: Open to the community but in a way trying to preserve and perpetuate talk story here.

LB: Uncle, what made you start doing the Twilight event?

DA: Well that’s basically it. You know, I tell you some of the things that really were great
inspirations for me were going back to those early days here at Kalāhuipua’a. This place is a pretty
warm, dry place especially in the summers, hardly gets any rain. But, you know on this side of the
island one of the most spectacular times is sunset.
LB: Uh-hum [nodding].

DA: You know Twilight time. Some of these evenings after a long day of work and stuff, we would gather on the porch of the cottage; the old cottage, the original cottage that was built in the 1920s by Eva Parker and Frank Woods. And Mama Kihe would sit on the chair and just talk story about the day or share stories of their years being here at Kalāhuipua’a, their experiences. And of course once again, you know, after a long hot day nothing like a cold beer. And we’d have our instruments with us, guitars, ‘ukuleles and we’d be playing and singing songs we knew. And so that was one of, that was really part of the inspiration and Twilight at Kalāhuipua’a started back in the ‘70s.

LB: Wow.

DA: Really, so you know officially 16 years and we are now in our 17th year, going into our 17th year. But that was one of the inspirations. After pondering over activities to do for our guests and things, I said, “Eh, you know I recall the times we used to talk story here at the Eva Parker Woods Cottage, and maybe we should provide that for our guests, but have it open to anybody that might want to come, the community.” And so it started out with a dozen or so people and every month that we had it, it grew and grew. You know we don’t advertise it but it’s through word of mouth. So, I mean we average three to four hundred people now.

LB: Yeah, amazing.

DA: It’s a free event. People bring their beach chairs and their picnic dinners and favorite beverages and so it’s a wonderful thing that people look towards. Guests, you know, they’ll know that we only have it once a month, the Saturday closest to the full moon so they’ll plan to come to Hawai’i or to stay at Mauna Lani during the full moon weekends. But the other inspiration was a painting done by Herb Kane. It’s a painting of Waipi’o Valley on a full moon night where you can see the Hi’ilawe, the twin falls in the background. You’ll see in the forefront a little cottage with lanterns hanging down. You’ll see a kupuna sitting on a rocking chair, and musicians on the lanai playing music, people walking in with their instruments and their children and people with food and stuff. And so to me that was the other inspiration and I told Herb that. I said, “You know there is a number of paintings that you’ve done that are my some of my favorite paintings but one of um is that talk story night at Waipi’o Valley,” and he was happy to hear that. I said, “You know, I need to thank you for that because it kind of helped recall the times here, the early years here when we did the same.” You know, we didn’t have a whole bunch of people but sometimes other members of the Kihe family that lived Puakō would come down. They would bring food down. We would have fish and then it would become an evening of talk story, music, food and drink. And that’s what Twilight is today.

LB: Yeah, indeed. [light laughter]

DA: You know, but it goes back to that time.

LB: Hmmm. Really perpetuating that traditional talk story and…

DA: Yeah, yeah.

LB: And I recall that painting. I've seen that one before, with the small little hale yeah.

DA: Yes, yes. And every time I look at that my thoughts are not only of Waipi’o Valley where I have ‘ohana but also here at Kalāhuipua’a.
LB: Uh-hum. Uncle, when you first started coming down here with Kumu Larry Kimura, how was it? How was the landscape? Do you remember what it was like when you first walked in here, what the fishponds looked like, the colors, the smells, things like that? Do you recall those things?

DA: Well you know, we came on the...After we went through Pānī'au, we went through the gate, the Pānī'au gate, then there was another gate to get to this property. Then we drove just on the mauka road there is an alahele road too, jeep road but got to be four wheel drive to go on that one cause had sand too yeah. So we took the inner road, which was bulldozed, was a dirt road but was good enough to drive. And then we came down, just mauka of where the hotel is and then came down in between the two cottages. There was a cookhouse and where the original Eva Parker Woods Cottage was. And then we parked in the back of the cottage. The road went between the two cottages and ended right there.

LB: Ohh. [nodding, looking at map]

DA: On our right as we drove down was the Kahinawao pond which was part of the larger Waipuhi pond and on our left was the largest pond, Lāhuipua’a pond which is 4.6 acres. Now, you know the ponds at the time [short pause] immaculate. You know for one family to do what they did, you know. The inland pond which is Hope‘ala Fishpond, which is now green, algae green, was clear, like a swimming pool clear. It had all this duck grass, this duck weed was growing in it. And Uncle Francis Ruddle would say at one time ducks, choke ducks would come here I guess during the winter. Not like now, maybe we get a few, but plenty ducks would come and come in these ponds. Now no more, things have changed. But, you know one of the smells of this area and it wasn’t the ponds but one very familiar smell that I recall which, you know when I sailed down on the Hōkūle‘a to the Marquesas Islands there is a certain smell. You can smell an island. And all places with coconut trees you are going to smell burning coconuts. It’s a very distinct smell and that’s what we smelled here because they would stockpile the coconut leaves, the old coconuts that were not usable, and burn um. Over here didn’t have houses for miles so, you know, they burn it not close to the house but away so you always had that smell of smoke, which is something I grew up with. You know, when we were young we would drive windward side and drive out towards La‘ie, Mokule‘ia, Hale‘iwa, the windward side and you would always smell that morning fires, which to me I have fond memories of. And not a strong but a light smell of the burning fire. But that was the smell I recall there and it was from burning coconuts. And it wasn’t a bad smell but a smell that I connected to with this area. And sailing on the Hōkūle‘a, it brought me back to here, those memories of coming here.

LB: So, just the smell triggered your memories. Amazing, amazing.

DA: The smell triggered the memories, yeah.

LB: Hmm, uncle do you know of any mo‘olelo that talk about how this area got its name or maybe how some of the fishponds may have gotten their names?

DA: The time we came down here this area was known as Kalaehuipua’a. So instead of Kalāhuipua’a it was Kalae. So Kalaehuipua’a, which can be translated as the forehead of the pig or the peninsula of the pig. And even in the phonebook at the time, it was Kalaehuipua’a.

LB: Wow. What year was this?

DA: That was ‘71, ‘72. The early seventies. Um, at some point they dropped the letter “e” and called this Kalāhuipua’a, which then gives the translation as the day the pigs gathered or the race of pigs or the family of pigs. And I think in research they on the old, old maps it was written as Kalāhuipua’a.
instead of Kalaehuipua’a. Now that being said, you know I had a conversation with Uncle Robert Keakealani who is an old time Pu‘u Anahulu cowboy, Pu‘u Wa‘awa’a Ranch who is very familiar with these areas. Because this area was known for its pua’a sometimes when they came down to this area he said they would climb the trees knowing that in the evenings the pua’a would gather around the ponds and they would just rope from the tree.

LB: Wow.

DA: The pua’a that they wanted.

LB: Whoa.

DA: You know the pua’a would be resting under the tree and they I don’t know how long they would have to wait up the tree for that, but they had their rope and they drop the rope on um. So they called it Kalāhaepua’a. So hae, hei, to snare, to rope. So that’s what the cowboys call it. Kalāhaepua’a. And then you know I heard Uncle Francis Ruddle say Kalāhipua’a, which I think is just a shortened form of Kalāhui. He say Kalāhipua’a. He said that’s what he remembers it when he was growing up.

LB: Uncle, I’ve also heard Kalauhipua too.

DA: Oh really. Kalau.

LB: Kalauhipua, just drop some alphabets. Some alphabets gets dropped I guess.

DA: So, I think you know people names kind of depending on who’s saying it and the way they experience the stories might be a little different. And that’s the first time I’ve heard Kalauhuipua’a.

LB: Umm [nodding]

DA: Um, but of course there is a kaona to Hawaiian names yeah, and I believe the kaona to the name. You know, the root word, the key word in the name is pua’a. So of course it gives us an insight to what the people at the time experienced. And so they gave it the name, which included pua’a and whatever the name was, Kalāhuipua’a, Kalaehuipua’a, Kalāhipua’a, Kalāhaepua’a; pua’a was the key word. Now we know the pua’a was brought over by early Polynesian voyagers as one of the main animals besides pigs, chickens, dog, you know maybe 26 or 28 of their more important plants. But pigs were highly esteemed and were greatly respected as they were used as offerings to the gods. But not any kind pig. There were certain pigs that were used for certain ceremonies and certain ceremonies called for the pua’a hiwa, which was the pig that was entirely black. But you know, even though there were a lot of pigs but you didn’t always have a pua’a hiwa. You know, the word duplicated hiwahiwa means something precious, something that is highly esteemed. And so they have the best to the gods, which was the pua’a hiwa. But because there were times when you may not have had that pua’a hiwa there were certain fish that could be used as a substitute and they were called pua’a kai. And within these ponds you will find pua’a kai, which includes the mullet, the awa, the āholehole. There were other fish that were sacred to the ponds like ulua but not considered pua’a kai. And so my understanding is that the kaona of the name Kalāhuipua’a would be more towards the sacred pigs within the ponds, the sacred fish within the ponds.

LB: Uh-hum [nodding].

DA: Now years ago Aunty Annie Ka [?], who is a taxi driver but who also their family made the leis that our hotel uses to greet our guests with, fresh flowers leis. So she was sitting up at the bell desk one morning and waiting for her check to come and I had the opportunity to sit down with her,
because one of her grand-daughters was one of our hula dancers at Kona Village Resort. So as I was sitting down and talking to aunty, um, she said, “You know I knew the past owner of this place, Francis Brown.” And I said, “Really.” And I said, “Well you have any special stories to share about Uncle Francis?” And she said, “Well, you know years ago I used to be a bartendress at the old Kona Inn, and Francis Brown had two speed boats.” And you could hear the speedboats from far away coming down and when she heard that boat. Because not too many people had those boats. It was a hackercraft. When she heard the boat coming down, she would set up his favorite drinks. And usually he’s not alone; he’s with other friends. You know sometimes, Willy Kaniho who was a legendary Parker Ranch cowboy and or other people. So she would set up the drinks so when he came all ready to go. And so, one day he [Francis Brown] came in and he brought a Primo box, put it on the counter and he said, Daisy this is for you. And it’s interesting that she said, You know he always called me Daisy although my name was Annie but I still answered.” [laughter]. So anyway he said Daisy this is for you. This is pua’a from the fishponds of Kalāhuipua’a. And so, of course she thought this must be kālua pig or something that came from here. When she opened it was full of mullet. So even he, you know, a descendent of ali’i, who came through the line of John Papa ‘Ī‘ī who was iwikuamo’o for Kamehameha II, Liholiho. Even Francis ‘Ī‘ī Brown knew that the pua’a of this area, of this place were within in the ponds. Yeah. So yeah. And just by chance I sat with her and she shared that story.

LB: Wow. What was her name again?

DA: Annie Ka, Aunty Annie Ka.

LB: Is she still alive?

DA: No, she passed away. But wow, you know I would see her over the years and she was a strong lady. Boy, the taxi service, her husband Eddie Ka, I think was his name was a steel guitarist, one of the Kona musicians and stuff. You know one of the old time musicians. And she was a great hula dancer herself. Along the lines of Aunty ‘Iolani Luahine, they were all dancers and I believed she danced at ‘Iolani Palace. I mean not ‘Iolani Palace but Hulihe’e Palace with Aunty ‘Io and others. They were all from that same era. And I wish I spent more time talking with her, I didn’t but that little tidbit you know was really an important one, that relates to the kaona of the name.

LB: Yeah. The pua’a on the ‘āina, and the pua’a in the kai.

DA: Yeah, yes.

LB: Thank you for sharing that. That is very precious information. Um do you think you could share a little bit about some mele? Do you know of any mele or oli’s that speak about this area? Are you familiar with any?

DA: There was no oli that I knew of so I composed one for this area, Oli no Kalāhuipua’a. And there was a song that was written during the time we stayed here that Larry Kimura wrote which was called Kalāhuipua’a. And it’s basically a song that speaks of what we experienced here, what we saw, what we were surrounded by. Um an evening of going out and fishing and coming back to land at the time of wana’ao as the sun was rising. And coming home with the big eyed fish. You know we had ‘upapalu, ‘ū ‘ū. The song ends with a mahalo to Kalāhuipua’a and for the warm hospitality that we received. So you know that is the only song that talks specifically of Kalāhuipua’a but there was a song written here years ago by Helen Desha Beamer. And it was a song that she wrote here but at a time she was staying at Keawaiki. I guess through the invitation of Francis ‘Ī‘ī Brown who owned Keawaiki and Kalāhuipua’a. So the song that she wrote here at Kalāhuipua’a is the song called Keawaiki, and from what I was talking to Aunty Tita [?] Spielman who is a Ruddle. And that
song was composed, it was composed here at Kalāhuipua‘a. From what I recall as they were going back on the boat to Keawaiki that the song was performed and she danced that song. I could be mistaken but I thought she said it was. She either choreographed it on the boat and danced it on land or danced it on the boat while they were on their way.

LB: Wow. And going south right to Keawaiki?

DA: And going south to Keawaiki. So that song was written here Keawaiki. But there is another song Keawaiki Hula that Helen Desha Beamer wrote, which mentions about the fish of Kalāhuipua‘a. Which in that line mai Kalāhuipua‘a a ke kai. Nā i’a ‘ono loa mai Kalāhuipua‘a a ke kai. And that is within the song Keawaiki Hula. Which speaks mainly of Keawaiki. But it makes reference to Kalāhuipua‘a, to the fish of Kalāhuipua‘a.

LB: Whoa wow. I got to go look that song now uncle.

DA: Yeah. It’s a beautiful song. I rarely sing it. Once in a while I sing it and it’s mostly when I am at Keawaiki. ‘Cause nobody sings it now. In fact, years ago when Uncle Mahi Beamer brought his classmates over here and spent a good part of the day at the Eva Parker Woods Cottage, we were going over songs and he said, “You should learn Keawaiki Hula,” and so we went over the song that day and so that’s when I learned it. And it’s a great song, it’s a beautiful song. And just people don’t sing it. In fact all of those Helen Desha Beamer songs are just beautiful songs but people don’t sing them. And those songs paint a picture of the place that she wrote of. So even if you’ve never been there if you know the translation of the song, you could almost feel as if you were there. Just the description of the song.

LB: Yeah, wow. Mahalo. Do you know of any mo’olelo that speak to the spiritual aspect of the fishponds. Are you familiar with any mo’olelo that talks about the spiritual side of the ponds?

