Oral Histories of Samuel Alexander Cooke and Mary Moragne Cooke

Center for Oral History
Social Science Research Institute
University of Hawai‘i at Mānoa

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This is a slightly edited transcription of interviews conducted by the Center for Oral History, University of Hawai‘i at Mānoa. The reader should be aware that an oral history document portrays information as recalled by the interviewee. Because of the spontaneous nature of this kind of document, it may contain statements and impressions that are not factual.

TABLE OF CONTENTS

PROJECT STAFF

Center for Oral History
Social Science Research Institute

Warren S. Nishimoto
Director, Principal Investigator, Interviewer/Researcher

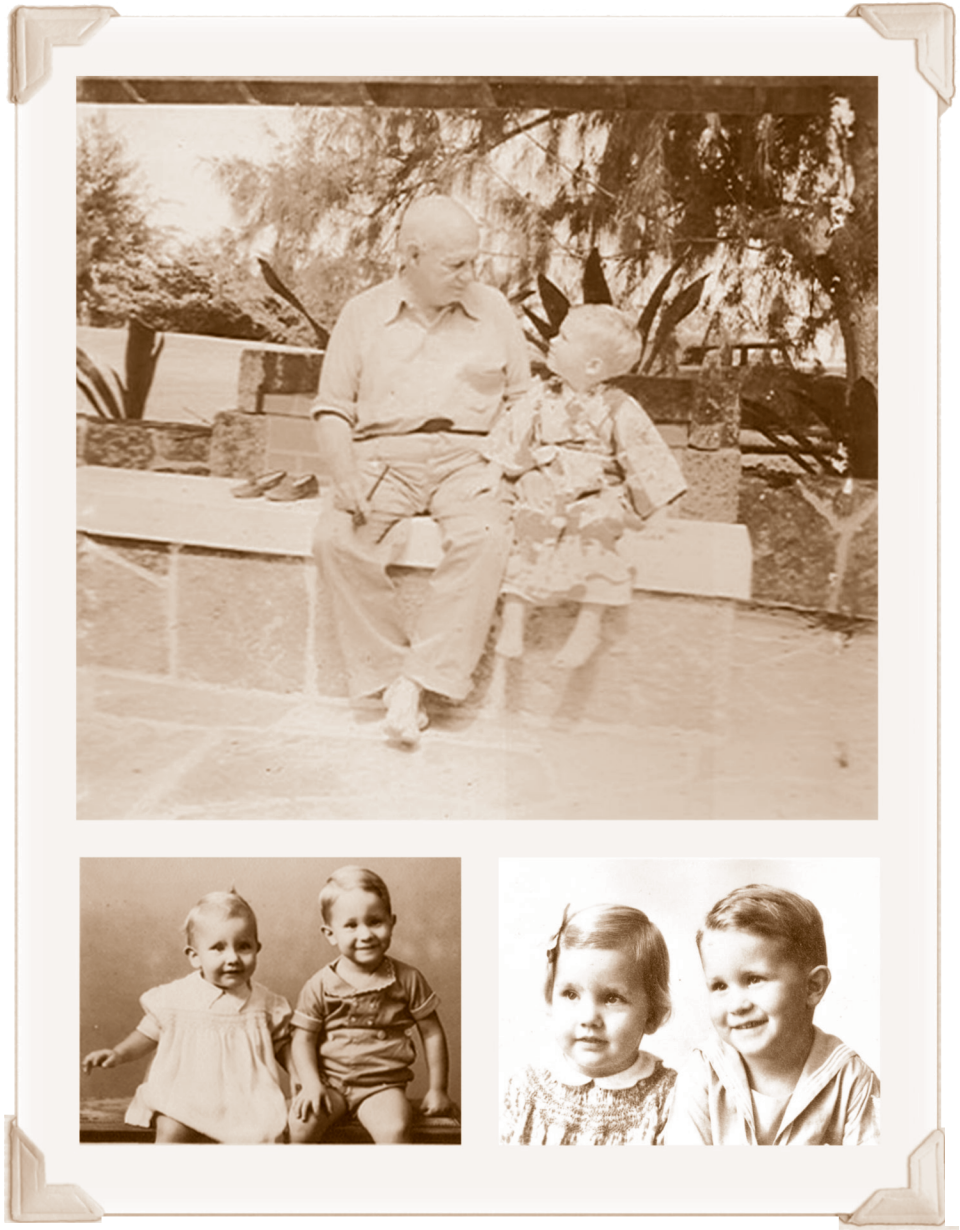
Michi Kodama-Nishimoto
Research Coordinator

Holly Yamada
Research Associate

Cynthia A. Oshiro
Publications Specialist

Natalie Champa
Christiane Fitzgerald
Kenneth Hirota
Stacey Lacsima
Julie Wong
Student Transcribers

PHOTOGRAPHS



Top: 1939. Charles M. Cooke, Jr. and grandchild Sam Cooke, Lāi‘e, O‘ahu.
Bottom left: 1937. Mary Moragne and Bill Moragne, Jr.
Bottom right: 1938. Mary Moragne and Bill Moragne, Jr.
(All photos from Cooke family collection)

Left: 1940. Mary Moragne in Līhu‘e Union Church fashion show.
Right: 1950. Mary Moragne as May Day Queen at Līhu‘e School, wearing *holokū* she made at dressmaking school.
(Both photos from Cooke family collection)

Look whose trailing now!
Merry Christmas
from The Moragnes

1951

Left: 1947. Moragne family in yard of Līhu‘e home. Katie, Jean Widdifield Moragne (mother), Bill, Mary, William Middleton Moragne, Sr. (father), Sally, and dog, Honey Girl.
Top right: 1951. William, Jean, Katie, Sally, Mary, Bill, and Honey Girl.
Bottom right: 1954. At Hā‘ena beach house designed and built by William. *Front,* Katie, Sally; *back*, William, Mary, Jean, and Bill.
(All photos from Cooke family collection)

Left, 1960, August 20. Mary and Sam Cooke's wedding at Līhu'e Union Church, reception later for 500 at the Moragne home.
Right, 1960. Jeannie and Bill, Katie, and William Moragne; Mary and Sam Cooke; Jean and Sally Moragne.
(Both photos from Cooke family collection)

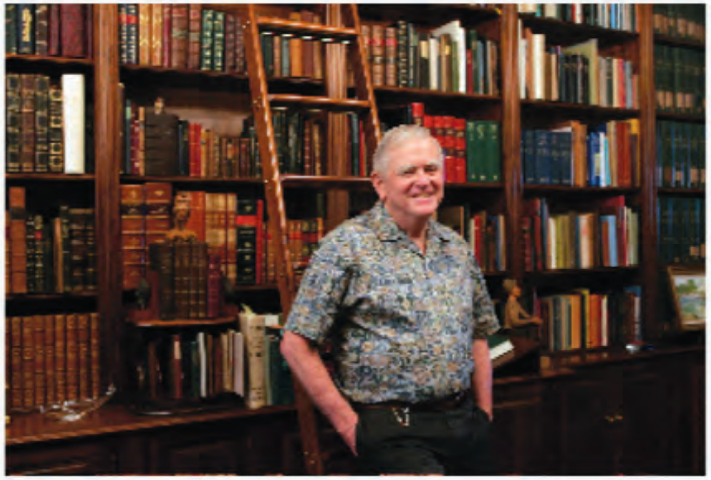
Top left, 1961. Sam, Mary, and firstborn Julie Cooke.
Top right, 1963. Sam, Julie, Cathy, and Mary Cooke at new home at 2829 Mānoa Road.
Bottom left, 1967. Julie, Edi, and Cathy Cooke in *mu'umu'u* made by Mary.
Bottom right, 1993. Julie, Mary, Cathy, Sam and Edi Cooke. (All photos from Cooke family collection)

Top right: 1997. Mālama o Mānoa's Evening of Aloha honoring Mary Cooke.
Bottom right: 1989. Mary Cooke as president of the Garden Club of Honolulu.
Left: 2002. Mary Cooke. Photo by Shuzo Uemoto.
(All photos from Cooke family collection)

Top, 2006. Sam and Mary honored as Kama‘āina of the Year by Historic Hawai‘i Foundation. Kiersten Faulkner, Mary, Katie McNeil, Sam.
Bottom right: 2006. Helen Nakano and Mary Cooke, co-founders of Mālama o Mānoa.
Bottom left, 2006 Mary and Sam at National Trust for Historic Preservation meeting at Kykuit, the Rockefeller estate in Tarrytown, NY. (All photos from Cooke family collection)

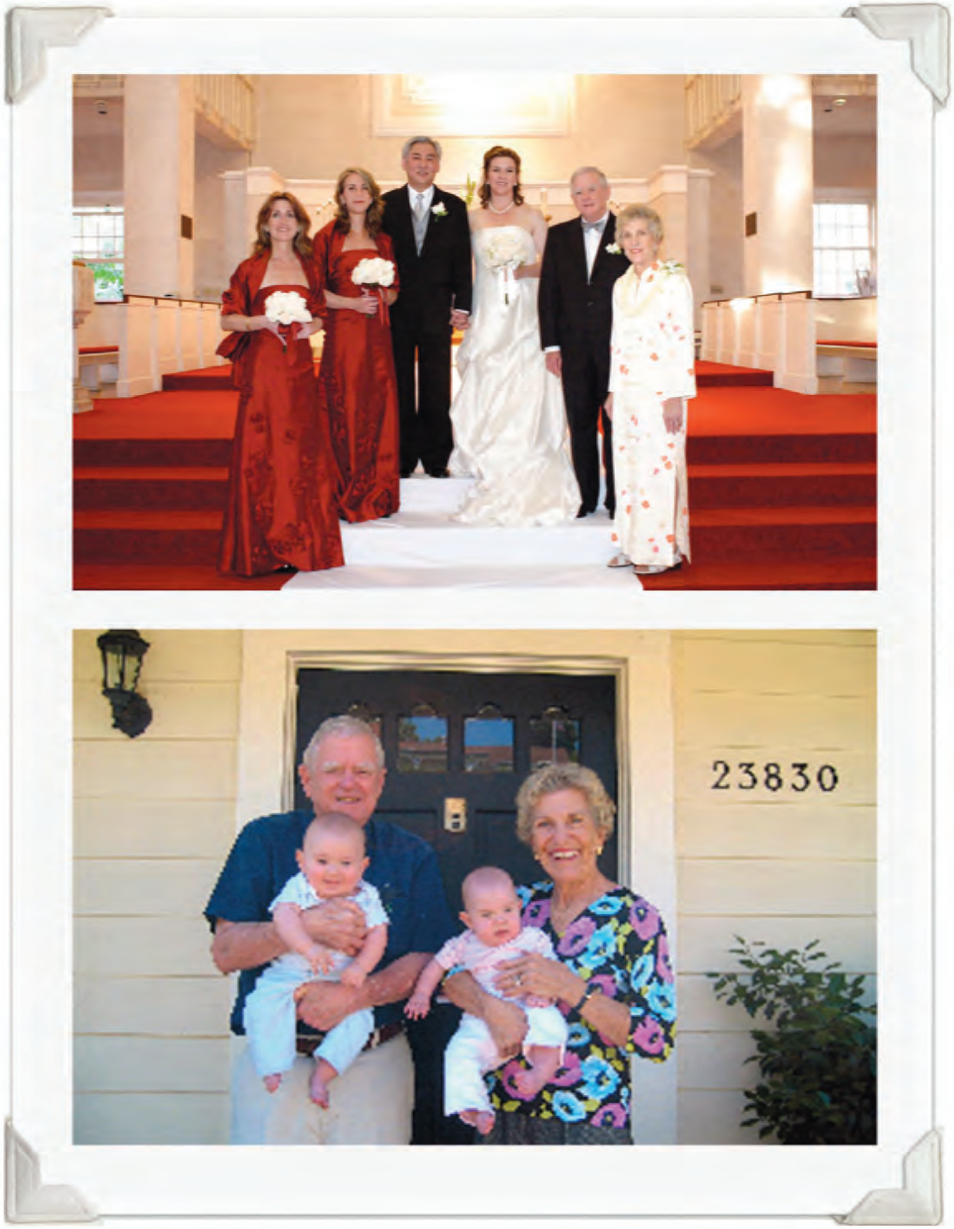
1996. Mary and Sam Cooke near *heiau.* (Cooke family collection)



Top left, 2006. Sam and Mary at Kūali‘i.
Top right, 2006. Sam and Mary at Kūali‘i.
Bottom left, 2006. Mary and Sam on Kūali‘i terrace with *‘ōhi‘a lehua* tree in background.
Bottom right, 2006. Sam in his library. (All photos by Rae Huo. Cooke family collection)

Top, 2007. Mānoa Heritage Center honors Victoria Kneubuhl and Margo Vitarelli.
Bottom, 2007. Mary and Sam on Kūali‘i front porch.
(Both photos from Cooke family collection.)



Top, 2006, February 12. Wedding of Catherine Cooke to Senator Les Ihara. *Left to right,* Julie, Edi, Les, Cathy, Sam, and Mary.
Bottom, 2007. Sam and Mary with twin grandchildren, Sam and Zoe Cummins. (Both photos from Cooke family collection)

2007. Sam and Mary Cooke following interview. COH photo.

INTRODUCTION

The Center for Oral History began this oral history project in February 2004. The purpose of the project is to document, through recorded oral history interviews, the life experiences of two prominent citizens of Hawai‘i. Married since 1960, Samuel Alexander Cooke and Mary Moragne Cooke have been philanthropic, environmental, and community leaders in the Islands for decades.

Also, both Sam and Mary have devoted their lives to preservation, especially their beloved Mānoa Valley.

Samuel Alexander Cooke, a descendent of Honolulu businessman and philanthropist Charles Montague Cooke, grew up next door to *Kūali‘i*, the historic Cooke family home on Mānoa Road built by Sam’s grandparents, Montague and Lila Cooke. Sam recently retired as Senior Vice President at Morgan Stanley, where he served as financial advisor to several non-profit organizations, foundations, and individuals. He remains actively involved with business and professional directorships, and is a leader in several civic and community organizations including Honolulu Academy of Arts, Hawai‘i Community Foundation, The Nature Conservancy, and the two foundations he and Mary founded, Mānoa Heritage Center and Kūali‘i Foundation.

Mary Moragne Cooke, the eldest daughter of sugar plantation executive William M. Moragne, Sr., and educator Frances Jean Widdifield Moragne, was born and raised on Kaua‘i. A former schoolteacher, Mary has been active in national and local civic, historic preservation, educational, and conservation organizations including the Center for Plant Conservation, the Garden Club of America, and Punahou School. Among her most notable achievements are serving as trustee of the National Trust for Historic Preservation, and being the founding president of Mālama o Mānoa, a grassroots organization of residents formed to preserve and protect the valley’s heritage and environment. Mary was one of the leaders of the movement to stop Hawaiian Electric Company from erecting highly visible power lines on Wa‘ahila Ridge.

Since moving to *Kūali‘i* in 1970, Sam and Mary have dedicated their lives to improving the property, which includes the historic home, an ancient *heiau,* and native Hawaiian garden. In 1996 they founded the Mānoa Heritage Center and established the Kūali‘i Foundation to support Mānoa Heritage Center’s educational programs, maintain the garden, and preserve and share the unique historic site with ever-growing numbers of visitors. Their goal is to inspire others to be thoughtful stewards of their heritage by preserving and interpreting the natural and diverse cultural history of Hawai‘i through the sacred Kūka‘ō‘ō *heiau* and gardens surrounding their historic home, Kūali‘i.

This oral history project documents, through in-depth oral history interviews, the life experiences of Sam and Mary Cooke. COH director Warren Nishimoto did background research prior to contacting the Cookes and conducting separate untaped preliminary interviews with each of them at *Kūali‘i*.

Nishimoto began by interviewing Sam Cooke in three 90-minute audiotaped sessions. The sessions were conducted between March 20 and 27, 2004. The audiotapes were transcribed by the Center for Oral History, resulting in a total of 121 double-spaced verbatim transcript pages. The transcripts were edited for clarity and accuracy by COH, and reviewed and approved by Sam Cooke.

Mary Cooke was interviewed by Nishimoto in three 90-minute audiotaped sessions between July 30 and September 1, 2004, resulting in 140 draft transcript pages. The transcripts have also been edited by COH, and reviewed and approved by Mary Cooke.

A final video interview, also transcribed, was conducted in 2007 with both Sam and Mary.