DA: Hmm, yes. Yeah. There is one mo’olelo that speaks of the pond called Waipuhi. Um, and of a woman that came here a long time ago who had a little infant with her. Before she did her chores along the shoreline, perhaps collecting food. She left the child to lie on the ground under the shade of a tree in close proximity to that pond. Upon her return, she found that the baby was gone and was not where she had left it. But from the spot where the baby laid, there was a meheu, a trail that led from that spot into the pond a slimy trail. Somewhat like a snail or a slug would leave behind. And so she went to consult one of the kupuna of the area who looked at the spot where they baby once laid and saw this meheu and commented to her, auē ua lilo ka pēpē i puhi. In other words that child transformed into an eel, and therefore lives in this pond as the kia‘i, the keeper and the guardian of this pond. And so the name came through that. Waipuhi is the water of the eel, and there are many freshwater springs in that pond. So, that’s a story that I heard a long, long time ago. But of course, the very short story in how the pond got its name. You know, over the 30 years of working here at Mauna Lani. I’ve encountered three groups of people. In two cases they were guests of the hotel, and these are people that never been to Hawai‘i before, this their first time to Hawai‘i, and they just happened to be staying here, and the other case was a guy who lived in Hawai‘i. With the people that were guests here, their experiences were in the evening, dark time. The other one, this guy, his experience was daytime, but a day that was pouring, pouring rain. It was dark. But the stories were all similar. And you know these three different cases, eventually they came up to me and shared their experiences. The same experience. You know, they were walking back from that area of the cottage and they heard the cry of a baby, and when they investigated the cry it came out of the pond. And so when they followed the cry they saw this puhi in the pond was crying like a baby.

LB: Wow.
DA: And so they came up to me to, they said, “So do eels in Hawai‘i cry?” And I said no. And they say, “Well what can you make of this? How can we explain this?” And I said, “Well why don’t you sit down, I have this story to share with you, about this child who became an eel.” So, it was a life changing experience for them, and I told them that they experienced something out of old Hawai‘i. But I also told them it’s a hō‘ailona, you know, and things of nature present itself that way, and we look at it as something is going to happen, to you, or to somebody close in your family. Could be good, could be bad. But this is just a warning of sorts. So just be alert. You know in this next few days or a week or so. So anyways, that story was one that, you know, was a short story and at that time I was, “Wow this is the first time I’ve heard babies turning into puhi.” You heard babies becoming, you know, lilo i manō, becoming sharks, but never puhi. This is the one and only that I know and that’s that pond there. But, it kind of continues in that people experience it and they don’t know. They don’t know the story and once they hear it it’s a life changing experience for them, and for me it confirms something that all of these mo‘olelo and stories we hear from kūpuna that there is that truth within the stories. That they are not just fairytales and make up stories. There is truth, there is a connection to a phenomena of nature or something and that what we look at today, something that is supernatural or maybe not natural was very common place for people who were open to that and who understood that. And like I think like today these things still happen but they get hidden away or what science cannot prove they’ll shelve. But you know at that time, our kūpuna, they were at one with nature. They were a part of nature, and things that happened, whether it was a baby becoming a shark or an eel; nature that’s a part of nature. And I kind of think of it in this way, that some babies that were born with deformities were deified to the sharks or others. And in that they became that. Nature made the change so that child could live on. It could continue its life in another form.

LB: Umm, umm [nodding]

DA: But it still continues its life. It has the same, it understands it has its biological mother and family. It knows that, so it always comes back to you and would take care of that family. That’s where ‘aumakua comes in. That perhaps in the story of this puhi, maybe the child had a deformity maybe it was missing its arm, or fingers or something, you know, maybe it had a huelo. And there are cases today that children are born with a huelo, with a tail. They have another medical explanation for that but you know of course all of the old folks would say, “Ah moʻo.” You know, so this child then took on a new form. And not that it was eaten by it, ‘cause first thing people think, oh the eel came and took the child, but in the case of the Hawaiian, their understanding is that lilo i puhi, became an eel and now continues its life, beyond its mortal parents. So it has gained a sense of immortality. It continues to today.

LB: Yeah, because you hear that in moʻolelo Hawai‘i. The keiki ʻeʻepa. Sometimes that term is used to describe some keiki that are born.

DA: Yeah. yes. They have become that or they…and the times that I spent on Kauaʻi during my high school years. Summers I’d spend on a ranch on Kauaʻi. It was around Anahola area. We worked in a pasture that was out by Anahola stream. And hearing the stories there from the kūpuna of that area, in relationship to the various moʻo of the area. Including Anahola, who is male, and lived in the stream and his home was the ana the cave that went right on the corner of the stream. And once in a while he would come and take a living female for procreation purposes.

LB: Umm [nodding].

DA: And one story, in that the one girl missing. The family asks the kahu of this moʻo Anahola, if Anahola might have their daughter. So this kahu goes down to the cave sees the daughter with Anahola and she’s already going through this metamorphosis change. Cannot speak, her skin slimy,
getting slimy and she is going through this change. And so, the kahu has to beg Anahola to let her go back to her family. And he releases her. So this kahu brings her back and he has to bring her back to her human form, before she returns to the family. So, she, this girl eventually became a mother and raised children and stuff. But she was on her way of becoming, a mo’o. So these stories are all very real for Anahola. And Grandma Daisy Lovell who I spent evenings talking about these stories of Anahola. I mean these are really chicken skin stories and talking about the mo’o sisters that lived in Olokauha stream, right in the back. She said they were born pu’u koko, so they were kind of like sacks when they were born. Not fully formed, and so they were born as pu’u koko. And so the parent took these two pu’u koko and put them in the Olokauha stream, and would daily hānai, feed, feed until they became the mo’o wahine of the stream. These sisters. People would see them on the old dock. Well, let’s say they stayed in that spot when the parents were still alive and when they were no longer being fed because the parents passed away, then they would swim down to the old pier at Anahola which is no longer there. The people would hear them singing. They would sing like sirens and sing, and people would set their eyes upon them, the term was u’i kā, so strikingly beautiful, long black hair, which they would be combing and singing, but yet you look at the lower half, wāwae and huelo mo’o. So, I questioned grandma that night, I said, “But grandma, so the upper half is human, the lower half is mo’o?” “Ae.” And I said, “But that’s how they walk around, that’s how people view them.” She said, “‘a’ale [var. of ‘a’ole], when they are out they have their white mu’umu’u that covers. But you can see the wāwae, you can kind of see the huelo, little bit. But they cover it so not so conspicuous.”

LB: Yeah.

DA: I remember that night I left, it was kind of late. It was later then, ‘cause everybody sleeps early in Anahola Village cause they all wake up like four o’clock. You know they are all ranchers. So they get up early to get ready, eat early breakfast and out on the horse before the sun rises. But I recall leaving that night and hearing this whisper in the back of me and um, you know Anahola at that time they had street lamps. You know, it wasn’t bright lights like today’s streetlights. They were lamps, over the road and it [the lamp light] only kind of showed in that area, not the whole area. It didn’t light up the whole area, and as I exited the house and walking down to Uncle Vernon’s house I heard this whispering behind me and as I turn around, just beyond the lamp, the light, were these three figures. And I could see it fairly clearly. They were wearing long white mu’umu’u, long black hair. One thing I recalled were their eyes. They were glowing, and I tell you, I never ran so fast in my life. I ran to the house jumped in the bed and just covered myself. See and maybe once I thought through of it, I talked to grandma Daisy about it. I said, “Whoa, you know that night I was here and I saw these three wahine,” and she just smiled. She had that smile like well, you know.  You talked about it, you ask the question about the mo’o, so they hō’ike, you know, they appeared so you know that they exist. And that was it. And that was the one and only time.

LB: Whoa.

DA: But I remember it vividly. So now when I talk about these things and talk about mo’o I can say that, I can tell people that, you know. I mean these stories as I was sitting down and listening to grandma talk, kind of like ehh. Ehh, just mo’olelo, just stories cannot be. But you know, I think this experience for me was meant to be, to help prove to me that these things do exist; that these mo’olelo are real. And how in the work that I do today, I can tell people that I share these mo’olelo but I know that these are mo’olelo that came through sources, that were first hand sources that experienced it, and some of them my own experiences as well.

LB: Do you think sometimes when we hear the mo’olelo that we still little bit kānalua if it’s real or not? Do you think that’s why sometimes these things reveal themselves to show you?
DA: Well, yes. I think that is what happened in my case. But you know, perhaps they knew what my future was but I didn’t know, and they knew that in order for me to be able to talk about our culture and to talk about the mo’olelo that I would have to experience it first hand, so that I can talk with and I can say that yes, I have seen it with my own eyes, and I don’t have any witnesses that were there with me, but I wish I did, so that they could say that yeah, we both saw it. But it seemed that grandma Daisy; she already had that understanding that ah, yes of course. You know, why not? This is purposeful to prepare you for your kuleana in life. I never knew I would be here, and I never knew I would be doing this, or sitting down and being interviewed. I thought I would be a Waikīkī Beach Boy. [smiles and laughs] or an entertainer. I mean, I am. So all of these things, but they all have purpose. They all are meaningful and they all in what I talk about in my life. My life stories and things all have purpose all have connection. All of these experiences have kind of guided me and in a way kind of led me along a certain path. You know, we all have our different paths, but through the entertainment, through the ranching part, through things that I still do today all of these things that I am really closely connected to. Our music, our hula, paniolo and all of that are all things that I never thought I would be a part of growing up the way I did. And then the other part is my uncle was a famous spiritual leader the kahu for Kawāihaʻo Church, pastor of Kawāihaʻo Church, the Westminster Abbey of Hawaiʻi. Well respected by many and who have blessed many institutions and businesses throughout Hawaiʻi and elsewhere who have named many babies, given them their Hawaiian names, who have named other places as well. To ask me to take over after him, to assume his kuleana; to become a minister which I never felt was my calling. And yet, it did come through in a very ancient way. It did come through that way. And although I never expected that, and I never went to theological school as he did but he understood how this is working and he was happy. He said then you are going through that path, just that our kūpuna has led you in another way, or receiving that in another way. So you know all of these things now in my life’s work, it touches upon all of these things, and it brings me here to Kalāhuipuaʻa, which for me is a place that grounds me. You know, where ever I travel in the world, it’s back here, it’s at the fishponds that I feel connected to. We have an ahu that we built here.

LB: Uncle, do you think you could talk a bit about the ahu and how that came about?

DA: Sure, sure. In fact we are coming up to I believe it’s the 11th anniversary of the ahu, since we made it on November 20th. And um, going back some years to the early ‘80s, there was a group that was formed here. Kenny Brown, chairman of the board for Mauna Lani and still is today had gotten together with George Kanahele, and in looking into Hawaiʻi’s future, they wanted to bring together people to help to bring their minds together of how we can best help Hawaiʻi’s future. And so it was called Friends of the Future. And it started here at the Eva Parker Woods Cottage. It was supported by the Mauna Lani Resort. A group of people were gathered, Hawaiians that came from not only this island but different islands, included the Kanaheles, the Kanaka’oles, Kia Fronda, Aunty Emma Defries’ daughter, myself, Maha Cran [?]. It was a fairly big group and we called ourselves Ka Piko Lōkahi, The Uniting Center. It was all kind of like, I guess the term is movers and shakers. [light laughter].

LB: Uh-hum [nodding]

And we all had our thoughts and ideas when given the question what can we do for the future generations of Hawaiʻi. So we all had our input and our mana‘o that we shared. Which was all recorded and stuff. And one day George Kanahele just poses this question. So, where are we going to build the heiau? And of course that was, that floored all of us. Like heiau. We never thought, I mean the last great heiau was completed in 1791, was Puʻukoholā, but heiau today? A modern heiau in the 21st century? And then we looked at each other. [Pause]. Why not? [light laughter] Why not? What a novel idea? And then we looked to the vice president of Mauna Lani Resort and to Kenny Brown and this should be the place. This is the perfect place and they agreed. And so where can, or
where should we build the heiau. Because heiau are not randomly put anywhere. It was a lot of thought in putting a heiau where is should be and in the very essence, the very definition of heiau is the place that captures the currents. Hei, to snare and au, the currents. And these are currents, these are mana, these are power lines, power currents. Where would be the best place to capture the currents? So our mind all went to this one spot and it was centered among the ponds, but in view of Mauna Kea.

LB: Umm [nodding]

DA: A very powerful and very high source. That as the sun comes over Mauna Kea it hits that area; it touches that area. And so, that’s when the first seed was planted. Of course, years went by and some of the thought that came out of the early talks at Friends of the Future did come out, you know. Also the talk story was another thing, which Twilight was to be created with. Besides the painting by Herb Kane and beside our early Twilights of Kalāhuipua’a in the early ‘70s. But that was also how can we disseminate the values of our Hawaiian people, and it’s through the mo’olelo, through the stories. So that thought came about to and so some of these things are slowly incorporated into the things I do, our early discussions. But the heiau just kind of was a major project that never, and then people changed over time. People died. So it just was just kind of at rest, dormant. And then, when my position opened for me in the resort, more of the Director of Cultural Affairs, under Sandy Patton. We were coming up to Tokyu Resorts. I mean Tokyu Corporations 30th anniversary from the time they purchased it, this property in 1972. And it was going to be a big gala event of weeklong festivities; people who were with Tokyu at that time would be big celebration. A major event. But you know the market started crashing, economy changed in Japan and what was supposed to be a major event just kind of diminished. And so Sandy had asked me what can we do that would be important, that would be eventful? We have no great funding for it, not like it would have been but to mark the 30th anniversary. And so I thought about that and said, you know, Sandy, years ago with the Friends of the Future group, we had talked about making a heiau. And that was a grand idea, grand thought, and maybe that idea of the heiau is not too far fetched from what we can do today, which is cultural, which is meaningful, and which can mark the 30th anniversary. But we should do it at a time that was important, and it is still important for our Hawaiian people. A time in which they honored the god Lono who is the god of peace, the god of agriculture. Represented rainfall. It was a time of rest, the time of sports. It’s Makahiki time. So we should and do that project in that time so that we can do it, and coincide the 30th anniversary with Makahiki events. And so November 20th was the time picked. We sat down and planned it through as a three-day event. The first day gathering the pōhaku. Second day the construction of the ahu with the help of an expert. Which we would invite anyone who wants to put a stone in that ahu. To put their mana in the stone and that stone would be locked into the wall so that future generations would understand that their ancestral past is locked within that ahu. And so staff, management, employees of the hotel who were interested went there that second day. The rocks were in piles and they grabbed the rock, did a little pule and gave it so that it could be put into the wall by an expert. Homeowners came out, kūpunas came out.

LB: Wow.