The interviews follow similar life history formats, beginning with their years of birth, progressing through their family backgrounds, childhoods, communities, education, professional careers, and community activities. They were asked to describe, explain, and reflect on the many and varied stages of their lives. The following quotes are from the interview transcripts, and reflect the richness, humor, and diversity in their life experiences:

Samuel Alexander Cooke

"[My grandfather's] hobby was dairy cattle, and he had a dairy up here which was called Ka'imi Dairy, and it lasted up until the wartime . . . He had about thirty acres here in Mānoa. It went all the way from the Five Corners up here, where Lowrey Avenue comes in all the way down to Cooper Road. And it was a great big pastureland. My father remembers seeing deer up here, pigs, and lots of pheasants. So we've come a long way since then. But the land got much too valuable, so my grandfather sold it off over the years. And when he died, he had approximately eight acres left. And the preponderance of the old dairy was a botanical garden, which was beautiful. But all the milking barns, and the barns for the cows, and the people who worked on the dairy were still there up until about 1972. So I've been here for a long time."

"My father was a real good guy. Everybody liked my father. He started the Cooke Trust Company with his cousin Harry Cooke and a guy by the name of Al Steadman . . . He smoked a lot. As was the style in those days, they drank a lot. Everybody did. And he played a lot. He was a world-class fisherman. He held two world records . . . My mother held the world's record in the women's Allison tuna for twenty years. And when Dad died, he went into the Fishing Hall of Fame with Herbert Hoover. He was a very well-known fisherman. And he had his own boat. He loved Moloka'i because he loved the rural life. But my mother wouldn't live on Moloka'i. She wanted to live on Maui. So when I graduated from Punahou, they moved to Moloka'i for a year while they were building Maui, and then they moved over to Maui, which is a beautiful place. But Dad used to coach track at Punahou. He was an investor in Honolulu Sporting Goods. Everything he did for his leisure time was either fishing or hunting. He was a great shot. And he loved growing up with us boys because we were kind of tough guys who played football and had all tough guys hanging around us. And he just loved that. Taught them to chew tobacco, and drink beer, and swear, and everything else. (Chuckles) He was quite a guy."

"My mother liked to fish. Her father was a great fisherman. Obviously, holding the world's record was something that was important. And she was very much a player in everything Dad did. She liked the symphony, but he wouldn't go. She liked the [Honolulu] Art Academy, but he wouldn't go. So they—I thought they had a good life."

"Wonderful values. My mother was a very strict disciplinarian. We had to dress up to come to dinner. We were all served dinner. We had to have topics of current events to talk about. We had to hold our fork right. We had to have the elbows off the table. We had to hold the spoon right, hard not to make the slurpy noise when you drink soup. And so I guess from a standpoint of etiquette, we were very well schooled. My father constantly challenged us to participate in athletics and was very, very dubious about bad grades at school. This was a very motivating factor. His favorite saying was, 'You can have 90 percent personality, and 10 percent brains, but you got to have the brains.' And he told me when I went to Cornell, if I flunked out, never to come home. So that was very motivating."

"As in those days, every family had servants. And the Christmas breakfast was when all the family, all the grandkids, all the children, and all the adults came. There used to be about a hundred of us. And one of the places we used to go was up at Spalding House where the Contemporary Art Museum is. That's where Alice Spalding lived. They had a lot of room up there. So they set these great tables, and we'd have rice, cream turkey, popovers, and papaya . . . And all the servants would come and do all the work. Of course they were paid. And then we kind of, like the Kennedys, would have a football game. And we'd all play football until we got all skinned up and dirty and everything else . . . on the front yard at Spalding House."

"Punahou was just emerging from the old ways after the war, like so many other things. But [school president John] Fox really built up a curriculum, and he built up the athletic program. It was the first time that Punahou was giving scholarships to kids from Kalihi, and kids from all around the island, and it really made a difference, I think. Because we were always referred to as a Haole *school, but when our starting football team went on to the field I think there may have been only one* Haole *on that team. So, it was very interesting to see the way Fox had done that. Al Harrington, who was Honolulu's first high school All-American, I played with him. Curtis Iaukea, the wrestler, Harry Pacarro, who went on to be a very good coach at Farrington, Eki Espinda, the football coach at Farrington for a number of years, they were all on the same team. And we finally won the championship in 1954, after twenty-nine years of not winning a championship with a bunch of* Haole*s (laughs). We were a very, very mixed bag."*

"But the Punahou experience was a good one. It was a school that made you work, and as I said before, I felt very adequately prepared for college. College wasn't a breeze, but it was certainly much easier having gone through Punahou. It's a great college-prep . . . When it came time to go to [college], I figured, you know, that [tourism] was the coming industry, and that maybe I should focus in on it. Getting accepted to Cornell just made that decision easier. One of the requirements at Cornell was that you earn credits in hotels during the summertime, and you wrote reports on what you did. Matson always hired me. I'd been a desk clerk, a night auditor, anything that didn't have anything to do with the union, and I lived out of the

Royal [Hawaiian Hotel], and it was fun. A lot of fun. (Chuckles) If you know what I mean (chuckles). And I pursued it after I got out of Cornell. I went to work for Inter-Island Resorts, and opened the Kaua‘i Surf. It was a growing hotel in those days. But it became old, fast. Once you got married, then that kind of a life doesn’t reward you for being a good boy (laughs).”

“I went to San Francisco and went back to school. And we studied finance basically. How to read annual reports, and different aspects to building a portfolio, and how to make money in the stock market, and that type of thing . . . And, you know, you don’t make money in that business unless you make money for your clients. If you lose money for your clients, they’re going to go away. So it was very much of a challenge. We always made money, but we lost money, too, at times . . . People come to you and you get clients. My best client that I ever got was a man by the name of Harry Weinberg, who I think is well known in this community. And I got him because I had a good friend by the name of Willard Wong, who was a stockbroker at B.Y. Wong & Company, decided to give it up. He was Harry’s broker. And Willard introduced me to Harry, and we hit it off. I was Harry’s broker for sixteen years.”

“We moved into this house [Kūali‘i] in 1970. My grandmother lived here. She passed away in 1970, and my father inherited this house. He wanted to sell it. And we felt very strongly—we’d lived next door where we built a house—that it was something that we wanted to preserve. And so I bought it from my dad back in 1970. It needed a heck of a lot of work. We put a lot of paint. And we built this library in here. This was an old room where my grandfather kept his shells. We painted the entire inside, and remodeled the kitchen, and got rid of the termites, put a new roof on it. I mean, it was just one thing after another . . . The house sits on about three acres. We had to buy the heiau *out here. We had to buy two lots down below. Because my cousin sold to a developer, and I bought them from a developer. Just to preserve the place. We’ve had a lot of fun in this house. It’s been a wonderful house.”*

“My first love now is the Academy of Arts . . . I’ve been down at the Academy for almost thirty years. But it’s really developed. We’ve had wonderful directors since I’ve been there. George Ellis was there for twenty-one years and did a marvelous job. And now, the new guy, Steve Little, is doing a wonderful job. But it’s a community gem and a lot of people don’t know about it . . . But I’ve been involved there, fundraising and running the board, almost on a daily basis . . . Well, it’s family and, too, I enjoy it. There’s sort of an intellectual satisfaction of being associated with people like that. All my life I’d worked at Morgan Stanley with people who were chasing the almighty dollar. Now it’s kind of nice to sit down there and talk to people who are chasing French impressionism, and Japanese art, and things like that. It’s very rewarding, extremely rewarding. I’d never had any of it as a kid. As I told you, my father was a great outdoorsman and a fisherman and everything else. And it was his grandmother that founded the place, my great-grandmother.”

“I think being brought up as a kid on Moloka‘i, as loving the ‘āina, *the land. Not wanting to see massive changes. Trying to keep those pristine areas as pristine as possible. The preserves that we have in Moloka‘i are just beautiful. All our preserves are beautiful. The Nature Conservancy preserves. I guess I’m kind of a buffoon and an old-style kind of guy. I just like*

to see what was so well done, preserved. It just kills me to go down to Ala Moana Center and see the new Wal-Mart store . . . It's just incredibly awful."

Mary Moragne Cooke

"I was born on Kauaʻi in 1936. I don't know why I was born at the Kōloa Plantation dispensary, because we lived in Līhuʻe, but it's an historic building that's still there. It's no longer the dispensary. But I've been, you know as I grow older, my roots become more interesting. So, it's kind of fun to see the place where I was born, that was built in 1911 and serviced all of the plantation workers and my dad was one of them."