DA: So everybody actually, we put a document in there. We put a document in there with the story of Kalāhuipua’a, which is sealed in there. And then the third day at about 6:30 in the morning while it was still dark, we gathered and we started our oli, our chants. As the sun rose and we were still chanting to the sunrise, E ala ē. A beam came right down from Mauna Kea and hit that ahu and it illuminated it, you know the ahu. And then I started the chants, and then there was a chant that was composed by John Ka’imikaua, specifically for that, called Oli no Keahuokalāhuipua’a. And so I did that chant and then Kenny Brown came forth to share his mana’o of Mauna Lani of his family’s connection to the property, and he put the final stone into the ahu. It was like the piko stone. You’ll see it right in the center. It’s a round stone with his commitments for the future of Kalāhuipua’a and
Mauna Lani. And so, following that we actually had ceremonial foods that were prepared for that and which each of us that were...there were people that were selected for that part of the ceremony, that each took a taste of that. And then once the ceremony was pau, we ended the ceremony and moved over to the cottage to where we had a little pā‘ina breakfast. And the talks continued about the things of the day, some of the people that came to that had past connections with Kalāhuipua‘a and Mauna Lani. At the end of that feast, the ceremonial foods, whatever wasn’t finished would have to go outside to the ocean. My decision was to put it in the pond. We had the kids here and our youngest La‘akea, came up to us and he said, “Papa, Papa, [pause] the pond, the pond is red.” And I went, “Ah, the mo‘o.” You know, uncle Peter Park who was one of the kupuna on that project, and an ulana lauhala master had asked me after the ceremony said, “Eh, you know, [pause] I kind of feel like the mo‘o of this pond was here.” And I said, “I’m sure.” I said, “This is a dedication of an ahu. You know we called upon all the deities and spirits to be here, and our ‘aumākua to be here. I am sure she was here.” So anyway, La‘akea comes running and says the pond is turning red. I said then we need to work fast. So Pi‘i made a basket, a coconut basket. We put all of the koena of the mea‘ai that wasn’t finished in the basket and I said, I instructed anyone who was there which included uncle Peter Park, I said, we would take this to the deep end of pond. So we went to the honeymoon cottage, and he said I will do a prayer and an offering as our ho‘okupu to the pond. And when that is done, once we let the food go into the pond, we need to return without looking back. So we did that. And when we came back to the cottage La‘akea said, look the pond is all clear. It’s not red. So that is it. That is the story of the ahu.

LB: Wow, that is amazing. Mahalo. That’s nice that these kinds of practices are still happening here. It is a living culture.

DA: It is a living, and I always felt that it shouldn’t be a culture that is in the history books, but that it should be a culture that is still ongoing, still living. Although we live in a new time, were influenced by other things of the western world, but yet we can still live our cultural past by continuing the things today that work for today. You know, we can still do it in a way that most of us grew up in Christianity where we’re still not forsaking our Christian upbringing, but yet all of the thing that our kūpuna did, I mean in the distant past, were things that were connected to God. They had a different name for God and all of what are known as the kini akua the multitude were all parts, were forces, different forces that had different names, forces of nature that are parts of God. So, we just call all the parts together to become one. So, in my work today, I incorporate all of this. So in whatever I do, whether it’s storytelling, teaching, throw netting, which is not a Hawaiian cultural thing; it was introduced by the Japanese. But you know, we adopted that as part of our culture today. But it’s done in a way that you have to mālama your resources. So just take what you need and that’s a part of, besides teaching our guests how to throw net, there's a kuleana in that. That we have to do it in a way that protects our resources, so just take only what you need and enough.

LB: With that in mind, because I think that is a really, really great mana‘o. How do you think that would tie into this proposed project? Of them wanting to revive the fishponds and get them in some kind of operating mode. Do you think that these kinds of lessons can be applied to this proposed project?

DA: Well I think the bigger thought behind all of this is to give the life back to the property. To Kalāhuipua‘a, which is it’s the central point of Mauna Lani is the ponds itself and so that is really the thing is to breathe the life back into this place because once you mālama this you give that life back then things will change in a good way. The pono would be good, so of course, it’s revitalizing the ponds it’s utilizing the ponds as they were meant to be used, as a food source. And eventually down the line, you know, in keeping with that and how the ponds were used. You know the ponds were harvested, they were restocked, they were guarded, all of these things. There were offerings to the spirit of the pond to ensure that the pond always bears fruit and always healthy. All of those
things have not been done for many, many years, and so it’s not being used for the intent and purpose that it was. And if in Mr. Gotoh’s commitment and gentleman’s agreement to Francis Brown was accepting the stewardship, then that’s all part of it. Perhaps people that today, weren’t there, I wasn’t there myself but I know that it was passed down to me, as far as what that commitment between these two gentlemen were. The dream of creating a world class resort destination is also in keeping the culture here intact and those things that were to this place, such as the fishponds, so that we have to keep the life of that going to sustain our own selves here. To sustain Mauna Lani.

LB: Yeah, absolutely.

DA: So I think by moving in that direction, we actually help ourselves. You know, because once the life comes back to this place, to the land that things will happen in a way that it will take that course and it will become a healthy place again. A place that you know, [pause] continues and that source of life, which is at the ponds; a place that continues to feed and nourish. So, it continues its legacy, and I think as we come to the understanding that, you know, we talk about sustainability. Well we have all of the sources for us to sustain ourselves that we have not been using wisely, and it’s right there. This area didn’t have maybe the agricultural lands and the rainfall but it did have aquaculture here. It did have the ocean in this area that was a great food resource. We call it the icebox, and it provides us but you know we got to give back. We cannot just take.

LB: That’s right. Yeah.

DA: You got to put in the icebox to be able to take, right. Same thing, you cannot just take and the icebox just always be full.

LB: That’s right, True. I think those are good mana’o to share especially with this kind of project.

DA: Yeah, yeah.

LB: So, I like that idea of you got to put back into it. Make a contribution.

DA: And you know, the ponds itself would help in that way too. You still see pua swimming through the mākāhā. The mākāhā still functions. You know, I mean once the ponds get back into use then, then we have to really pay special attention to the mākāhā areas so that it can be used to its fullest extent and serve the purpose that it served for hundreds of years. As an entrance, entry point to the pua, and a place of harvest for the mature fish. Also a place that would have to be guarded as well. On the rising tide it would be easy to catch fish. And a place that helps with the balance of fish populations and marine algae growth, of limu growth. And that was the purpose of the mākāhā. Then in its real sense, the name mākāhā, the sea and the ocean would truly be the life giving breath, life-giving source of the ponds. So in that way it keeps this exchange between fishpond use and ocean use then, you know, pua can come into a place where they can grow and mature. If things…part of my thought was creating a place for spawning, and if successful, perhaps we can share some of that pua with the ocean. You know, give back to the ocean. Not all may survive, some may be eaten, but the few that survive would be a lot more than there would have been.

LB: Uncle, what are your feelings or your mana’o about this proposed project?

DA: Well you know what, it’s something that I’ve been contemplating for years. Now I’m just getting help to do this. So I am happy that it has come to this point and that you know, homeowners felt that this was an important thing. ‘Cause I first ran it past the homeowners who asked and approached me and wanted to know what can we do with this place. It’s coming into our hands, becoming our kuleana and responsibility. How can we best keep this place? So I wrote up that
proposal for them. Nothing ever came out from it but it was something that they contemplated but, you know, maybe the timing wasn’t right. So I am happy now that somebody has kind of picked that up and is going with it. That the Kohala Center has taken that and making the effort to see this through, and whatever comes, at least we got to this starting point. That we can move forward now, we can imua, and understanding that things don’t happen overnight. We got to ho’omanawanui. That’s how things are and that’s how they work. You know, it might not even be in our lifetime, but there has got to be a starting point, and this is it. But at some point in time it will benefit Hawai‘i. It will benefit the people. It will benefit our culture. And this would be a good role model.

LB: I agree uncle, I totally agree with your mana‘os. Um, if this thing does go through, how do you think it would affect this place? What is your vision for it? If you could see it through, how would you like to see this? How would you envision this?

DA: Well, I’ll tell you what. You know, because things have changed in time, from the time I first came here. New people here, new owners of the land, for me and I use the word ho’omanawanui, which is an important word. You know the key is baby steps. You cannot just jump into it because the very people that support it might…you might turn them away because it’s too fast. We’re pushing it. We have to kind of ease into it. We cannot say that were gonna do this ‘cause we want to see big yields, we want to make money off of it. Not everybody is into that. We have homeowners that would be scared away. They came here because they wanted to find a place of peace, a place that is kind of like old Hawai‘i. But if they see a lot of things going in the pond. Some people don’t even like fish that seem to be their pets being caught and used as food. I mean some people, not all. Or if we used it for educational purposes, big groups, big schools might scare off homeowners so that’s why I say baby steps. And ho’omanawanui and ho’omalimali. That’s a nice, another word that is important too. And you have to allow them time to feel good about what is happening, and to give them some ownership and um, that this is all part to their support, and part of their support. In other words you cannot just jump right into it. We have to be very e nihi ka hele, we got to be very cautious as we do this and do it a little at a time. A little at a time.

LB: Uh-hum.

DA: We are doing the studies now, water quality. Will the fish actually be good enough for the table kind of thing. I mean all little steps before we actually get into. You know, we got to taste some of the products of the pond. We didn’t get sick, we’re still good. And so we are part of the guinea pigs in that way [light laughter]. But that’s all part of this huaka‘i that we are going to bring something back that is valuable to us. Um, so that’s the thing. I kind of looked at, you know we got a good start. We got to ease into it, ease into it. Let it go. Let it go. Were holding the reigns, you got to control the horse, but you got to let the horse. The horse knows what it wants to do, where it needs to go. Let it do. Give it some freedom. But you always have the reigns there. And that’s the way I think about it, you know that we got the reigns but just let it go. Let the horse go where it needs to go. The horse is akamai. It knows where it needs to go. It knows where home is. It knows where food it, so they head that way. You know we just guide them.

LB: Ah, mahalo uncle. Mahalo nui for all of your thoughts. Do you have any last thoughts to share?

DA: Um [pause], you know. I always feel that the things that we do here to perpetuate our culture. You know this is a part of it that I always feel like, you know, the likes of Uncle Francis ‘Ī‘ī Brown. I can almost feel his spirit at Twilight, with his favorite beverage, with his cigar. And over there, just over there. He was a man who loved gatherings, who loved parties, who loved good times, good food, good drinks, beautiful women, and all of those things. He loved sports. This is it. We are kind of bringing a sense of that back. I think his spirit as well as the many others who have had connections to this are still here and they look upon this and they kind of patiently wait for things to change, in a
way. And they know more than us, because now they are in a place that they can see beyond. We’re still living in this lifetime. We may not see beyond the curtain as they can but we ask to be led, to be guided so that we can do what we should do for the destiny of this land of this place. So I always feel the spirits of our ancestors are looking upon us and you know their nod of approval and that in their own way they are trying to help us through this, guide us through this. So you know, look I been here 30 years and things kind of like, people say, “Whoa, 30 years.” That’s longer than I thought I would ever be at one place. And in January will be my 31st year that I have been here. 31 years now. So you know, talking about ho’omanawanui. From early years here I always felt this special connection and that this place has so much to offer. And we are really not tapping into the great assets that we have here. Not yet. But we eventually will get there in a very Hawaiian way. [light laughter]. And take baby steps to get there so that everybody feels good about it. And that is an important thing, everybody feels good, and feels some kind of connection or ownership and proud of it. And this would be good for our culture.

LB: Yes, alright. Mahalo uncle. I am so humbled to be able to sit with you and share this time with you.

DA: Oh, glad we had this opportunity, and you came all this way out here, just to sit down and listen to this noise out here, to the hula dancers, hukilau and all that.

LB: Oh, uncle, no worries. [laughter]

DA: And I hope this came out ok. I know there are going to be all kinds of other things on there.

LB: [laughter]. Oh, me too. But um, yeah. I’m through with all my questions. Just thank you again.

DA: Yeah. Oh, I just feel for you having to listen back to this and transcribing.

LB: Oh no, that’s the best part. You actually get to re-hear all of the mo’olelo again, and all of the little subtleties.

DA: Whoa, yeah. Well I mean when I look back on my life, boy whoa, there is so much. There is a lot out there that I go, whoa man, there’s the summers on Kaua‘i, on horseback. You know the times growing up on Waikīkī Beach in Honolulu. You know Hōkūle‘a, all of those different things. Ceremonies, and people I’ve encountered throughout my lifetime and all that. There is so much, there is a lot. Every time I sit back and think about it, usually over a drink I go, whoa. Holy mackerel. I’ve seen and experienced a lot in this lifetime and so you know whatever happens, whether today or tomorrow, at least I can say, boy, I pretty much experienced a lot in the life, in the 60 years that I’ve been around. You know so, it’s all good.

LB: It’s so humbling to sit with you and reflect on all of these things.

DA: And you know we are all of the recipients of what our kūpuna have shared and the time they have taken, and even the little times. The short times that they spend just to show and share a little tidbit, a little story or something that will be a big influence for us. That will keep us going forward and moving forward with all of that. A mahalo to them and then for us to have you know that have taken that torch and continue to move with it. We are so happy. I was at a time when that the Hawaiian culture, and the Hawaiian language was just dying off, and we came at a good time and a good group of people that said, we can’t let it die. We have to be the examples, we have to learn ourselves, we have to seek the guidance of the kūpuna that are still here, and ask their permission that we can continue this on. And mahalo to all of that, that we have come to where we are, and you folks are the bearers of that and we are so honored that you folks continued that. We are so happy.
You know, so when our time comes, ah, we can be happy that it won’t end there. That it will continue.
So mahalo ʻia ʻoukou a pau.

LB: ʻAe, a ʻo ia.
APPENDIX F: INTERVIEW WITH JASON KENAO GARSON AND LEIOLA MITCHELL GARSON
TALKING STORY WITH

JASON KENAO GARMON (JKG) AND LEIOLA MITCHELL GARMON (LMG)
Oral History of the Kalāhuipua’a fishponds by Lokelani Brandt (LB)
November 14, 2013

LB: *Aloha.* Today is November 14, and we are sitting here with Leiola and Kenao at the Eva Parker Woods Cottage at Kalāhuipua’a. It's a little bit overcast today, raining but still beautiful down here. So today we will be interviewing both of them to get a little bit more information and ‘ike about the fishponds here at Kalāhuipua’a and the interviewer is Lokelani Brandt. So, *aloha kākou.*

LMG: *Aloha.*

JKG: *Aloha.*

LB: I want to *mahalo* the both of you for taking the time out of your busy schedules to come all the way down here and be in the presence of the fishponds to talk about the fishponds.

LMG: Thank you for having us.

JKG: Thank you.

LB: Yeah, so *mahalo nui.* Maybe if we can start. Can you folks tell us a bit about yourself? Your name, where you were born, when you were born, where you grew up, and stuff like that.

LMG: Uh-hum. Okay, I go start. My name is Naomi Leiola Garmon Mitchell. I was born actually, and no tell no body, San Diego, Camp Pendleton. My dad was in the Marines and my mom is a pure Hawaiian from Keaukaha. But we were raised here on the Big Island. We moved over at a very young age. I think three, four years old. And we lived most of our teenage years in Waimea, but spent a few years in Hilo before moving out to Waimea. I used to work down here with my brother Kenao and my dad. And currently I am a cultural monitor for Pāhakuloa Training Area and that’s what I am doing now.

LB: *Mahalo*

LMG: And I am actually on leave, so I no more job right now so it’s okay. It’s okay, ‘cause then I have opportunities like this, yeah where we can come out. We just waiting for job to happen.