"My grandfather, Joseph Hughes Moragne, signed up to fight in the Spanish-American War. He was a civil engineer and he was signed up for the civil engineering corps. When he arrived [in 1898] in the Republic of Hawaiʻi, which we were at the time, the war was over. So he never did go to the Philippines. And he got a job in Hilo where my father was born in 1905. And then they moved to Kauaʻi, and he became the civil engineer for the county of Kauaʻi. And he put in the Belt Road which circled the island . . . He paved all the dirt roads from Kōkeʻe State Park all the way around the island to the north shore, to Hāʻena"

"We used to go every summer for three months and ride horseback all along the Waimea Canyon rim. And the most fun thing was to go in the truck with the horses when they were being transported from Grove Farm Plantation up to the pasture next to our house. When we were little kids they used to let us ride in the back of the truck with the horses."

"When my folks were married, they lived with my grandmother and grandfather in this wonderful house that my grandfather had built right across from the Kauaʻi Inn, which was the only hotel in Līhuʻe at the time. And that's where I grew up. That's where I lived until I was fifteen. And we were surrounded by cane fields. And we used to love to go, you know, and swim in the ditches when they were irrigating the cane fields behind our house. And just down the road from us was a train track that ran below the highway. And there was a tunnel that went right across the road that we used to be able to climb in and we used to love to lie in this tunnel and listen to all of the cars going over us (chuckles)."

"When I was born, [my father] was already working for Grove Farm Plantation. So he went through the ranks and in 1950 he became the manager. He was manager for 20 years, until 1970. And my mother was a schoolteacher. She taught at Kauaʻi High School. So when I was little, we used to ride the sampan bus to Līhuʻe School. They'd drop us off and then they'd go on and take my mother to Kauaʻi High School where she was teaching. And all of the three girls in our family became schoolteachers. I'd wanted to be an airline stewardess at one point in my teenage years. My father said, 'Absolutely not. You need to get a teaching credential (laughs).'"

"I was quite an entrepreneur when I was little. At age ten, I was selling Christmas cards, taking orders for Christmas cards door-to-door in my neighborhood . . . And then I worked at the Kauaʻi Inn gift shop when I was eleven at Christmastime, decorating little tabletop

Christmas trees with bows and balls. And since I was too young to be paid, Sally Seaman, the gal that ran the gift shop, said I could pick out some of the things in the shop. I still have the silver sea horse earrings and the gold flower earrings that I chose from the shop. That was lots of fun."

"We always had help in the house, and one of the girls was taking sewing lessons at the Japanese sewing school in Līhu'e. And I just thought that was so much fun, I just begged to join. So, about age twelve, I started going to Japanese sewing school. And I learned how to draft patterns. When I was in eighth grade at Līhu'e School, I was the May queen and I made my holokū *in my sewing class to wear for that event, which was kind of the highlight of my grammar school years . . . Going through Līhu'e Grammar School, I was the only* Haole *for many of the years. And I had to work hard. The Oriental students were really hardworking. And so I learned to be a good student and that was a really good school."*

"I met Sam when he was ten . . . I was eleven and Sam was ten . . . And his older brother, who was thirteen, looked a lot more interesting at the time (laughs) . . . In fact, I invited his older brother Charlie, to a girl-ask-boy dance at Punahou and he turned me down . . . And Sam and I double-dated, Sam with Sue Solomon—his girlfriend—and me with Pete Minor who was going to UH. On one of those dates, Pete left my lei out in the sun all day in his car and it just looked like a limp rag. And Sam had this beautiful red carnation lei for his girlfriend. And he asked me one day to come help him pick out a present for her. So we were Downtown looking in the windows and he said, 'I bet I marry you someday.' And I said, 'I bet you don't.' And so he said, 'Well, how much you wanna bet?' So I said, 'Well, two weeks allowance, five bucks.' 'Cause we used to go collect our allowance at Punahou business office every week and I got two dollars and fifty cents. When he proposed to me six years later, he won the bet."

"The women in my family are all teachers, we all have our teaching degrees. And I think my father really emphasized that. And even though I had graduated from Cornell in home economics, he wanted me to get my teaching degree. And I had a hard time getting into Cal Berkeley. Because if you're not a California resident, they don't give you very much preference, or they don't give you any preference. And I'd graduated with pretty good grades from Cornell, but I had a time getting in (chuckles). So I have very healthy respect for people that go to the University of California that are out-of-state students . . . So I lived in Berkeley, went through the teaching credential program, and then practice-taught in San Francisco at two different schools. One was on Washington Street and most of the kids were Oriental, most of them were Chinese. And they didn't like to give oral reports at all. They just wanted to write, it was so interesting. I mean, the cultural difference was very evident . . . And then I was at Edison School down in the Mission District for the second portion of my practice teaching. And I had a wonderful master teacher named Kay Geinser that I just loved, she was terrific. And they were all children from Central and South America, you know, the immigrants that come from Central and South America. You couldn't get them to be quiet (chuckles). They wanted to talk all the time. It was just a very interesting combination of two schools."

"Well, when we moved to Kūali'i ten years after Sam and I were married, we had three daughters. Julie was nine, Cathy was seven, and Edi was five years old. The master bedroom

suite has three rooms. So we gave the girls the master bedroom suite with the three rooms. It wasn't until they were graduated from Punahou that we moved in to the master bedroom. We slept in the guestroom (chuckles) while they were growing up . . . Oh, they used to use the basement for a Halloween spook house. Oh, there were lots of people who remember the spooky spook house down in the basement . . . And they used to skate, you know, roller-skate down there because the basement is the length of the house, all concrete floor. So they had a lot of fun with that. And we had parties here when they were teenagers, with a cop on the front door just to make sure we didn't have too many people crashing parties. So, I guess, nothing more than the usual parent challenge."

"I've been on the board of the National Trust for Historic Preservation since 1998. It's a national group based in Washington D.C. that owns more than twenty properties and they have six offices in central cities on the Mainland . . . I love being on that board because they do such wonderful historic preservation work all over the country. And they have this list called the 'Eleven Most Endangered Places' every year. And Wa'ahila Ridge was listed as one of the endangered places in 1997 and it really helped to bring national attention to the fact that this ridge was threatened with this high-voltage transmission line on 130-foot-high towers marching up the ridge."

"Historic preservation has been an underlying interest all of my life. And environment is certainly one of my passions. The Nature Conservancy had been a great teacher to me as far as native plants. My garden club has also been very key in my learning about native Hawaiian plants . . . You know, we're the most endangered capital in the country, probably the world . . . When we acquired the heiau *[in 1992] we said, 'Well now we need to plant native plants around it.' That's what it had originally. So we tried to not only restore the* heiau *but to restore the garden to what might have been here. Native Hawaiian plants . . . But it's been lots of fun."*

Transcript Usage

These transcripts include a glossary of all italicized non-English and Hawai'i Creole English (HCE) words, and a subject/name index.

The series of numbers at the beginning of each transcript represent, in order, a project number, audiocassette number, session number, and year of the interview. For example, 43-1-1-04 identifies COH project number 43, cassette number 1, recorded interview session 1, and the year, 2004.

Brackets [ ] in the transcripts indicate additions/changes made by COH staff. Parentheses ( ) indicate additions/changes made by the interviewee. A three-dot ellipsis indicates an interruption; a four-dot ellipsis indicates a trail-off by a speaker. Three dashes indicate a false start.

for Oral History and the Kona Historical Society for published excerpts and extensive use of the transcripts.

Transcript Availability

These transcripts are the primary documents presently available for research purposes. The audiocassettes are in storage and not available for use, unless written permission is obtained from the Center for Oral History.

Copies of this transcript volume are available at the following locations:

Hawai‘i
Hilo Public Library
Kailua-Kona Public Library
Kealakekua Public Library
University of Hawai‘i at Hilo Library

Kaua‘i
Līhu‘e Public Library
Kaua‘i Community College Library

Lāna‘i
Lāna‘i Public and School Library

Maui
Wailuku Public Library
Maui Community College Library

Moloka‘i
Moloka‘i Public Library

O‘ahu
Bernice Pauahi Bishop Museum Library
Hawai‘i State Library, Main Branch
Kaimukī Public Library
Kāne‘ohe Public Library
Pearl City Public Library
Honolulu Community College Library
Kapi‘olani Community College Library
Leeward Community College Library
Windward Community College Library
University of Hawai‘i at Mānoa
  Center for Oral History
  Department of Ethnic Studies
  Hamilton Library
University of Hawai‘i-West O‘ahu Library
Hawai‘i State Archives

COH Publications
Center for Oral History publications include:

Transcript collections:
Waialua and Hale'iwa: The People Tell Their Story (1977)
Life Histories of Native Hawaiians (1978)
Remembering Kaka'ako: 1910–1950 (1978)
Waipi'o: Māno Wai (Source of Life) (1978)
The 1924 Filipino Strike on Kaua'i (1979)
Women Workers in Hawai'i's Pineapple Industry (1979)
Stores and Storekeepers of Pā'ia and Pu'unēnē, Maui (1980)
A Social History of Kona (1981)
Five Life Histories (1983)
Kalihi: Place of Transition (1984)
Waikīkī, 1910–1985: Oral Histories (1985)
Ka Po'e Kau Lei: An Oral History of Hawai'i's Lei Sellers (1986)
Perspectives on Hawai'i's Statehood (1986)
Kōloa: An Oral History of a Kaua'i Community (1988)
Lāna'i Ranch: The People of Kō'ele and Keōmuku (1989)
Oral Histories of African Americans (1990)
The State Foundation on Culture and the Arts: An Oral History (1991)
Public Education in Hawai'i: Oral Histories (1991)
'Ualapu'e, Moloka'i: Oral Histories from the East End (1991)
An Era of Change: Oral Histories of Civilians in World War II Hawai'i (1994)
Hawai'i Political History Documentation Project (1996)
The Closing of Sugar Plantations: Interviews with Families of Hāmākua and Ka'ū, Hawai'i (1997)
Presidents of the University of Hawai'i: Harlan Cleveland (1997)
Presidents of the University of Hawai'i: Fujio Matsuda (1998)
Reflections of Pālama Settlement (1998)
I'i/Brown Family: Oral Histories (1999)
Tsunamis Remembered: Oral Histories of Survivors and Observers in Hawai'i (2000)
An Oral History of Robert Richards Midkiff (2001)
Tsunamis In Maui County: Oral Histories (2003)
Pioneer Mill Company: A Maui Sugar Plantation Legacy (2003)
An Oral History of Sidney Kosasa (2004)
The Oroku, Okinawa Connection: Local-style Restaurants in Hawai'i (2004)
Hui Panalā'au: Hawaiian Colonists in the Pacific, 1935–1942 (2006)
Kona Heritage Stores Oral History Project (2006)

Books:
Uchinanchu: A History of Okinawans in Hawai'i. Published in cooperation with the United Okinawan Association (1981)
Hanahana: An Oral History Anthology of Hawai'i's Working People (1984)
Talking Hawai'i's Story: Oral Histories of an Island People (2009)

Other Publications:
How To Do Oral History (Third Edition, Revised 2000)
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ORAL HISTORY INTERVIEW

with

Mary Moragne Cooke (MC)

Mānoa, Oʻahu, Hawaiʻi

July 30, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Mary Moragne Cooke on July 30, 2004. And we're at her home in Mānoa Oʻahu. The interviewer is Warren Nishimoto.

Okay, here we go. (Chuckles) After some technical difficulties, Mary, . . .

MC: Okay.

WN: . . . can you tell me when and where you were born?

MC: I was born on Kauaʻi in 1936. I don't know why I was born at the Kōloa Plantation dispensary, because we lived in Līhuʻe, but it's an historic building that's still there. It's no longer the dispensary. As I grow older, my roots become more interesting. So, it's kind of fun to see the place where I was born there, that was built in 1911 and serviced all of the plantation workers and my dad was one of them.

Edith Kawakami and I both share the fact that we were born at the Kōloa Plantation dispensary.

WN: Oh, really.

MC: Can I talk a little bit about my name?

WN: Please do.

MC: My name, my given name at the time was Jean Mary Moragne. Jean was the name of my mother. And my mother was born in Winnipeg, Saskatchewan. She came to the Islands when she was ten years old in 1916. And then Mary was for my father's mother, Mary Chalmers, who came from Scotland in 1903 to visit

her brother, Andrew, who was working on one of the plantations [on the Big Island]. And my Moragne name, which is really pronounced "mor-on-ya," is French. My Moragne family started back in the Bordeaux area of France on the Dordogne River in a little town called Saint Avid du Tizac. And they immigrated to America in 1673 because they were Huguenots and they were being persecuted. They settled in (Abbeville, South) Carolina.

My grandfather, Joseph Hughes Moragne, signed up [to fight in] the Spanish-American War. He was a civil engineer and he was signed up for the civil engineering corps. When he arrived (in 1898) in the Republic of Hawai'i, which we were at the time, the war was over. So he never did go to the Philippines. He got a job in Hilo where my father was born in 1905. Then they moved to Kaua'i, and he became the civil engineer for the county of Kaua'i. He put in the Belt Road which circled the island, except for the portion that was along the Nāpali coastline. Route 560 from Princeville to Hā'ena is still really unchanged. The narrow bridges that my grandfather built in 1912—and they're marked 1912—are still there. So, that's been of great interest to me, that the Department of Transportation doesn't widen, straighten, and really destroy the historic character of that part of the island.

WN: Has there ever been a movement to sort of do that?

MC: Yes. There's a group of residents from Hanalei, they call themselves the Roads Committee, that have been working with the Department of Transportation to make it a historic road that would have special consideration and wouldn't have to be brought up to today's standards . . .

WN: Mm-hmm [yes].

MC: . . . of, you know, wide road, wide bridges. It would lose all of its character. Right now people go there just because you can drive through the water in Hā'ena through this ford crossing that's the only one left in Hawai'i where you can drive through the stream. And it's not usually very high.

WN: Mm-hmm [yes]. So at one time the entire, with the exception of Nāpali, the entire island, the road was like that.

MC: Yes. Uh-huh [yes].

WN: Two lanes.

MC: When he became the civil engineer, he paved all the dirt roads from Kōke'e State Park all the way around the island to the north shore, to Hā'ena. We used to say, "We'll take credit for all of the road except the one that goes up to Kōke'e because it has fifty curves."

(Laughter)

When we were kids, we had a home up there at Kōkeʻe that my grandfather and my dad built. We would go there every summer. We'd play this game called "curve" going up to Kōkeʻe State Park, because there are at least fifty curve signs, and the first person to say "curve" when the sign appeared would get a point. So we'd spend the whole time looking for the curve signs and that kept us from getting carsick.

(Laughter)

WN: See, my impression was that I always thought that the Kōkeʻe road was a CCC [Civilian Conservation Corps] road.

MC: No, it was done by the county of Kauaʻi. We used to go every summer for three months and ride horseback all along the Waimea Canyon rim. The most fun thing was to go in the truck with the horses when they were being transported from Grove Farm Plantation up to the pasture next to our house. When we were little kids they used to let us ride in the back of the truck with the horses.

WN: Okay, we're talking about your paternal grandfather, Joseph Hughes Moragne . . .

MC: Yes.

WN: . . . who was a civil engineer. And your paternal grandmother was Mary Chalmers.

MC: Right. They met on the Big Island and were married. They built a home in Līhuʻe right across from the Kauaʻi Inn, which is on Rice Street, just below Kress's in the, you know, main part of the town. When my folks were married, the year they graduated from the University of Hawaiʻi, they had been childhood sweethearts . . .

WN: Oh, this is your mother and father.

MC: Yes. When my folks were married, they lived with my grandmother and grandfather in this wonderful house that my grandfather had built right across from the Kauaʻi Inn, which was the only hotel in Līhuʻe at the time. That's where I grew up. That's where I lived until I was fifteen. We were surrounded by cane fields. We used to love to go, you know, and swim in the ditches when they were irrigating the cane fields behind our house. Just down the road from us was a train track that ran below the highway. There was a tunnel that went right across the road that we used to be able to climb in and we used to love to lie in this tunnel and listen to all of the cars going over us. (Chuckles)

WN: How big was the tunnel?

MC: The tunnel was big enough to climb into, so it must have been, you know, two feet in diameter or little bit larger than that.

WN: What was that tunnel for?

MC: It was a water tunnel . . .

WN: Ah, I see.

MC: . . . for the irrigation water to be funneled underneath the bridge and back to the cane field on the other side.

WN: Mm-hmm [yes]. You said earlier you used to swim in the ditches . . .

MC: Yes.

WN: What was that like?

MC: The ditches were used to transport the water to irrigate the fields. So when the water was being, you know, run throughout these ditches we used to go swimming. (Chuckles)

WN: You mean you would go down the ditch?

MC: We would just, you know, the ditch was right behind our home. So we'd just go hop in and, yes, travel down the ditch as the water was moving. (WN and MC chuckle.) We used to love to ride in the train cars that they transported the cane from the field to the mill as well.