JKG: *Aloha,* my name is James Jason Kenao Garmon. Leiola’s younger brother. [laughter] Just like her, I was born in San Diego, California. Moved here when we was young. Started hanging out in Mauna Lani in 1980 when my dad was first working for chief of security here at Mauna Lani. I had the privilege to spend time down here, camp. When we was young, when all of this was lava [laughter]. Had part of the hotel, fishponds and lava. I was employed by Mauna Lani resort for 12 years. Some of the best days of my life.

LMG: *Yep.*

JKG: And currently I am unemployed right now. I get five kids [laughter]. And just living it.

LB: Leiola, do you have any children?
LMG: I have none. I have no children, but I have many. [laughter] Some of his kids is my kids. I am an aunty of many. I have grand-nieces and grand-nephews that have stayed with me. But, yeah. I no more kids. I don’t know.

LB: Plenty ‘ohana though.

LMG: Yeah, plenty ‘ohana. I think the good lord get plans for me, boy. [laughter]

LB: Alright. Maybe if you could just share a little bit about your ‘ohana background. Where your family comes from and how you started forming the connection with Kalāhuipua’a.

LMG: Hum, okay. Our family is Kanaka’ole. My mom is a Kanaka’ole, and my grandpa Luka is from Kapāpala, Ka’ū, and so you know we were fortunate to spend some summers on the ranch, and that’s where the Kanaka’ole comes from. My grandmother is Kanaele Kenao from Kohala. She was an educator. I can say that she was a master of our culture as far as hula and Hawaiian. Just Hawaiian culture in general, language and teaching. She was a major educator. We do have, the Kanaka’ole ‘ohana, we have our own hālau, Hālau O Kekuhi. We have a foundation called the Edith Kanaka’ole Foundation and we continue to do workshops and my mother she does a lot of protocol. So we’re in the process of learning protocol from her to continue the traditions. Our family is very involved in cultural activities as far as educating people. We just did the Moku O Keawe International Hula Festival. And not everybody is involved, but got to have members from each family so that it’s continued and all that knowledge is passed down. So for us, we are learning everyday something about our culture. And maybe not what we do employee wise, as an employee, you know as a job might not be as culturally connected but our family is big educators. I remember my aunty Pua [Pualani Kanaka’ole] coming and saying, okay, the foundation’s purpose is not only to perpetuate the culture but it’s also to create monies to send native kids to school, to college. And so Aunty Pua says, “Okay you guys we going go school.” And I tell, “We no like to college. We have no desire to go to college.” [laughter] He [Kenao] worked here and I came. So the thing is to us, because we was practically raised here, this was culture. Working in the fishponds, educating people that walk through here everyday. That’s culture, and so that was Hawaiian enough for me. So my aunty said, “Okay, I guess that’s okay, you guys no need go school.” You know, so him and I were fortunate, we never have to go college. My other two sisters had to, and of course they are educators. Our family is kind of, you know, were known in the cultural hula scene and it’s kind of interesting because my aunts they are old, yeah. My mom is 79 and my aunty Pua, she is in her 70s and so they’re stressing to us that it’s so important that they help us to become experts in a field that has to do with our culture, whether it’s hula, whether it’s education, whether it’s teaching people how to make nets, whether it’s teaching people about the fishponds and how it works. Because for them they need to leave knowing that, okay, our kids is pa’a and they going continue the traditions. For their kids and other people’s kids. And so that is where we are at right now. Trying to figure out, not only him and I but there are many of us in our family, but that is what they want, and that is what they foresee.

LB: Uh-hum. [Nodding].

LMG: With my Aunty Pua, the sky is the limit. She believes there are no limits. She said, “Let’s build a foundation,” and so we did. She said, “Let’s build a school,” and so we have one. You know, she’s like that. So we got scared when she said, “Okay let’s hālāwai, let’s hālāwai in a month or so.” And this is recently. [laughter] I was telling him [Kenao] on the way down here, “Oh my gosh, what’s gonna happen?” [laughter]

LB: [Laughter] What’s next?
LMG: Yeah, what’s next? [laughter] Because with Aunty Pua, sky is the limit. And that is kind of awesome because not everybody has that, where they can open the doors for us and go, okay this is your avenue, just stay on this path, do this, this, this and that [clap], and voilà! [laughter] You expert. [laughter] You know it don’t really work out like that but you know what I mean yeah. [laughter] Pretty much that is what it is.

JKG: And what ties us here to Mauna Lani was our father working here as chief of security.

LMG: That was heavy. When we were kids growing up, see we have older siblings that are way older than us, so him and I are the babies. So growing up, we were real pa’a and pili with each other. So when we were kids down here camping we would just kihele all over, him and I. And one time we came we walked across the wall and used to have one water catchment on the side of the house, yeah boy.

JKG: In the garage was.

LMG: Oh yeah. And then I went go climb in um thinking was one pool. Yeah, I never know was water catchment yeah. And I remember getting stuck. But I remember at eight or nine years old having this conversation with my brother saying, “Whoa, boy when I get older I like work over here when I come one big girl.” And we used to say, he used to say the same thing. “When we get older we going work over here with our dad.” And we did. We were connected to this place through my father but I think on a spiritual level you know when we were kids. And Kenao can share with you how we were connected.

JKG: Yeah it is actually a sense of being connected. You just gotta know where to apply yourself. Where to apply yourself to certain areas of the pond. To just make it work. Don’t work against it. Always work with it. It makes it a lot easier. You’d be surprised at how easy it is to work with mother nature. Work with the fishponds. And use that to help you. A sense of well-being. It’s home.

LMG: Yeah.

JKG: Yeah. You work here for so long you know each and every rock. You know where for go into the water, where not to go into the water. Certain times of the year, certain tides. It grows on you.

LMG: Uh-hum

JKG: It doesn’t seem like work anymore. It just seems like you put here to do this.

LMG: That’s your purpose.

JKG: Yeah, go do um. It's your kuleana.

LB: That is amazing. Mahalo for sharing. Do you guys have any mo’olelo or stories that you could possibly share about the fishpond area.

LMG: I’ll share one. You [Kenao] should tell the one when you was younger, when you was sleeping on the ramp in back the car. But anyway. Some years ago, I was over here on the island cleaning and this lady, she had red hair and she was kind of momona. And she walked up to me and she just looked completely exhausted. And I said, “Good morning.” And she said, “Oh how are you?” I said, “How are you?” And she said “Um, you know I got to ask you something. I am so exhausted you know.” She goes, “Is there anything significant about this area? And I looked at her and said, “Well aunty,” I said, “This whole area is significant. Our kūpuna was here at one time.” So she kind of
laugh. She never really know what. So I told her, “Is something wrong?” And she said, “Well I have something bothering me.” I say, “Oh well what happened?” She goes, “Well, one night I was back here and I looked across the water into the pond and I seen the walkway and I seen this lady and she looked like a lady and it was right before the sun went set. And I acknowledge her and then she started to move, [pause] across the water.” And so she ran, she ran to her condo. And she said, ah that it stayed outside of her condo and it didn’t bother her. And I said, “Did it come back?” And she said, “Yes, for three nights and that’s why I look like this.” And I said, “You know, maybe it’s trying to tell you something.” And she said, “Um I can’t see why not.” And I said, “Why are you here? Are you here on vacation?” She said “Well, my brother died and he worked at Mauna Lani.” And so, at that time his name was, I believe his name was Chris, Chris Toi [?]. And I remember meeting him. He worked at the Racquet Club I believe, and he had passed away. And so, she was there to clean out his stuff. And so, I told her, “Oh, wow well maybe, you know, there is some kind of connection there?” And so I asked her, what is it that you do? And she said, “Oh I am a psychic.” And I said, “Oh hello. I said you’re a psychic, so perhaps this person, or kupuna or whoever, it is has a message for you. Perhaps you should listen a little closely. You know, but if you are frightened...” I felt that I was young I never know exactly what to say. I had told her to go see Kaniela [Danny Kaniela Akaka]. I said, go get some Hawaiian salt and keep some ti-leaf at your door and let them know that you are not there to cause them any harm, and if you are afraid like that. And so she did speak with Kaniela. I remember him saying. After she did that it didn’t bother her anymore. But that is just one of the small things.

LB: Hmmm [nodding]

LMG: I mean the presence of our kupuna that were here are one time, it lingers through this place constantly; in the day, in the night.

JKG: Oh yeah.

LMG: And I think that’s where we’re connected on a spiritual level to this place and our kupuna that were here before, whether they are our personal kupuna or not. I feel that we was sent here at that time for a reason. And um, that is just one of the few stories of down here.

LB: Whoa, that’s chicken skin yeah.

LMG: Yeah.

JKG: Yeah. Plenty hibbie jibbies. When I was young, having the privilege of camping down here with my family. This one night I was sleeping on top of my mom’s car. Off the ground, you know. On top the car. Get racks and stuff so I woke up in the middle of the night and I heard one party. People having one good time. Clapping. Went sound like nice Hawaiian music, people singing, people clapping, having a good time. I figure that was my mom listening to her stereo underneath the car. So I never think nothing, I went fall back asleep. I woke up the next morning and asked my mom about the music she was playing last night. Was real good music and I wanted to know who it was. She said she wasn’t playing music, and at this time the hotel wasn’t even up. Just the foundation was down and my father was chief of security, so he knew if had people on property or if not. Then never had nobody on property, no parties. And I just figure was my mother. Then I went get all chicken skin the next morning when she told me she wasn’t playing music.

LB: Wow.

JKG: [Light laughter] They had one party last night, Ma. One good party. [light laughter] But recently, in May of this year, just mauka of the fishponds is the historical park. There’s caves back
there. I guess was inhabited by Hawaiians, I guess. I don’t know I wasn’t there, so. [light laughter] And then, I had my kids with me, and my youngest boy he was two at the time. I had him on my shoulders. We approached the cave. We started to look around, and then my son, Kamaʻehu, he goes, “Daddy, look the Hulk.” I go, “The hulk?” He goes “Yeah, the Hulk.” I go, “Where?” He goes “Right over there.” I go, “Where?” He goes, “Right there dad.” He points to the corner of the cave. I go, “What is he doing?” He goes, “He open the gate.” And I said, “Oh okay.” He said, “He is there with his mommy.” Now the Hulk, okay. There is only one picture I get he said the Hulk. That’s one big dude.

LMG: One big, big braddah.

JKG: One big person. Say hi to the Hulk and tell um thank you and we was on our way. And that’s just May of this year. So I mean he saw um, he point to um right there. And he wasn’t scared. He wasn’t frightened, but that’s the Hulk.

LB: Yeah

LMG: Yeah.

JKG: So till this day still get hibbie jibbies. I believe.

LMG: Here’s another one. We was older and we came down here for holoholo. And um, me and his wife at the time, I think you [Kenao] wasn’t married yet. We was sitting down on that little piece of concrete that comes out by the ramp, and we was fishing. And we realized that only had her and I there, and we started to get pūʻiwa. And so something went yank my pole. We were sitting with our feet hanging over [the small concrete] and I thought, “This isn’t good. We should put our feet up because we don’t know what was that, that just went yank our pole.” And so I see this light at the corner of my eyes, so I look up and then what we were looking at is what is now the houses up there up above Makaiwa, up above the Beach Club, yeah. And so, and it was all ʻaʻā. And so I said, “Oh, look there’s Kenao guys. Oh thank god they coming back already.” And then we see the light go [moves her hand quickly right to left to mimic the movement of the light]. I go, “Whoa, my braddah can run fast on the ʻaʻā.” And so we seen the akua lele light. At that time we wasn’t thinking. You know we looked at each other and thought, “Holy crap.” [laughter] You know, whoa my god, what was that? And then my brother came minutes after. And I said, “Was that you running fast?” He said, “No, I came back because my light went out.” I was like, “Did you not see that?” He said, “What are you guys talking about?”

LB: Hmm [nodding]

LMG: But um, down here in general when I was working with my dad at the Racquet Club we used to vacuum the parking lot and we used to take care of the landscaping at the Club House. And then we would come down here and we would vacuum the parking lot down there [pointing towards the Beach Club parking lot]. And then one day my dad telling me to come down here early. Now, the Club House and all of that up there is just as spooky. I’ve seen a lot of things happen up there. But he [my father] said come down here and start vacuuming. I’ll send brother down to blow out all of the rubbish. So I came down. And the street vacuum is really loud. So I got my ear muffis on and I am getting down there and looking to the left and looking to the right and I get in through the gate and I am coming down here to Uncle Francis’s turning around. And I get up to that white gate and I see this pueo on the gate. And I am looking at it. And as I am taking the turn, it changes into a form of a person. And I am turning looking at it, and when I turned around it was gone. So it freaked me out. On that same day I seen the water in the middle of this [Lāhuipua’a] pond boil. And so I told
Kenao, maybe I was seeing things, maybe not. ‘Cause we were freaked out. I didn’t like to come
down here before sunrise without my dad. For sure without my dad.

LB: Uh-hum [noding]

LMG: Um yeah. This place is heavy. And so as long as we continue to take care of it like the men
that are taking care of it now, I think it will be happy. You know, the kūpuna. I tell my aunty Nalani
I feel like, um. You know they talk about the two mo’o yeah, or the two sisters, Kanikū and Kanimoe.
You know the name of this flow right here is Kanikū, and I think Kaniela can verify that. You know
at certain times of the month, this water turns almost red. And it’s almost as if the mo’o have her
ma’i. And so people talk about that. We lucky it’s not red today. But yeah boy. It turns like red, red,
red. And so yeah, this place is just [takes a deep breath] full of all kinds of stuff. Gosh that would be
a great book, a mo’olelo book. ‘Cause dime a dozen the stories of this place, and not only the loko
i’a, but Club House, Racquet Club. And then my dad worked everywhere, so he used to tell us
stories. You know we was young, we was like we don’t want to hear this and we always had
Hawaiian salt no matter what. And you never did nothing bad because they would know.

LB: Would you guys carry the salt with you at work or?

LMG: Or leave um in our vehicle.

LB: Uh-hum. What is the significant of the pa’akai for you guys?

LMG: For us? Oh, personally for me, you know that is to me life. It’s just like water. The salt is just
like water. The pa’akai, it’s healing. Yeah gosh to me, it’s like holy water. You know what I mean,
we have it always. And we were just taught that it is protective, it’s protecting, it’s healing.
Everything is Hawaiian salt. It’s just like water. You got to have water to survive. If no more salt we
die.

LB: Uh-hum

JKG: Like garlic is to vampires. [laughter]

LMG: Yeah, yeah, same thing [laughter] I mean you got to have it. I was just telling him that aunty
and uncle took us to dinner at Napua’s and I told the braddah. Had one fancy little bowl on the table
with one little spoon. And we open um up and me and my Aunty Nalani we looking at it. And she
look at me and she goes, “Niece, that looks like Hawaiian salt.” I go, “It’s black Hawaiian salt,
aunty.” So I said “Braddah, what is this?” He goes, “It’s Moloka‘i.” He called it Moloka‘i something.
I said, “Brother, can we please have a Moloka‘i hoe to go?” And he goes, “I hook you up, aunty.”
And we ate that salt all weekend. It was kind of funny. We were all at the buffet we’re having prime
rib, and aunty said this need salt, and I bust out my Moloka‘i hoe, that is what we nicknamed it.
Because it just hoe right out of there. I was like here, hook you up with some pa’akai. That is
important. You got to have it. The healing aspect, the blessing aspect.