WN: Sounds kind of dangerous. (Laughs)

MC: Yes, yes. So was riding in the back of the truck with the horses, I'm sure. You know, but somehow we were okay. (WN chuckles.)

WN: What about the ditch, was that a dangerous thing to do?

MC: No, because the water was only maybe two feet high.

WN: Uh-huh [yes]. It wasn't very strong.

MC: No, no.

WN: Oh, okay. What about cane? Wouldn't cane be coming down those ditches once in a while?

MC: No, this was just water to irrigate the fields . . .

WN: Oh, okay.

MC: . . . when the cane was young.

WN: I see.

MC: Not when it was being harvested. But you know, it was all harvested by hand to begin with.

WN: Right.

MC: Hand-cut and then stacked into these little train cars. Then they began to use a loader and eventually they brought in huge trucks that they filled up and then the trucks would transport all the cane to the mill. But those were the days when we had chickens in the back yard. My job was to go gather the eggs. We had these chicken coops. We had a gardener named Mr. Fuji who lived on our property in his house. His job was to kill the chickens and, you know, clean them and get them ready to eat. That was one job I never wanted to learn. (Chuckles) But I can remember watching him chop off the heads and the chickens would all run around in the backyard. Those days are all gone. You just go to Costco now (WN chuckles) and you buy your chicken already either frozen or fresh chilled.

WN: So you grew up in the house that your grandfather had originally acquired?

MC: Yes. He built it.

WN: He built the house.

MC: It was a lovely white house with pillars. We had a port cochere with four pillars around the port cochere. We had a sun porch on the top of the port cochere that you could enter from upstairs bedroom. When my two sisters were born when I was eight and ten years old in 1944 and '46, I became a good babysitter. My mother was a schoolteacher, and so that kind of rubbed off on me. We used to have a little Calvert's little kindergarten class that I taught my younger sisters in one of the big closets off of one of our bedrooms upstairs that overlooked a cashew nut tree.

WN: Do you have photos of that house?

MC: Yes, yes.

WN: Okay, I'd like to see them later. How many bedrooms was it?

MC: My folks' bedroom was downstairs. When Katie, my youngest sister, was born, we added on another bedroom on that same part of the house. My brother and I each had a bedroom upstairs. I think there were three upstairs. We lived there until I was fifteen. My dad became the manager of Grove Farm Plantation in 1950 when I was fifteen. We moved to a home that had been built by Ralph and Daisy Wilcox across the valley from where the Moragne home was. That was eventually sold and torn down and a horrible ugly pink apartment building went up in its place.

WN: You mean this was where you were . . .

MC: Our original home, yeah.

WN: . . . raised. Oh.

MC: But we moved to this wonderful home that was equally historic. It had a big - port cochere, just like our original house, that was owned by Grove Farm Plantation. The yard was five acres in size. Beautiful big old trees in the yard. My dad was a wonderful horticulturist. He was an engineer, but he loved to grow all kinds of plants. He did a lot of experimenting with hybridizing plumerias. He crossed the Daisy Wilcox, which was a large pink plumeria, with the small, very dark, red Scott Pratt, they called it. He got a take and had a seed pod of a hundred and forty seeds that he grew out and he meticulously followed all of the different blossoms that were produced in this one seed pod. He named his favorites for all the girls in the family. So, I have a tree in our yard here named for me and we also have one for my sisters Sally and Katie. And then our three daughters, Julie, Cathy and Edi. He named plumerias for all his granddaughters. So we have my sister Katie's daughter's plumeria, and my brother's two daughters' plumerias. He never named anything for himself, which we wished he had. But it was strictly a feminine thing. They all got feminine names.

WN: Was he a horticulturist by avocation or did he use is it as part of his Grove Farm work?

MC: His mother was an avid gardener and that wore off on him and that wore off on all of my family, my two sisters—especially my youngest sister, who lives in Chicago. We've all been very interested in horticulture as a result of the family being so interested in it.

But that was a wonderful home.

WN: The Grove Farm home?

MC: The Grove Farm home. When he retired, he moved not too far away to three little houses that had been Grove Farm homes all made out of concrete. They retired to one of those homes. The home that we had lived in was sold and developed into a housing development. I think the house is still there, but the trees are gone and there are houses all around it.

WN: Is this Nāwiliwili side?

MC: Yes, this is on the Nāwiliwili side of the valley that really is below the town of Līhu'e. Closer to the Hā'upu mountain range.

WN: Okay.

MC: So I have wonderful memories of the driveway lined with these beautiful (canna lilies) that my dad planted.

WN: So you moved there when you were . . .

MC: When I was fifteen.

WN: Okay, so growing up in the old house with your grandfather and grandmother and your father and mother, what things did your father do? Did he, was he a . . .

MC: Well, my grandparents had died before I was born. My grandfather was in a automobile accident, the year after I was born, in Texas. His wife had died several years before that, my grandmother . . .

WN: Right.

MC: He had married his brother's widow, Aunt Maude, we called her. They had lived in Texas. So they were married. He was travelling in Texas, had a driver, and they had a head-on collision and he was killed. So I never knew either of my dad's parents.

WN: I see, that's right. Your grandmother died in 1933 and your grandfather died in 1937 in Houston.

MC: Yes.

WN: Oh, I see.

MC: He was killed the year after I was born.

WN: Right, right.

MC: In Texas.

WN: But you never knew him.

MC: No, I never knew him. But my dad was such an admirer of him. He always talked a lot about his father. And you know, we lived in the home that he had built. My dad and he had built the Kōkeʻe house up in Puʻukapele in Kōkeʻe State Park. So, I always heard lots about my grandfather and grandmother.

WN: So while you were growing up, what kind of work did your father do?

MC: He was the manager of Grove Farm Plantation.

WN: Oh, even before he moved to Grove Farm?

MC: When I was born, he was already working for Grove Farm Plantation. So he went through the ranks and in 1950 he became the manager. He was manager for 20 years, until 1970. My mother was a schoolteacher. She taught at Kauaʻi High School. So when I was little, we used to ride the sampan bus to Līhuʻe School. They'd drop us off and then they'd go on and take my mother to Kauaʻi High School where she was teaching. All of the three girls in our family became schoolteachers. I'd wanted to be an airline stewardess at one point in my teenage years. My father said, "Absolutely not. You need to get a teaching credential." (WN and MC chuckle.)

WN: So he stressed education to you very early.

MC: Yes, yes. And I was quite an entrepreneur when I was little. At age ten, I was selling Christmas cards, taking orders for Christmas cards door-to-door in my neighborhood. One of my neighbors here in Mānoa heard me talking about that a while ago and she said, "Yeah, I can remember ordering Christmas cards from you when you were a little girl."

WN: Really?

MC: Yeah.

WN: Oh wow.

MC: So I did that. Then I worked in the Kauaʻi Inn gift shop when I was eleven at Christmastime, decorating little tabletop Christmas trees with bows and balls. Since I was too young to be paid, Sally Seaman, the gal who ran the gift shop, said I could pick out some of the things in the shop. I still have the silver sea horse earrings and the gold flower earrings that I chose from the shop. That was lots of fun.

WN: So where did you acquire that interest in doing . . .

MC: In selling things?

WN: . . . arts and crafts things and selling things and so forth?

MC: Well, I think my mother was very clever with her hands, and she, you know, helped me with that. We always had help in the house, and one of the girls was taking sewing lessons at the Japanese sewing school in Līhu'e. I just thought that was so much fun, I just begged to join. So, about age twelve, I started going to Japanese sewing school. I learned how to draft patterns. When I was in eighth grade at Līhu'e School, I was the May queen and I made my *holokū* in my sewing class to wear for that event, which was kind of the highlight of my grammar school years.

WN: Were you the only non-Japanese in that class?

MC: Going through Līhu'e Grammar School, I was (one of) the (few) *haole*s for many of the years. I had to work hard. The Oriental students were really hard-working. And so I learned to be a good student and that was a really good school.

WN: Who ran the school, do you know?

MC: Mrs. Ahana was the principal and she ruled with an iron fist even though she was a tiny little lady. And Gabriel I'i was the vice principal. He was a wonderful Hawaiian man.

WN: Oh, so this is at Līhu'e School.

MC: Līhu'e School, yeah.

WN: Oh, okay. Was that a public school?