LB: Uh-hum [noding]

LMG: My mom, Hawaiian salt always. And it’s like gold. You know for us when we helped her
move out from Laehala and she had this. Somebody from Kaua‘i gave her one big bag. I said, “Mom
can I please have that for Christmas.” And she said, “You can take it now.” You know when I bust
it out I only give little. You know that thing got to last. [laughter] You know I manini with my
pa’akai. Man I no care who you and what. [laughter]. That’s how it goes, it’s like gold.
LB: [Laughter] Yeah especially the rare ones from certain islands, like the Kaua‘i one and certain places. Prized yeah.

LMG: Yeah, so ‘ono.

LB: Oh okay, mahalo for sharing those stories. Some super important stuff. Do you guys have any stories or know of any stories having to do with the names of the fishponds?

JKG: Well, Kalāhuipua‘a was the gathering of the pigs yeah. And they always used to come down when the kiawe beans come out.

LB: Oh okay.

LMG: That was like candy for the pigs.

JKG: This was actually one famous place where they used to come down.

LMG: When we were younger you would see um. Like pigs galore. Which is funny yeah when you think about being down at the ocean. But there would be pigs. I don’t recall any stories of the other names like Hope’ala, and Manokū, and Waipuhi. Could be that we getting older and [light laughter] can’t. I don’t recall the mo’olelo on the names. That’s a good thing to think about.

LB: Okay. What about any kū‘ula shrines. Were there any when you were here? Or a specific place that was used for that, where you would leave your offerings.

LMG: I don’t recall. Not at this moment.

JKG: But you guys made one in the back there.

LMG: [Pause] Um, [Pause] Oh that’s right, we did. We made one.

JKG: Didn’t you guys make one by the ‘ulu trees?

LMG: Yeah, we did. But what was that. Oh okay, that was a long time ago. That was before we left I think, yeah? Were you still here when we did that?

JKG: Yep.

LMG: What was that for? No that was for the kind, that was for Mauna Lani’s some kind of big centennial anniversary, remember because all of the employees were a part of it. Yeah but you know what, I don’t recall about the um. I am trying to think, I remember when I was younger seeing something out here on this point. Oh but I cannot recall.

LB: Oh, okay.

LMG: That’s right. Now you get me thinking about that little thingy that we put out in the back.

LB: The ahu that is out in the middle of the ponds.

LMG: Did they talk to you about it?
LB: Um, Uncle Kaniela talked a little bit about that. About how all of the workers came together to commemorate the 30th anniversary for the hotel.

LMG: Yeah, 30th or something like that. In 2000. Whoa yeah, that’s right 2000. Um, what’s his name, Mitchell went help us. Um, what his name boy, Mitchell. Not Billy Mitchell. The rock, the masonry. The rock wall. Yeah, he was awesome.

LB: Was he the one that went kōkua to make the structure?

LMG: Yeah, and he had everybody pick their own rock. And if you look at the very top get one big smooth rock with one little piko, that’s my pōhaku.

LB: You went put that one up.

LMG: Yep, and he said, “Come on girl, you got to find your pōhaku man. We got to get this thing pa’a so we can do the ceremony.” I said, “I not ready yet.” Because we’re rock people. You know the pōhaku talk to us. I said, “Nope not yet, not yet, not yet. My rock never call me yet, so nope I got to wait.” And finally I found one, and was big.

LB: Wow. So was that the last stone to go on the ahu?

LMG: Um, I not sure if was the last. But it’s the center, so was very close to it.

LB: Were you guys there for the ceremony that they had for it?

LMG: Uh-hum. Yeah we did um, I believe we did ‘E Hō Mai’ and ‘Nā ‘Aumāku’ and Kaniela did his own thing. And was kind of neat you know to be there and do that after being here all of those years. Kind of made everybody connect. Gosh I never think about that long time.

LB: Oh, okay. Do you guys know of any oli or mele that reference this place?

JKG: Me, nope.

LMG: Hmm, nope. No I don’t think so.

LB: Okay. What about anything having to do with, I know we talked a bit about the spiritual side of the ponds. But you mentioned twin sisters, the mo’o twin sisters, Kanikū and Kanimoe.

LMG: Yeah, see this is the thing. There are so many different versions of it, but the only thing that made me remember it when I was younger was the flow. And I remember the two distinctive flows. And it had to do. Is that a barracuda over there? And that’s the thing is that part of when I, back in the day when I was working here I said, “Oh, would be cool if we had the mo’olelo to certain areas of this place.” Like on those plaques they have out there to educate everybody, yeah.

LB: Uh-hum. [Nodding].

LMG: But um, I mean I’ve never seen it but I have only heard the story when I was young. As we get older you know, the story changes and you know it’s different, yeah.

LB: Uh-hum. [Nodding]
LMG: So I am not really sure how the story goes but I remember that they were named after these two flows. And that I know that this is the Kanikū flow, and it stops right there.

LB: Uh hum. So all of that big ‘a’ā right there [pointing towards the back side of the ponds] that’s all Kanikū.

LMG: Yep, that big pali over there. Kaniela, he probably had a good um, story on them. Did he share with you?

LB: Um, no, not in reference to the flow.

LMG: You know when we was younger we was supposed to be paying attention and we wasn’t. [laughter]

LB: [Laughter] Do you guys know of any other cultural sites around the fishpond area. You did mention earlier about the caves and stuff. Shelters or burial stuff?

JKG: Hmm. The whole place actually. [light laughter]

LMG: Um, yeah. [light laughter]


JKG: In the back it looks like the King’s Trail goes through that one pond in the back, Hope’ala. Seems like it cuts through and goes towards Brown’s Bath.

LMG: Yeah, that one pond yeah. And then kind of just.

JKG: Everything just...

LMG: Just kind of went right over it.

JKG: Yeah. It was more shallow before too. So now it’s under water. But it looks like it was part of the King’s Trail. That branched off of the King’s Trail actually.

LMG: I don’t know about like sites. Like down here is not like with Windy [McElroy] folks. When you find a site, it’s a definite, you see it, you know it, you dig it up to do the data on it so you know that it’s a site. I know that at Honoka’ope. You know that lady that I was talking about earlier, the psychic.

JKG: The psychic?

LB: Uh-hum, uh-hum [Nodding].

LMG: She had asked me if I know of a place where there are two mounds because it’s very busy with people there. And I said, “What do you mean two mounds?” And she said, “They are like two mounds of lava rocks and they look almost like breasts.” And I looked at her and I go, “Have you been here before?” And she says no. And so that is what kind of made me believe her and what she was. Because at Honoka’ope, their is um, where the puka go down the anchialine loko. And then up above it, behind it there are two mounds that are like this. That is said that we have kūpuna there yeah.
LB: Uh-hum [Nodding]

LMG: But in the building of this place, there was a lot of stuff found. My dad found the paddle yeah, the paddle with the split. And I think there is a replica in here [in the Eva Parker Woods Cottage] of it. Yeah I don’t know site-wise, but I know this whole place. There had got to be something because this whole place is not busy like this for nothing.

JKG: Just the whole place.

LMG: You know what I mean. They are here somewhere. And it’s good, it’s kind of good if we don’t know then it must be mālama some place. It could be under the water, we don’t know.

LB: Uh-hum [Nodding].

LMG: I mean this thing has been here forever, before our kūpunas, so, yeah.

LB: Yeah. Uh-hum. Yeah. Let’s see. When you guys used to come down here as children, if you guys could describe what this area looked like. The vegetation, the ponds, the colors, smells maybe.

LMG: Umm.

JKG: Well the access was more hard. Never have sidewalks like this before. [light laughter] All of the trees was mostly overgrown, all touching the water. You couldn’t see through.

LMG: Yeah, you couldn’t see.

JKG: Even though now it’s clean and stuff like that, get so much coconut trees you cannot see through. But the vegetation was like.

LMG: Flourished.

JKG: Yep. All the trees was touching the water.

LB: And were a lot of the trees that are here now were here when you guys used to come down.

JKG: Yep.

LMG: Yep, miolo. And the smell. You smell that, the limu. Hmmm.

JKG: The low tide, the low tide smell.

LMG: Whoa man, it makes you 'ono. It makes you 'ono for everything. And you know, this was like for us it was like Disneyland when we came to Mauna Lani. We had all day, we go, we walk the loko, we swim, we checked it out. It was our playground. I mean that is the best part of our life that we could ever have. Not everybody had that opportunity, you know. So we was so fortunate that we got to come here and sleep overnight. Not that it was always fun sleeping overnight down here because it’s really busy you know. You hear things, you see things. It’s all worth it you know.

JKG: Yeah.

LMG: When you that young you don’t realize your connection until you are older. But yeah, this place was like Disneyland for us.
JKG: In the middle of the ‘a‘ās.

LMG: Yeah, in the middle one oasis in the middle of the ‘a‘ās. You know, despite all of the politics of the hotel and how things needed to be run, we still so lucky. But was nothing like this back in the day. Was very rough. [laughter]. Rough as far as access but very old style laid back. Before used to have the house over there facing Makaiwa, and we used to just kick it on the porch and that’s somebody’s hale you know. [laughter]. And we used to just think okay, this is our ‘āina. We just kihele, go where ever. Fish, whoa my gosh. The holoholo was for days down here. The water. Even though the access to the water, to the ocean, never have the boat ramp and you only had that nine foot of beach [Maka‘aiwa Beach] you know. But the water was just fish galore. Fish, crab, ‘opihi.

JKG: The ‘a‘ama crab.

LMG: Yeah, ‘a‘ama crab for days. And I think even when we got older for come holoholo down here to go get night time and we still got to do all of that. It’s been a long time, but. At that time we had the opportunity and privilege.

JKG: To this day, I get hard time go someplace else, ‘cause I ma’a the place. I’ve been accepted by the place, I feel like. Being a caretaker of the land here is like I no scared, because if I was doing something wrong, they would have let me know a long time ago.

LB: Hmm [Nodding].

LMG: Right, right.

JKG: So I feel accepted down here. I feel comfortable gathering from this area, the coastline.

LB: That is very interesting that you mention that especially now days because people have a very different ‘ano about gathering in different places. They just go sometimes you know.

LMG: Yeah.

JKG: Yeah.

LB: They don’t have that kind of connection with the place and I think that is awesome and super important.

LMG: Oh, that is important. That is important, the acceptance that he talks about.

JKG: Everything more ‘ono everything.

LMG: Umm.Yeah

JKG: It is not like you went take um from somebody’s yard or something you know.

LMG: And you know that is a natural thing for us. And you always ask, yeah. You always ask permission and you always mahalo you know. You give, you take, you give. But you mālama in everything that you do, you got to mālama.

JKG: And going take care of you. If you take care of it, it will take care of you.
LMG: That’s why I told him, “I guarantee you we going be back here in our older days,” you know. Maybe for tell stories or whatever but yeah.

LB: Then I am glad we could come back down here today and do the interview here. [laughter]

LMG: We don’t think about because it’s a hotel, ‘cause we no work here. To us this is home, we going come. You know even to get into the gate. We’re like, okay, how does this work now. Like what. And I think whether this become a sustainable project or not, it definitely can be an educational tool for classes and students. I don’t remember too many schools coming. Ke Ana La‘ahana came to do study on the fish.

LB: Uh-hum. When you guys were working down here as caretakers, what was part of you guys’ day to day task as far as maintenance for the fishponds like that?

JKG: Well for me I was working in the back fishponds, Ka’ai‘ōpio, Hope’ala, Waipuhi, Manokū, those ponds. Mostly we would clean up all of the dead leaves floating in the water that when the tide goes down there are certain areas that draws out water. And all of the leaves would gather there. They will float to that section and you can tell. You can see all of the leaves in that one area. You know that is where it is sucking or pushing water on the incoming and outgoing tide. So you would have to keep that clean so the ponds can breathe, yeah. All of the leaves going float there, they going sink and then going turn to mud. They going decompose and that is what is going to plug up all of the pores in the pond. The thing going get hard time breathe. That is the only way they get their water is through underground springs. This Kalāhuipua’a is fed from underground springs and the ocean yeah. Ties through the mākāhās. So I would have to do the high tide watermark. Just keep um clean. Just so the mud no build up, no plug up. Transport fish to different ponds. If there is a pond that has too much limu growing, we would either stock it with fish. Before we had a turtle.

LMG: Oh yeah.

JKG: Every pond should have a turtle, just for that purpose you know. ‘Cause you going use what is here to take care of what is here and you just got to be there for know how for use um, and it can take care of itself. You just got to put it there and remove it when needed. Everything just take care of itself. But that was my job in the back.

LMG: Yeah, I was um, fortunate you know, I worked with my dad right out of high school. Like I said we worked at the Beach Club, the Racquet Club, um the Golf Course Clubhouse and so we did general maintenance. Mow the lawn, rake up the rubbish every morning, and vacuum the parking lots and the streets. And so we used to work at three in the morning. So those hours were the busy hours. The kūpuna were very busy at three in the morning. And so anyway, we would end our day here at the Beach Club and I did landscape maintenance with my dad. But fortunately and eventually I moved into the fishponds. I did a little poison, chemicals but eventually I moved in here with my kid brother. Which was the most awesome job in the whole world, because you know, you get to wear tabi and shorts. You get to work in the water first thing in the morning. And me and Kalena Kimura, we used to take care of this front area. And they put us here you know for a reason. I think it was ‘cause of our mouths. [laughter] You know, we educate the people. You know they ask us, “Oh, what you doing,” then boom, Kalena would talk and they, “Whoa what is going on here.”

JKG: Was like public relations. [laughter].

LMG: Yeah, public relations. [laughter]. I think that is why they put us up here and we Portuguese, we no like stop talking but you know you got to work too yeah. But um, and then eventually little by little I got to go in the back. At one point they all got to go dive. I believe was UH yeah came.
You guys did that study where they were trying to. What it was, was they were planning to put in a marina at Pauoa Bay, and so they were trying to do studies on the reef saying that perhaps this reef is no good, it’s dead. And the fish get choke ciguatera and so they were diving. And I remember they all used to and I would have to stay back and do everybody’s job, because they all get to go dive. And so eventually I got to go with them. I just came in with them on their crew, yeah. It was later that I got to go in the ponds and all of that. But I am glad I stuck it out boy.

JKG: Eradication was very important. Is real important. ‘Cause that is what is going to eat all the baby pua. And barracudas they get big. And like earlier I was telling you that the biggest ones we caught. We caught two of um. Was five feet two, sixty pounds. That’s a big barracuda. It can eat a lot of fish. It might look like to some people, like tourist now days, whoever may be, look like we having fun catching fish. Some people might think of it as their pets and why you doing this to the fish, but we got to educate them that eradication is important.

LMG: Yep, there is a purpose.

JKG: We have to get out all of the predators from the ponds so that the fish can feel like happy. They can feel happy.

LMG: Yeah.

LB: When you guys would do the predator removal, what kinds of fish would you guys target?

JKG: Āholehole, barracuda, pāpio any fish that going eat another fish. Awaawa. There is the awa and there is the awaawa. Ah, just fish like that.

LMG: Yeah, āholehole.

JKG: The āholehole is not too bad. Well I mean it’s bad but, um. Catching um, they all gather around the underground springs.

LMG: Good for catch. It’s easy.

JKG: So they all going bunch up around the underground springs so it’s easier for catch um.

LMG: Terrible to clean. [laughter]

JKG: And terrible to get out of your net.

LMG: To get um out of your net is for days.

LB: Oh, what kind of techniques did you guys use to get the fish out?

LMG: ‘Upena.

JKG: Throw net. And then I used to use leader line and another fish. I would catch a fish, say from Waipuhi and put it in a leader line. I would have to put it on a coconut ‘cause the tourist no like see one fish pulling one floater. And then just take um to one different pond and let um loose. This fish don’t know where he stay now. Even look different color than the rest of um. So the predators going pick um up real fast especially when he pulling something. He struggling. So the barracudas going go for um. And then the pond is clean so hardly get coconuts so we come and find um. I throw one rock at the coconut to see how fast the thing would take off. If the thing swims faster than the fish
you put on there then you know you get one barracuda. I would just tie one string with one rock with one that kind string around one soda bottle, and throw one rock at the floater and just snag um and pull in um. Pull in your catch. They [barracuda] are like alligators. I mean I seen one just like one alligator came out the water. They real aggressive.

LMG: And how they rise from the bottom come up. Like you standing there and you don’t even know it. And then it rises. It’s real spooky. They really freaky those buggas.

JKG: Yeah, they are scary.

LMG: Now before when we used to trim on that island right there and they had to swim the rubbish across. And see, the thing likes to be under the rubbish. You know like if get one log floating. You always look underneath the log. Usually, guarantee going have one kākū there. And I remember telling them. We would watch me and Kalena while they swimming across the rubbish. I get one good eye for the water, stuff in the water. And I’d be like, “Swim faster, swim faster,” without yelling, yeah. Swim faster [laughter].

LB: [Laughter] So uncle, when you worked down here you always worked with the fishponds?

JKG: Yep. Then I got moved to the road crew after just before I left. I couldn’t take um already.

LMG: You cannot be here for all of your life and then move you to the road, you know.

JKG: That is when I just lost it.

LMG: Spirit wise, I think it broke him.

JKG: Yeah, went break me down.

LMG: And that is why it is hard to come back. It’s so hard to come back here. You know ‘cause it’s real ‘eha yeah. But it’s nice.

JKG: This the place, no like go home.

LB: Yeah. I know we spent some time by the mākāhā kind of talking about it. Maybe if you guys could share a little bit about the importance of caring for that area of the fishpond and paying attention to the little signs to mālama that area.

JKG: Well, okay, the mākāhā. That is the main. Before they put the wall here, the place would just take care of itself like. But once they put the wall, it made us have to take care of the ponds. And then the mākāhā is like the main part of the whole fishpond, to tell you the truth. You use it to regulate the flow of water. Let in and out the small fish. Used as a refrigerator. To clean out our fish. You leave your fish in there for a couple of weeks and it gets rid of the mud. Flush out themselves, and better tasting fish. And then like depends on your fish too. If the fish are fat you can leave the mākāhā kind of open so you get more water, more flow, more oxygen into the ponds. But if they skinny, you want to slow it down. You want to pack the rocks inside there pretty good so that it slows down the flow, so you can get algae bloom, and the fish get more food. What your fish is doing in the pond is how you are going to fix the mākāhā, or how you going replace it. How it should be. We always clean it on an incoming tide so that the soot from all the stirring up the water doesn’t get into the reef system outside on the coastline. Because that can damage the reef too, yeah. And the fish in the fishpond is used to, to the soot water. This is what they swim in. No more really reef fish inside. I guess they all reef fish, but not like the algae eaters or fish that filter water. So it was
okay for do that on an incoming tide, because it wouldn’t harm the fish. But on the outgoing tide it would harm the ocean, the reef system outside.

LB: It’s too much limu, sediment and stuff going out and can smother everything.

JKG: Yeah, smother everything on the outside. Got to watch. It’s real important. And the way they get um now, it’s a good set up. Every island you go to is different the way they make um. That is just ‘cause that is how they was taught. That’s how it’s going be and that is why it’s like that. Always get one reason for something. Because they not going do something for nothing so. And that is how it goes and that is how we make um over here. It’s a good set up. And I am sure this fishpond can sustain a lot more fish than what it has now.

LB: We just were talking about the mākāhā and stuff. [Speaking to Leiola after she stepped away from the interview for a moment.]

LMG: Yeah, very vital to the pond. Plus to it’s like the door of your refrigerator. You leave your door open everything going spoil. [laughter] You know basically. [laughter] Yeah. That is an important part of your entire loko and how it’s run and used.

JKG: And use for trap. Trap your fish in there on an incoming tide. The mullet and stuff, they like the fresh water. So they all going gather up right next to the mākāhā to get as much as they can.

LMG: And also, it is almost like a filtering system. You know you got to think, okay that that is where most of the salt water is coming through, is in that mākāhā. And then it being out here in the muddy area, yeah. You put um in here for one week let’s say, guarantee your fish going taste different, ‘cause it’s going to be filtered with all of that salt water. Little bit more ‘ono like that. ‘Cause you know, the ‘anae have that taste yeah. Kind of muddy.

JKG: ‘Cause that is what they do, they filter water. They suck limu off of the bottom.

LB: So when you guys would collect fish, you guys would leave them in there for a little while and let it clean out then harvest from there.


JKG: Yeah.

LMG: You no like anybody else come along and get the same idea. Yeah. ‘Cause there have been problems in the past.

JKG: It’s that easy. On the incoming tide and all of the fish gathering in there. It’s just one cloud of fish. You can actually grab um with your hand. Awa, four pound awa. Two pound mullets. They all climbing over each other trying to get fresh water. Fresh air I would say.

LMG: Yeah, fresh air.

LB: Hmm, let’s see. Since you guys started coming down here, how do you guys thing these ponds have changed? Or have they changed over time?

LMG: From when we were kids, it’s definitely changed as far as maintenance of the landscape, because it’s being maintained versus thirty years ago when it really was just the beginning of being, before it was the hotel. Um, and like Kenao was saying earlier it was so, everything was so plush
and overgrown and was really different. I don’t know, I kind of like it like this, because like we said, we think of it as our home. So you like take care and everything looks good, but it has changed minus all the traffic. The people traffic. My thing of working down here was as long as I can talk to the people, to educate them a little, because you not just on vacation, you know. This place is so much more than a vacation spot, and some of them get it and some of them don’t. And that’s all right. It’s meant to be what it’s meant to be. Some people come here and they’re like what is it about this place? I’m like, if you’re feeling it in there then you were lucky enough to be touched, by that entity, you know. But yeah, I can say in the last 20 years it still looks the same, I think. I mean 15 years ago we was sitting right here. Ten years ago we was sitting right here. Eight years ago we was sitting right here.

JKG: Yeah, by doing the maintenance on the place and stuff, there is not as much mud in the holes, in the corner of the pond. Everything is breathing, it’s working. You can see it’s working.

LMG: Yeah. That’s true.

JKG: That’s the one thing that changed a lot. It got a lot cleaner, and. ‘Cause before all of the trees used to be touching the water. Wasn’t really taken care of, like how it should be. And even now, it’s nice but it needs more work. It could use more workers.

LMG: Yeah.

JKG: Like I said, no more all the, in the corners, no more all the mud like from before. You couldn’t walk all over the place. Certain places could but like through here, you wouldn’t be able to walk before because of all the leaves.

LMG: You would take two steps off of the ‘a ‘ā and you would be sinking. [laughter]

LB: Whoa.

JKG: Right into the mud and it will take your tabi right off. Yep.

LB: Suck um right off of your feet.

JKG: Yep, right off your feet. So it’s breathing now and it’s happy. I feel it is happy.

LB: Uh-hum. How important do you guys think it is to have the human element as part of the fishpond? How critical is the kanaka I should say in this process?

LMG: Yeah I was going say, which human element? [laughter] The ones just walking back and forth? [laughter]

LB: [Laughter] The kanaka the kia ‘i, those who mālama. How important do you think it is to have them here?

LMG: I think it’s most important because on a spiritual level our kūpuna that are here, they know who is here and the people that work here know exactly who they are and maybe not for all of them, but, I am trying to recall this conversation with this lady that I had. The lady that I was talking about earlier; the psychic. She described to me what she saw in a vision. And so when I came home and described it to my mother, I remember my mom telling me that, she described to me Aunty Emma Defries. And Aunty Emma is the tūtū who blessed this place. And shortly after blessing this place, she told my mom. My mom and dad brought her down to the ocean to hemo all the haumia, and she
told my mom that this place is so heavy. And it was sad. And I feel that if you get people who can think or even feel on the levels that we do, then the kūpuna here is okay with it. Because we are mālamaing them. I think that when it is in the hand of people who won’t mālama it, and it’s for their own purposes that there could be consequences, you know. And I recall this lady describing Aunty Emma, and she was in a wall of debris. And she spoke of that this place would be destroyed by water and I thought what, you know okay. But she said the people here are so strong and so powerful they will rebuild. This is what the lady told me. And so um, she told me if people abuse it, it will be taken away by fire, and I thought. Whoa, that’s heavy. I’m thinking, you know. So years later, I remember us getting one call because there was a tidal wave warning. And we had to get down here and unload this cottage and haul all the ukana and the artifacts up to the maintenance building. And so we had done just that. But in the midst of it, my tita Kalena goes, “Remember what the lady said?” I go, “What lady?” She go, “Remember the lady,” and we was like, “Aww.” Then we got all pūʻiwa thinking and you know was blue skies, sunshine, and the water was barely moving kind of thing. But you know, nothing happened. And I did tell her that. She said, “Remember when she talked about the fire.” She goes, “What are you thinking?” I said, “Well it’s not a forest fire, I think she is talking about lava, Tūtū Pele.” You know, ‘cause look at how everything is situated. Then you look at the flow. Look at Kanikū it comes right through here. So I said “Yeah, I believe it is very important and not just any people, it’s certain people and that is why I feel that one day, in our older age we going return here.” “Cause from when we were kids we were meant to be here. And not everybody can say that. I can honestly say that we belong here, ‘cause we thinking of our kūpuna. We thinking of their kūpuna, somebody else’s kūpuna, and mālamaing them is important.

LB: Uh-hum, yeah [Nodding].

LMG: And everybody taking care. Like he [Kenao] said, if you take care they going be happy. They going take care of you.

JKG: I feel it’s real important too, for have the human contact in here. I mean we obligated once you put this wall up. Once we block um off from the ocean. It is our obligation for make this work. It was theirs then and it is ours now. And like working with mother nature we just got to know when for do should be done and when not to. She going tell us. The ponds going tell us. Everyday different. Everyday going be different. You might have the same thing for do but the water going be different, the winds going be different. So you always got to play with mother nature. Play with the water. And just be there for it. Like the fish needs to be transported from here to there. Like a spawning pond, Ka’ai’ōpio. Fish need to be put in there so they can spawn and then taken out so that the small ones, the fry can come bigger, little bit bigger then released into the bigger ponds, or whichever ponds you would want to stock. And then put fish back in so that it can spawn again. ‘Cause if it’s all crowded with fish, they not going spawn; getting overcrowded already. Going force them for slow down. Take um out. They can raise the next generation, the next generation. That’s when it comes our kuleana for take care. The fish can do um themselves. We just got to ush um [laughter]. Just got to ush um.

LMG: Ush um little bit.

JKG: Just got to help um.

LB: [Laughter]. Yeah. What are your guys’ thoughts on this proposed project? It is not necessarily a typical restoration but maybe more of an invigoration in a sense. What are your folk’s thoughts on this?

LMG: I think for me, sustainability is vital to this place and the longevity of its kuleana. How it is done, and the people that is going to do it is another story, yeah. I think that you could bring any
marine biologist and any scientist here to do what they know because they were taught that in their college when they went receive their *palapala*. Whether they were hands on in Cuba on the shores of you know whatever. But I think it is vital to. I think it is important that the people, like for instance Oscar, he has been here forever. And if these people are smart and educated enough to do this they going do um with people like him [Oscar] and like him [Kenao]. Because they have been here. Their foot is in the mud. Their hands are on the fish, and that is important. I don’t like the thought of just anybody coming in here and doing one project on this loko, personally. But I think it’s a great idea. Like I said, who and what and how is important. Because it should be used, not just for us look at. But it should be a working *loko i’a*. It should be, and it can, you know.

LB: Uh-hum.

JKG: I feel with this, just this one pond here, we could stock a lot of ponds around the island.

LMG: Yeah.

JKG: There could be a whole new, yeah. It could be a whole new thing right here.

LMG: Yeah with this main pond, Lāhuipua`a. I mean I don’t necessarily think that Hope`ala would be. I mean the other ponds, Ka’ai`ōpio is good.

JKG: For stocking. You can stock fish in there, would be okay and stuff. But then you can always move um around the island and help other people. Their ponds all overgrown, *limu* out. Put fish inside. Let the fish clean um. We no need go in there with bulldozers and dredgers and dig um up. Use what you get. That’s why it’s fishponds. We use the fish for take care the fishponds.

LMG: That is true.

JKG: And then that way. As long as it’s educational for the next generation. I mean old timers, old fishpond workers going be happy. *Kāpuna* going be happy. ‘Cause that is what it always was about, you know. Passing knowledge on to the next generation, so it lives on and I think it is a good idea. As long as they not, trying to make millions, dollar first. I mean, education, like how safety is the key word. Education is the key word.

LMG: True. This can only be about that, education and sustainability. Cannot have anything to do with money and the politics.

JKG: I mean you need money for help um work.

LMG: Yeah, you do.

JKG: Education. I’m glad they want to do something with it, besides just maintaining it. Make it work for itself.

LMG: I’m surprised that it came up after all these years.

LB: Was there ever talk when you guys were working here about getting it more than just a part of the landscape, getting it more functioning?

JKG: Well when it went to the homeowners, they wanted certain ways for look. For look.

LMG: It was more about the looks actually for them. But that’s okay.
JKG: And it looks really nice. It’s really clean. I like that place. It looks good.

LMG: And it’s natural. Now where else can you go in the State of Hawai‘i or in this world can you go and get natural loko i’a smack dab in the backyard. You know what I mean. It don’t get any better than this. I mean I am sure it does, but you know we here on the Big Island in the State of Hawai‘i. I mean we lucky that we still have this and they never cover um or destroy it.