MC: It was a public school. Līhu'e Grammar School, and I started in kindergarten with a woman, a German woman named Lucille Kuhlman. She was my kindergarten teacher and first-grade teacher, too. She stressed penmanship. All around the tops of the chalkboards were these letters A-B-C-D and how to write the capital and the small-case letters. We did a lot penmanship by the hour. But I just loved Līhu'e School, it was really fun. May Day was always fun with the maypole dancing and making *lei*. I think in about seventh grade everybody was required to go work in the cafeteria once a month. That's where I learned to mop.

(Laughter)

They had a huge big cafeteria and we had to mop the whole floor.

WN: Was it common for the *haole* families in that area to send their children to public school?

MC: Well, there were no private schools. I went to Punahou [School on O'ahu] my sophomore year.

WN: Did other families send their kids to Punahou earlier?

MC: Some did. My brother and I ended up being in the same grade. He stayed back a year at some point, third or fourth grade year. Anyway, we were the Moragne twins.

(Laughter)

When we got to Punahou, we both arrived as sophomores and lived in the dormitories. The boys' dorm was Wilcox and the girls' was Castle Hall.

WN: So you were the—let's see there are four of you, and you were . . .

MC: Yeah, I was the second.

WN: . . . number two. But the oldest daughter.

MC: The oldest daughter, yeah.

WN: Did that have any kind of responsibilities? I know you said you babysat your younger siblings.

MC: Yes, I did a lot of babysitting for my younger sisters. They always thought I was the big boss. (WN and MC chuckle.) And, you know, I never really got to know them as people (WN chuckles) until we were grown. Because I was fifteen when I went away to school and my youngest sister was only five. So, you know, they were small kids. So I never really got to know them as people until after we had graduated from college.

WN: Plus, your mother was working, so you know . . .

MC: Yes.

WN: . . . I guess that that added more responsibilities to you.

MC: Mm-hmm [yes]. So I always felt when I had my own children, you know, very comfortable because I had taken care of my younger sisters when I was little and felt very at ease with babies.

WN: Mm-hmm [yes]. What about your brother, did he have any kind of responsibilities being the oldest boy and only boy?

MC: My brother started driving a car, I think, at age ten. (WN chuckles.) He was very mechanically inclined. And when he went to get his driver's license at age fifteen, they said, "Ah, you don't need to take the test we've seen you driving around town for years."

(Laughter)

WN: Your father and mother had no problems with that?

MC: No. They let him drive the car, you know, on the back roads. (WN chuckles.) They didn't let him drive on the highway. I have the cutest picture of my brother in this big tractor as a little boy. Just this little kid, you know, on top of this huge tractor just so happy. But he could handle anything. He's very mechanically inclined. He went into the plantation business as well. We were best friends. We have been for life. Being so close, we used to celebrate our birthdays together and he'd invite all the boys and I'd invite all the girls.

WN: How far apart were you?

MC: A year minus a day. I was born the day before his first birthday. I always thought boys had more fun than girls so I liked being a tomboy and kind of trying to keep up with my older brother.

WN: What kind of expectations were put on your brother from your father and mother in terms of, well, you know, what he was going to become?

MC: My dad really taught him so much about construction and engines. My brother and he did a lot of projects together. When we built our beach home out at Hā'ena in 1954—that was the year that we were seniors at Punahou—my brother did a lot of the work with my dad. My dad designed the house. It was all poured reinforced concrete, on this hill overlooking the beach at Hā'ena. The house is still there, but we've had tremendous beach erosion problems with that house. When my dad and mother passed away, they gave their three properties in Līhu'e and the beach house at Hā'ena to the four of us. We had them all appraised, divvied them up, and the one that got the bigger appraised house equalized it with cash so that everybody got fairly treated. I ended up with the beach house at Hā'ena and we signed an agreement for everyone to be able to use the house because that was everybody's favorite.

But I took on a responsibility I didn't realize I was going to have. The year that we divided the houses up was 1996 and that winter we had three successive days of thirty-foot waves coming straight in from the north that ate up the

whole beach. It left the five family lots on a twenty-five-foot cliff that dropped immediately into the ocean to the bedrock. There was just no sand. We spent the next six months getting permits from the state—that was my job. Planning the beach repair was my brother's job. The following year, 1997, in May, we put in 350 bags of sand, each weighing two-and-a-half tons, in a wall twelve bags high in front of the five lots. Then we pushed sand up and put a blanket, felt blanket on top of that, more sand. Then we put Geoweb, which are these little plastic waffle-looking things that you put in for erosion. On top of that we put more sand, and then we planted into jute, which is like burlap, *naupaka* and beach vine and coconut trees. Then we hydro-mulched that all with grass seed. That winter, 1997, we had forty-foot waves. They ate up everything except the sand bags. So the next spring we went back and did the same thing. The felt blanket, the Geoweb, the jute, and it's been just a huge headache. At least every other year—1998, 2000, 2002—we've had to go back for permission to push sand up to cover up these bags. In [2002] the county—well no, it's the State Department of Land and Natural Resources—Sam Lemmo is the guy that has been helping us, he was hesitant to give us another permit. The bags were uncovered for a whole summer and vandals came and slashed the bags, some of them. The following winter, winter of 2002, when the big waves came, they emptied the bags of the sand. The slashed bags emptied out and the whole wall began to hemorrhage.

WN: You weren't aware that the vandals had come and slashed . . .

MC: We were, and I didn't think about what's going to happen to those bags when the winter waves come. I didn't have them mended, which I should've done. We've since (chuckles) tried doing that, but every winter I just pray that we don't have any big waves coming straight in from the north. Fortunately, this past winter, we didn't. But it's a . . .

WN: North Shore winter surf . . .

MC: Yeah, you know. They talk about the rise of the sea level, and increased frequency of violent storms due to, you know, global warming. That's a great concern to anyone that lives on the beach.

WN: How often do you go there?

MC: We use it as a beach rental. We're gonna go next weekend. The rental income helps to pay the taxes and keeping up the house. It's better to have your house occupied than it is to have it empty. But that's, by far, my favorite place on Earth. It's so beautiful and that's where Sam proposed to me, so it has a very special spot in my heart. (Chuckles)

WN: We'll get into that.

MC: Uh-huh [yes].

WN: I know you met at Cornell [University], right, so . . .

MC: No, Sam came to Kaua'i in 1947 . . .

WN: Mm-hmm [yes].

MC: . . . I was eleven and Sam was ten. 'Cause he's one year younger than I am. And his older brother, who was thirteen, looked a lot more interesting at the time.

(Laughter)

WN: He's older, that's why, too. (Chuckles)

MC: In fact, I invited his older brother Charlie to a girl-ask-boy dance at Punahou and he turned me down.

WN: Oh.

MC: And Sam and I double-dated, Sam with Sue Solomon—his girlfriend. And me with Pete Minor who was going to UH [University of Hawai'i]. Pete left my *lei* out in the sun all day in his car and it just looked like a limp rag. (WN chuckles.) Sam had this beautiful red carnation *lei* for his girlfriend. He asked me one day to come help him pick out a present for her. So we were Downtown looking in the windows and he said, "I bet I marry you someday."

I said, "I bet you don't."

(Laughter)

WN: He said that to you while you were helping him . . .

MC: . . . him pick out . . .

WN and MC: . . . a present for his. . .

MC: . . . girlfriend.

WN: . . . for his girlfriend.

MC: Yeah.

WN: That's kind of a bold move.

MC: I know.

WN: Wouldn't you say?

MC: I know, I know. So he said, "Well, how much you wanna bet?" (WN and MC chuckle.)

So I said, "Well, two weeks allowance, five bucks."

(Laughter)

'Cause we used to go collect our allowance at Punahou business office every week and I got two dollars and fifty cents. When he proposed to me six years later, he won the bet. (Chuckles)

WN: I guess so, huh.

MC: But in the meantime, we both went to Cornell. I went first, in 1954, fall of '54 after I graduated Punahou. He came the following year. We did some double-dating, or dating. I spent a weekend at his fraternity house, but he was much too wild for me. (Chuckles) I'd graduated and went on to Cal Berkeley for my teaching credential and then taught in San Francisco. I went back to see my fifth-year engineer boyfriend who was graduating in Sam's class in Ithaca. He hadn't finished writing his paper, fifth-year engineering paper, and he was gonna get me to type it. I said, "I think I'll call up my friend Sam Cooke and see what he's doing while you're busy doing your paper." (Chuckles) So I called up Sam and he said, "What are you doing here?"