JKG: Or take out a lot of places just to be able to see. Like a lot of people in the corners over there, in the condos. They cannot see the coastline. But they right on the coastline. But yet the homeowners and stuff, the association will not let them cut all these trees down just so they can see the ocean.

LMG: Yeah, yeah. Which is great.

JKG: That’s a good thing that I like, that they thinking about preservation. Keeping it how it is as much as they can because it has changed so much already. I give props man. I give props to them.

LMG: Especially the Triggs. You got to think they on the bottom level right here on the corner. They have been here and they have seen. I’m sure they seen and they probably still here because of what they feel you know. It’s not just a vacation home. It’s their home. Even though they never hānau ‘ia over here, it’s still their home.

JKG: If it does come to that, I would love to be a part of that.

LMG: Yeah. That would be awesome.

JKG: I would love to be a part of it. Security wise.

LMG: Would make their job easy.

JKG: You know, first thing is you would need one house down here for the security. Always going be down here.

LMG: Right there your hale. [laughter]

JKG: Always here. [laughter]

LMG: And you know, you get the local braddahs, some a few here and there. Back in our day they wasn’t too bright. We had some poachers and these ding dongs went. We don’t know how they got in through the gate first of all. And then they get their cooler in the back of the truck with their name on top um. [laughter] So I told my brother one day. And first time we come down before the sun rise we seen them running over here with their net. And of course you know, Oscar go down and he look for them and they toss the fish.

JKG: One trail of scales. [laughter]

LMG: They toss um so they no get busted. But we get their name because the left um on their cooler in the back of their truck. You know. So there are a few people in our day who poached. But I tell you what, that one braddah had never been the same since. Yeah, he went get buss up. And you know, that is what I mean. If you take care, they take care. If you hana ‘ino then you better watch out, yeah.
JKG: I mean, if you hungry. Come ask, you know. Come ask. Whoa, the fish look ‘ono, I hungry. I’d be willing for give you one fish. Just no go take and go sell. Plenty guys they go sell um to the stores and then it’s all for money. If you hungry, come ask somebody that work over here. Ask if you can have. You get one family of five, two mullet, please I hungry, you know. The area would be glad to give you that fish. Make them feel better. Would make the pond feel good. Being able for help somebody mischievously taking. Going taste more ‘ono like that. Giving instead of taking.

LB: True. Let’s see. Do you think if they were to put this project together and it gets going. If you guys could just think, how do you think it would affect this place? Is there maybe something that you wouldn’t want to see happen?

LMG: Um, I think it really depends on who. Initially whose idea is it?

LB: This whole thing. Um, I know Uncle Kaniela has said that he wanted to get the ponds in working mode and he had proposed this idea years ago. But maybe the timing wasn’t right. But now that the ponds are under the care of the Mauna Lani Resort Association, they kind of want to see what the future of the ponds will be. So I know Uncle Kaniela worked with them and shared his idea with them. Like, hey if you want to do something like this to make the ponds more sustainable, then hey, here is this idea. Maybe giving more functionality to it, I think.

LMG: See and that is the other thing. What is the purpose of that, why? Why do you want to make it sustainable? Why, the purpose and for who? Who benefits? And those are all important things because that is a lot on the table. You got to put out on the table. Who is going to do the work? Who is going to pay for the work? Who is going to benefit from it? And why are only that persons going to benefit from it? I think it’s a great idea really, um. How to see it through is a whole other story. And I think that it is important that they have people that are mālamaing this place like Kaniela, Oscar, whoever. They are a major part of the planning process, because they can help make people’s job so much easier. And here is an example. We started off as landscapers. Now if you go hire one engineer for re-landscape that building over there. He going do just his job. He is an engineer. He gets paid to draw up a map, throw down the landscape and show the owners. Okay, this is what going look like. Oh it looks great, it looks fabulous. But we the ones that do all the work, know that you know, you not going put that shrub under that coconut tree, because when they trim it it’s going to kill it. And it ain’t going to grow because the roots of that tree. You know, we only know that because we do it. If we was a part of that planning process, it would have made their job a lot easier and a whole lot cheaper. I guarantee. So I think it is important that the hanahana po’e, they are a part of that planning process. And not a lot of companies see it like that. But it’s like, I know you professional, but we the ones do the work. So we can tell you what going happen.

LB: Yeah, I agree. I am glad to see that this project started off with this component. Talk to the people. They the ones on the ground, the ones out their in the water, in the sun. So they know the ponds. I try my best to talk story with the people and gather as much ‘ike as I can, and to have a double interview like this is awesome.

LMG: You know you hit the main components like Norman, Oscar, Kaniela, Uncle Francis. They are people who have been here from the beginning, you know, and us being able to share from when we were younger and growing up here. Yeah, you hit all the good spots. It’s sad that a lot of our old timers have passed now, so if you never pay attention like most of us kids never, you never get all the good stories, you know. And sometimes you talking about one story, but really it’s three stories in one. That have nothing to do with that one area, but someplace else.

JKG: I feel it’s a good idea. And that is what the ponds is here for. Make it work. Make it work for the place. ‘Cause I know they throwing a lot of money into maintaining the area, and it is still the
same. They not doing nothing with the fish. I mean, could be a lot done with the fish here to benefit all of the ponds through this coastline and right around the island. You know. Sooner or later they going have to take their part, but the other part throw um to education. I mean, teach the kids out there. Let them come. Let them be a part of the process too.

LMG: Yeah, give them the rake. And the 'upena and let them go scoop up all the rubbish.

JKG: Exactly. Get in there.

LMG: Put on the tabis and get in there.

JKG: Get plenty charter schools out there that this kind area they looking for. But not having the ability and the right people to see about doing certain things in the fishponds and learning about it, from the people here. So as long as you keep um educational and stuff. Do something with the pond. No try make a million dollars, but make it work for itself. Hard to see it just sit here. I’m glad it’s still functional. It’s very functional but I feel it should be more should be done for this fishpond. Keep it as much as you can like this yet make it work. Instead of just sit.

LMG: There is a lot you can learn, and not just about the ponds you know. Like for instance, the winds. Him and I we never owned one watch in our life. We never need one watch. Because we knew what time was at every time of the day ‘cause we was here from morning until afternoon. It’s kind of funny when you think about it like that. And like, I mean I’ve never had a watch. My mother bought me one and I told her it’s still in the box. [light laughter]. I’m like, I cannot even think about putting that thing on, but it’s like certain day you knew how the day was going be by the winds on top of the pu‘u up above in Waimea. You knew what kind of day you was going have when the water was moving certain way. You knew about the tides on the full moon. That was the best time for be in the water in the back. So you were educated, and you were educated by mother nature. The very essence of mother nature and that is awesome in itself. Nobody. You cannot learn that in one classroom. Not like the way we learned it.

LB: Yep. I agree. So I am so happy to be able to talk with everybody, because they all bring something different to the table. Everybody comes at different times, different stages of this place and amazing.

LMG: You lucky, you get to hear everybody’s story. Their mo‘olelo and little bit about them.

LB: Yeah, I know. Yeah. Do you guys have any last thought on this? Or any last story you want to share.

LMG: No, I just think it’s nice to be back. Just to do this. To sit here, to look and talk and to feel. Yeah, it’s been a long time.

JKG: Yeah, it’s nice to share the mana‘o about the fishponds.

LB: Absolutely. And I want to thank the both of you for just coming out and taking time out of you guys day, to sit here and times like this I will never forget.

JKG: Yeah, there you go.

LMG: Yeah, so thank you.

LB: So mahalo to you guys for sharing your thoughts.
LMG: Let us know, let us know what happens. Keep us posted.

LB: Yeah, okay. I would like to see what comes of this too because a lot people shared really, really good ideas on how this can work and stuff. And it is more than just the operations pieces. There is so much more.

LMG: Yeah, and that is the beauty of this.

LB: And that is a huge part too. Maintaining the spiritual side of the ponds, the *moʻolelo*.

LMG: Educational.

LB: And all the other things that comes with the fishponds. The moon, the rains and things like that.

LMG: Funny yeah, how everything is connected. You know. There is that whole triangle.

LB: Alright, well that is it for the interview.

LMG: Alrighty.

JKG: *Mahalo*.

LB: *Mahalo nui*. 
LB: Aloha, today is October 23. We are sitting here at Kalāhuipua'a near Maka‘wai Bay with Uncle Francis Ruddle. Interviewer is Lokelani Brandt. So we will begin our interview. Okay, uncle. Thank you again for participating in this study. If you could start by just telling us your name, where you were born. Just a little bit about your background.

FR: Okay, my name is Francis Ruddle. I was born in Hilo, Hawai‘i on August 19, 1937. I went to school in Hilo and I graduated at Kamehameha and I worked in Honolulu for a little while. I was a fireman down in Honolulu. Then I quit the fire department and came back up here [Hawai‘i Island] and actually ran a charter boat out of Mauna Kea Beach Hotel. All the while, living in Waimea and taking care of Pānī‘au for the family. I guess you can say I probably been on this property at Kalāhuipua (var. of Kalāhuipua'a) for 70 plus years. I remember coming here as a very young boy. In fact, when I was four years old I remember the war years down here and the marines at Mauna Kea, where Mauna Kea [Beach Hotel] is today. The distance it was from Hilo to come over here was you know really a two-day drive. And let’s see. I guess you can say that I also grew up here with Uncle Francis [ʻĪ‘ī Brown] at that time his caretaker was Nakamura. Being a Japanese national during World War II was really tough on him ‘cause you know they almost didn’t let him come down here you know because he was a Japanese national. We use to always restock the ponds with Brown [Francis ʻĪ‘ī Brown]. Whenever Uncle Francis felt like restocking the ponds, he would either contact old man Akau, old man La‘au or Naoji Kawamata and let them know that we wanted to restock the ponds. And we kind of made a, you know it became a two or three day project. Where we would at times drag the ponds for barracuda, try to get the barracuda out of here. Then set up a fence where the cottage [Eva Parker Woods Cottage] is today so that we could put the pua in.

LB: Uh-huh [Nodding in agreement]

FR: My thought was that we always put in probably twenty–thirty thousand baby pua every time we did it. Um, [pause] um, and as I was telling you earlier that, and it depended on the size of the pua and what we were putting in. We would with a few of the pua itself, kind of really with our finger, kind of really try to get little scales off. Um, being that, I don’t know who said it, but it was one of the old saying that you do that and the ones that would survive that would turn white and they would become the māmā of the ponds, the guardians of the ponds.

LB: Uncle, about how many pua did you guys scale when you guys would do that?

FR: Um, maybe 25–30 you know. It depended as you grab them you went really fast [rubs his hands together demonstrating how the scaling process was done]. You know, you got to make sure your hands don’t have oil on them otherwise you’d kill um.

LB: Ahh [nodding head].

FR: And it had to be real fast. I mean as you are doing it you have no idea what the count is. But, up until the time Mauna Lani started taking over the pond, I want to think, um [pause, thinking] four, five years we had been here we still saw a fair amount of the white mullet. Today um, I mean, I saw one for the first time probably in the last three to five years that I haven’t seen any. So you know, I mean I was surprised to have seen it, and it was one of the originals because of the size of the mullet.
LB: Uh-hum [nooding]. Uncle, what size, um if you were to measure with your hand. What size was the *pua* when you guys collected them? Finger size, palm size. [points to hand to determine a measurement].

FR: Um, baby finger size. [presses his thumb to his baby finger to show the measurement]

LB: Baby finger size.

FR: Yeah, that’s the size. Yep.

LB: Uh-hum. Okay [smiling]. Uncle, do you know how the ponds got their names? Do you know any kind of story or any *mo’olelo*, any traditional stories that you were told as a child or as you grew up about the ponds?

FR: Uh-uh. Nope. And how they got um, I don’t know and why it was ever named Kalauhipua’a [var. of Kalāhuipua’a] which is really home of the pigs. There were a lot of pigs here.

LB: Uh-hum. [nodding]

FR: And there is no doubt about it. But, um [pause] hmm. Why they named it Kalauhipua’a I don’t know and yet they named this pond Kalauhipua’a. Hmm. And really most of the pigs are on the other side. [light laughter].

LB: [Light laughter]

FR: [Light laughter] I don’t know. I have no idea.

LB: Maybe, um could you state for us the names, the different names of the ponds that you know of?

FR: Umm, oh my goodness. Hmm. [thinking]. Waipuhi and Kalahuipua. Um, oh god. The ones in the back, um.

LB: I’m sorry, I don’t mean to put you on the spot uncle.

FR: [Laughter] No it’s, I should know. [laughter]. Um, okay. I can’t name the ones in the back there so, okay. The original ponds before Uncle Francis started bulldozing was, there were huge outcroppings. So in my mind, we lost the interior beauty of the ponds. In other words, you know the land between the ponds that he leveled off. And in my mind because I love lava, and I think lava is something of beauty in its natural stage and uh, he destroyed it. But you know that was what he wanted to do and he wanted to drive around in the ponds. Up until then, you could never even think about navigating through the ponds. Even in a jeep it was almost impossible.

LB: Um-hum. [nodding]. Uncle when you used to come down here as a little, as a young boy do you remember what the landscape was like around the ponds? Was it heavily vegetated? Do you remember what kind of plants you recall seeing?

FR: No it was not heavily vegetated, um because of the outcropping of the rocks. There is a lot more vegetation now, and especially in the back by Nonuku [var. of Manoku], um, where they have gone and planted. Everything else is um, where we sit today, that lava flow from there on was all black. All the way in the back of Nonuku was all black, so. There was very, in my mind, very little. Everything was either coconut or *milo*. 

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FR: And that’s it I think. That’s really all I remember was the coconut and the *milo*. Nakamura at one time told me there was about 1,400 coconut trees here because he used to cut um and pile all the leaves up. Whether he was telling the truth or not, I don’t know. I just know a lot of the trees that sit on this property a lot of um are really original trees. Um, Francis Brown also gave Mauna Kea [Mauna Kea Beach Hotel] a lot of trees. Okay, what’s the next question?

LB: Okay, next question. Thank you though for sharing a little about that. Let’s see. Do you know of any traditional sites around the ponds? Like any kind of archaeological sites, burials or caves like that around in this area?

FR: Um, there was one burial and um [pause, thinking]. Where was that thing? I wanna think it was on the upper corner of the Kalauhipua pond. I never went in that burial. Nakamura was the one that always told me *obake* in that cave and um. You know because of that I never really went in that cave. I know he told me there was that burial. When we did the Beach Club, we found burials up there. When we dredged the ponds, we found bones from the ponds. Other than that I don’t know.

LB: Hmm, let’s see. Oh, that guy that you are talking about, Nakamura.

FR: Uh-hum

LB: Could you clarify for me what’s his first name and what was his responsibility here?

FR: He was Francis Brown’s original caretaker. Um, he really lived here by himself, unless Brown you know came down with friends. But he was always over here by himself. You’ve also got to realize that um, this was a long way in the old days from anywhere. And the only way that he really got here was by donkey. ‘Cause he couldn’t swim um, and by boat was a long way in the old days. So he had a couple of donkeys up here and that is how he would go to Kawaihae and pick up whatever supplies he needed or he could go to Waimea. And at one time I understand he had family in Honoka’a, but I never met them.

LB: What is his first and last name again?

FR: His last name was Nakamura. His first name was um, oh my goodness [pause]. I think it was Shigeiro. I’m not sure but I’ve told the owners of this property at that time, the Japanese that you know he should be recognized. But they won’t recognize him cause I think, um, I think they think you know he was a poor Japanese and you know. But he wasn’t. In my mind, he was just such a rich Japanese in everything that he did. He enjoyed life. Uncle Francis for one of his birthdays sent him back to Japan to go see his family and he caught pneumonia and died. You know so, he was out of his element when he left here, I think.

LB: Aww. [pause] Let’s see. Who started bringing you down here uncle? Was it your mom, your dad?

FR: My mom, my dad, my grandfather Francis Brown. I’d come down here on donkey with Nakamura so um. Yeah.

LB: How did you guys come down by donkey? What route?

FR: Well, there was an old Hawaiian trail, you know. The beach trail went right in front of where the Fairmont Orchid is, and right past that honey house; because right at that pond was a honey house
for the Yano brothers. And then we’d either take the beach trail or there was a trail that went in the back by the fence line, the original fence line, so. And the donkey shack was in the back anyway, so you know we would normally take that trail.

LB: Oh. Wow. Uncle, how do you think this fishpond had changed over the years? Landscape, or the look of the pond, what’s in the pond?

FR: Well, like I told you I think the ponds are empty now. Um, there are a lot more predators in the ponds than there were when Brown was here, simply because he tried to control the predators. And he did a good job of it. We would surround a lot of the fish that would eat the pu'a like the ʻāholehole and um we fed um to the pigs. That was pig food. Or he had a pet shark out here [points towards Makaiwa Bay]. And at that time it was, I think was, yeah was one of the Filipinos that they would go and feed it to the shark. But other than that ah [pause]. You know Mauna Lani hasn’t done a good job of trying to take care of the predators, so there are a lot of ʻāholehole. There are a lot of guppies in the pond now. And I think if they are going to do anything they got to get rid of a lot of the predators. I also want to think probably [pause] back in the [pause] in the ‘40s, the ponds used to be very clean. All the ponds up and down this coastline were very clean. Um for some reason the ducks, and the ducks used to come every year and the plover used to come every year. And they coming from Alaska, but there was one year where they brought the seaweed and I don’t know where they brought it from, but they infested every pond on this coastline except the swimming hole at Keaweki [var. of Keawaiki], the swimming hole at [pause] Honoka'ape and the other swimming hole at [pause] on the north, no, south side of Kapalaoa. Those and the bathing hole at Kīholo. Every other pond was polluted with that. And it really got really thick where you could almost walk across some of the ponds. In those days you tried any way you could to get rid of um you know, with the rake, um. We did put turtles in the pond and the turtles did help control it.

LB: Do you know what kind of seaweed it was?

FR: I don’t know and it, we still got some in the pond in the back of the Canoe House there. And that’s the only one that I see where the seaweed is still surviving.

LB: But for the most part it’s been kind of cleared out. Even on the other ponds down at Keawekei.

FR: I think there may be some up a Nonuku. I don’t know I haven’t gone back there for a while.

LB: Uh-hum. What is your thoughts uncle on this proposed project, you know, to try and get these ponds up in operating mode? Or what are your thoughts or feelings on it?

FR: [pause] Umm, my feelings on it. Um it’s gonna be costly. I don’t think we have the facilities anymore to get the pu'a, so they are going to have to have some type of breeding type of program, um. I know that when Uncle Francis was here he had the University of Hawaiʻi come down and they were able to extract some of the eggs from the mullet. And I think, I really think they were able to grow some baby pu'a. I think now, um, because there are so much predators in the pond um. And I did see some baby mullet, so that means that there are a few that will breed. And we can probably, you know, create some type of thing that will at least if we know that they can breed in here then somehow create something where we can make it safe for the mothers to lay the eggs and keep the baby pu'a safe. We might be able to get something working like that.

LB: Um-hum [noding, agreeing]

FR: But, right now the way it stands, um I don’t think we could do it unless there is some type of commitment to do that.
LB: Uh-hum. [agreeing] So the pua, keeping the pua and keeping them restocked is a big kuleana.

FR: Oh yeah. Oh yes. Uh-hum. And keeping them safe till they reach an age where the barracuda won’t get um. Well we got a lot of the ulua out of here, so the ulua won’t get um. But still, in the small stages the ʻāholehole will eat um all up.

LB: Hmm. Uncle, what is considered a predator fish in a fishpond setting?

FR: Um, the ʻōmilu, the barracuda, in these ponds those are the major ones I think. And the humans.

LB: Oh yeah, absolutely. [light laughter]. What kind of methods did you guys use before to round up those predator fish and get them out of the ponds?

FR: Well we would drag the ponds. You know Uncle Francis had chicken wire and stuff like that. We would really have a “drag the pond day,” where everybody from, you know, a bunch of guys would come from Kawaihae and we would set up the nets and drag mainly this pond [Lāhuipuaʻa] and Waipuhi, because that is where most of the predator fish were. Um, and you know I mean we caught a lot, ‘cause the way we would drag the ponds and um, we would get some in the mākāhā. We would shoot a lot.

LB: With a gun?

FR: Uh-hum [agreeing] And all the times he [Francis Brown] owned it, he never stopped anyone from shooting the predators. I mean I shot a lot of barracuda. I shot a lot of ulua. I shot eels. ‘Cause you know even the eels are predators. For me the eels are more fun because I’d feed them to the pigs. [laughter]

LB: [Laughter] What was the process for dragging, if you could describe. I’m not familiar with the dragging of the ponds. How did you guys do that?

FR: Um, well Kalauhipua here, [pointing] we set up a net from Uncle Francis’ cottage across. Then we drag this side first, and then we put another net here. And then we started from the end of Kalauhipua way up that end then we came all the way down with the chicken wire.

LB: Ahh, I see.

FR: It was a double chicken wire net, ʻawa net and the chicken wire we floated on coconuts. And the ʻawa net was in the back, so the big barracuda, which at times would go through the chicken wire net.

LB: Wow.

FR: So you know, you’d win a few, you’d loose a few, so. [laughter]

LB: [Laughter] Yeah. Uncle, is there anything that you would like to see happen if this proposed project does go through. What would you like to see happen um, before any work begins or anything important that people getting involved should know about?

FR: Well, um, not too much with this mākāhā, but the other mākāhā on the other side, [pause]. And that’s number one. They should create better drainage for it. And control the sand because I think with the two mākāhās going if you are going to breed mullet in here and the water is nice and clean, you got a better shot at doing it.
LB: Um-hum [nodding]

FR: So, keeping not too much this mākāhā [mākāhā closest to the Boat House], because this mākāhā the flow is good. It’s the other one.

LB: Uh-hum, the one more towards the hotel?

FR: Yeah, the one right next to the cottage. Yeah. We had the walls going all the way out. And the drainage system was a lot better in the old days than it is today. Other than that, I don’t know. [Pause]. I mean this is such a place of beauty that um, [pause] a lot of the little walls where the old sleeping barracks used to be. That has all fallen down a lot of that has gone into the ponds. You know, had they spent that time trying to keep that wall in half way descent shape they would have not lost that section of the land. Well so, I know there are a few things that they can do that I think would be very nice for them to try and control how much sand goes in there. Whether they do it or not, I don’t know that is up to them. You know I can only suggest.

LB: Yes, yes. What kinds of maintenance you guys would do around the pond with the walls maybe, or plants that may have fallen in?

FR: Really, when Nakamura was here the only thing we took care most of the time was just cutting the coconut and picking up all the coconut leaves. We never really trimmed the coconuts like they do today. But when the leaves fell down we would pick them up and we either burned them or he [Nakamura] stacked them up. The milo, only certain milos did we trim, you know like the one where the sleeping quarters were and around the old Kalauhipua house we trim those. But other than, no. That whole area over there, there were a lot more vegetation. And being that, there was a lot of kiawe in there.

LB: Like where the canoe hale is?

FR: Yes, all back there. That whole area. So, one of my theories about what has happened here is, when they knocked down a lot of the forest, they took away the wind break that really, to me kept the sand in place because the wind couldn’t blow the sand out. Nakamura, down all the way from where the Fairmont is all the way to the hotel now, there was a huge um, because he piled the coconuts leaves so high. He piled them as high as that [pause], um maybe eight to ten feet high. He had um stacked up like that. And that blocked the wind a lot so. You could on a windy day be behind that and you didn’t know the wind was hardly blowing.

LB: Wow.

FR: So that really protected the beaches here. And when they started doing away with all of that and where the canoe hale is now, all of that area, the sand has probably gone back in my mind at least 50 feet.

LB: Wow.

FR: And the same thing on the beaches on the other side of the hotel. All of that area there. The sand, some of them have gone back more than 50 feet. And I blame that on them knocking all of the forest down.

LB: Wow. So was mostly kiawe, milo, coconut.

FR: That’s it.
LB: And that’s it down here. Wow.

FR: Yep, that’s it.

LB: There is hardly any kiawe nowadays over here.

FR: No, I mean the kiawe forest was really thick. Yep.

LB: Wow. When you guys kept the pigs, where did you guys keep them?

FR: The what? The pig pen? Well the pig pens were right where the condos are now.

LB: Ahh [nodding].

FR: Yeah. This was the second one. Okay the first pig pen was right where the hotel is and there is that pond, I guess they call it Waipuhi Iki.

LB: Uh-hum.

FR: Well Uncle Francis made that pond. Because that is where the pigpen used to be. The first pigpen.

LB: So he dredged it, or?

FR: Well, he took the bulldozer in there and um, yeah.

LB: Pushed it out

FR: Uh-hum [agreeing].

LB: Wow, okay. Do you think that this proposed project would affect this place, you know maybe culturally, or access or the ambiance maybe of this place. If they were to put in an operation of sorts, do you think it would alter or change this place in any way?

FR: Well, I think it could be done and it could be done, [pause, thinking] without destroying that much of the ambiance, because they could hide a lot of it. Or put it up against, put it up there and make it not so obvious. They would have to, in my mind, limit traffic because some of the homeowners think that it will destroy the peacefulness of the property. So I think it can be done really nice. I don’t know, you know I just think that if they try, they can do it really nice.

LB: Uh-hum. [nodding] What about the size of this possible project? You know, because there is a huge spectrum. You have something that is small and local and where it would be just for the community or you have something on a grander scale. What would you like to see for this project?

FR: Um, I really have no idea. I just realized in my mind that you going to have a lot of poachers. You know, I mean we have them now. You would need a little more security than you have now. You’d have to have cameras, because if you don’t I don’t think the project is in a sense not viable without good security. Because right today I mean we can find days we come down and I will find scales all over the grass here because somebody went and caught some mullet and they scale um right here.

LB: Ohh [nodding].
FR: Yep, so. [pause]. I have no idea in a sense how big the project would be or what it would entail. I think they would be able to make enough money to restock the ponds and to keep the ponds viable. And then not have to really depend on homeowners’ donation into this to... You know right now, the homeowners got to pay for the labor that takes care of the pond. And really the amount of labor that they have to take care of the ponds is um, I don’t think it’s enough, you know in my mind.

LB: Uh-hum, something to consider for sure.

FR: Well yeah. You know again, like I originally said, I think some of the little walls by the mākāhā and stuff like that. The walls that are around this ocean side of the old sleeping quarters those walls should be fixed and then that would keep some of the winter waves from bringing more sand into the ponds. Because you know we dredged the ponds, I wanna think in ‘84 or ‘83, somewhere around there we dredged the ponds.

LB: Well then, I have one last question here for you. Are you aware of any concern from the community or others in the area about the project?

FR: Any concerns about what again?

LB: Any concern from people in the area about the project. I’m not sure about how many people have heard about it or talked about it. If you have heard any other thoughts, ideas or concerns about this project?

FR: No, um. Not really. Just in my mind I think for the health of the ponds that you know because it lost so much of the fish in there and there are so many predators in there. I think the project itself you know um, should, you know, let’s say would enhance the ponds. Again my thought is that the ponds are empty. They got very little mullet in there. They have lost a lot of the awa and I think the health of the pond itself is lacking, you know. I don’t know, at times I look at the awa and the awa looks very skinny. And why is that, I don’t know.

LB: Hmm.

FR: Again. They have nobody to do the studies on it. I don’t know maybe, you know, with this project going through, maybe they would be able to get somebody to study the fish and to study the health of the ponds. I know they have gone and taken water samples.

LB: But, nothing as far as the fish though?

FR: No.

LB: Besides the UH spawning stuff.

FR: Yeah.

LB: That’s pretty much the only studies.

FR: That’s the only, yeah.

LB: Wow, and that was some time ago, yeah.

FR: Uh-hum.
LB: [Light laughter] Uncle, what do you currently do down here?

FR: Well um, I own the dive boats. I own the catamaran. Primarily, you know, take people out and let them enjoy what the ocean is all about.

LB: Uh-hum. So are you the owner of the Mauna Lani?

FR: Sea Adventures.

LB: The Mauna Lani Sea Adventure. When did you start that business, uncle?


LB: Wow.

FR: And I really trim all of these trees in my area. All of these trees. You know if there is something that I think isn’t right in this area, I will try and fix it. That’s all.

LB: Uh-hum. Over the years, have guests or visitors asked about the ponds or inquire about it?

FR: Oh they a lot of them inquire about it. You know it’s something of beauty and you know you just got to enjoy it that’s all. [light laughter]

LB: Uh-hum. Yeah. Well, if we don’t have nothing else to add I am through with all of my questions. And I really want to thank you for taking the time out of your day to sit down and share your mana’o and your suggestions about the ponds. It’s really invaluable information.

FR: No, thank you. Well um you know, I really want to see something that I think can improve the ponds, and if this is something that will help improve it then I am all for it. You know. And again there is a lot they can do but again everything takes money and trying to fix the walls and [pause] the maintenance, you know. It can be a lot better. Let’s put it that way, and it’s not because again everything cost money. And maintenance cost money. So I try to do my share. In a sense, I tried to do my own share. I have always respected Francis Brown. Everything on this piece of property was his pet. So and he never ate anything from this piece of property and I the same way. I have never eaten a mullet out of here. I have never eaten one fish out of this fishpond. If I want I’ll get um from the ocean. And Brown was the same way.

LB: That’s funny, because when I was interviewing Uncle Norman he said the same thing too. Uncle Norman said he no like eat nothing from of the pond. [laughter]


LB: Very interesting. All right uncle. Thank you so much, I feel so privileged to be able to sit down and talk story with you.

FR: Yep, thank you.

LB: Thank you.
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