I kind of fibbed, I said, "Well, I came to see you graduate." (Chuckles) He knew that wasn't true. But we went horseback riding and had so much fun. That's when it all started. He proposed to me that summer. He graduated from the Hotel School, and his first job was at the Kaua'i Inn, right across the street from where I grew up.

WN: Right, right.

MC: Then he had to go into the U.S. Army, he had a six-month commitment in the army. So we got engaged that December '59, but Sam had to go into the army for six months and I had this teaching contract that I had signed. So we weren't married until the following August of 1960.

WN: Right, 1960.

MC: He was the assistant manager of the Kaua'i Surf Hotel. The week we were married was the week he started work. So they gave us a week off and we

honeymooned on Moloka'i at his family's home. We have such fond memories of going to the yardman's house for dinner. Their yardman, Mr. Shima, had us to his home. He had his children come and we had this wonderful pink cake that he had purchased in our honor. We have really great memories of our honeymoon on Moloka'i.

WN: And where did you stay on Moloka'i?

MC: We stayed Sam's family's, his mother and father's home, up in Kalae. That was a real special favor because nobody was allowed to use the house besides Sam's mother and father. (Chuckles) So, to let us go on our own was really something special. That was fun.

WN: (Chuckles) Let me back up just a little bit.

MC: Okay.

WN: Let's go back to growing up on Kaua'i before you left for Punahou in 1950. Tell me more about Līhu'e Grammar School. What was it like? Who were your favorite teachers . . .

MC: Teachers?

WN: . . . subjects and so forth?

MC: We always had a report card that had to be signed by your parents every semester. And I loved my teachers who taught me other things. Like Mrs. Oyagi taught me how to knit and I made this cute little pink sweater for my younger sister Sally that she urped all over and they put in the laundry and it shrank up to nothing. (Chuckles) So then I decided, not gonna do any more knitting.

(Laughter)

We used to play wonderful games that the plantation kids all played like box and jacks. I think a lot of them have Oriental history, you know. When I go down to the Japanese Cultural Center and they'd talk about these games that kids played in the camps, you know, the Japanese in the plantation camps, those were all the games that we were playing, too.

We had a wonderful choral teacher, Alva Retta Murray. I loved singing in the school chorus. And I loved being a Brownie and a Girl Scout. My mother was the Brownie leader and when we were Girl Scouts we'd go up to Camp Slogett to camp out. Learned more dirty jokes at Girl Scout camp than I'd ever learned before.

(Laughter)

WN: I was wondering, your father was a plantation—well, he worked his way up, of course . . .

MC: Yes.

WN: . . . and eventually became manager. What was it like being the—I guess maybe he wasn't manager then—but what was it like being the daughter of one of the plantation brass, I guess you could say?

MC: Well, he would get up at the crack of dawn. You know, they started work before breakfast. He would come home to have breakfast. You know, plantation hours were always, get up early while it's cool because it gets so hot during the day. He was a very understanding, patient person to all of his supervisors and workers. He would get the people that really knew how to do good woodworking and that kind of thing to do special projects for him on their weekends, you know. I can remember every year my dad would design some kind of gift to give to all our friends in the neighborhood. One of them was Gaylord Wilcox who was kind of the majordomo of Grove Farm Plantation. They had this beautiful home called Kilohana, which is now open to the public . . .

WN: Right . . .

MC: . . . and a place that you can go to have lunch . . .

WN: Beautiful place.

MC: . . . and they cater dinners and all that. Beautiful home that was designed by Mark Potter. So every year we would take this present that my dad had, you know, designed. It was either a pig board or a salad bowl with special kind of tossing apparatus that my dad designed. Or a ladder that folded up. It would be a ladder kind of stool. I mean, he was a very clever, mechanically-minded person. When dad became the manager, his treasurer-finance man was a man named Hebard Case, A.H. Case. I always like to say that he would be so happy and proud if he knew who the owner of the plantation was now, it's his grandson, Steve Case, who, you know, did so well with America Online.

WN: Oh, yeah, right.

MC: He bought the whole plantation. When they went out of business and the plantation was sold, Steve Case bought it.

WN: That's right. Yes.

MC: Grandson of Heb Case, who I remember with his stogie in his mouth. One summer my job was working at Grove Farm at the office. I got to know all the people there really well. My dad also started a company called Hale Kaua'i. He and Wayne Ellis and Sam Wilcox started this company in the '40s. They were kind of like the lumber suppliers. Lumber, paving material. The company still exists, but they're really mainly a land-holding corporation.

END OF SIDE ONE

SIDE TWO

WN: Okay.

MC: I talked about jobs. I had a job at Grove Farm Plantation in the office one year.

WN: Right.

MC: I think my first paid job, fifty cents an hour, was at Hale Kaua'i, which was this building materials supplier. They sold concrete, asphalt paving, and lumber. They had a store, that's where I worked. I'm wanting to say when I was fifteen. So that would've been 1951, for the summer.

WN: Now, you know, you've had different jobs here and there . . .

MC: Uh-huh [yes].

WN: . . . since you were ten or eleven. Did you do it because you wanted to work or you needed the money?

MC: Everybody tried to get a job during the summer. I think my parents liked having us be busy rather than home doing nothing. I worked in the pineapple cannery one summer.

WN: Which cannery was this?

MC: This was the Pono Cannery over in Kapa'a. Now there's a hotel there because it was right near the beach as you drove into Kapa'a town. I worked in the laboratory, so it was a really nice job compared to working down in the cannery itself, you know, filling all the cans with pineapple and all. I'd go around and take samples from various areas where the pineapple was going into the cans. The person that was working with me that summer was a gal named Irene who married a judge, Jim Wakatsuki.

WN: Oh okay, James Wakatsuki.

MC: James Wakatsuki, yes. And we're still good friends. Her children all were born about the same time ours were and they went to Punahou as well.

WN: So what did you do in the laboratory?

MC: We took tests. We tested the fruit as it was going through production. So every hour on the hour we'd go, you know, take samples and make sure that everything was being processed.

WN: Do you remember how much you got paid?

MC: No, I don't. I'm sure it wasn't more than a dollar an hour. But (my folks) had a friend (Guy Hitchcock) who was a car dealer who loaned me a car for the summer—a real friend—so that I could drive myself to work and come home every day from the cannery.

But we usually tried to get a job doing something during the summertime. When we became old enough to work, we did.

WN: So, being the manager's daughter . . .

MC: Uh-huh [yes].

WN: . . . were you aware of any kind of, you know, were people saying, "Well, she's the manager's daughter." Or anything like that? Were you treated differently?

MC: I didn't feel any different because, you know, I grew up in a very multicultural town and you tried to get along with everybody. So I feel very comfortable with all the different multicultural groups here in Mānoa as a result, I think, having grown up, you know, being that everyone was a minority.

WN: I think Kaua'i must have been different because there was no private school, you know, for the managers' children to go to.

MC: Right.

WN: Tell me about your mom. What kind of a woman was she and how did she raise you?

MC: My mom was a schoolteacher, so she worked. She loved teaching school. In fact, when my dad became the manager he asked her to stop teaching. He wanted her to be hostess and manager's wife. She did, but I don't think that was good for her. I think she always regretted not being able to teach. She taught high school down to kindergarten. She ended up, I think, liking kindergarten the best. She loved little kids.

WN: Did you ever have her?

MC: No, no. She was never our teacher. She was teaching at Kaua'i High School when we were young and then Līhu'e [Grammar] School moved from the location where it had been up on the top of the hill above the mill. They moved down into Līhu'e town, into the area that had been residential where I'd been selling all my Christmas cards. After I had left and gone to Punahou, that change took place. My mother taught us all how to cook and be self-sufficient. My father was always the dominant one, I think, in that relationship and so when he wanted her to stay home and take care of him, she did.

WN: Who was the disciplinarian?

MC: My father was the disciplinarian and he had a switch, you know, we'd get (snaps fingers).

WN: A switch?

MC: Yeah, we'd get our fannies switched with that switch.

WN: I'm not familiar with that.

MC: It's kind of a skinny stick that he would . . .

WN: Oh, whack you.

MC: Yeah, but that didn't happen very often.

WN: Mm-hmm [yes].

MC: But I remember just a couple of times . . .

WN: But the threat was always there . . .

MC: . . . getting . . .

WN: . . . that's what those are for anyway.

MC: Yes, yes, I know. (WN and MC chuckle.) My family always believed in hard work, you know, really getting in there and pitching in.

WN: Mm-hmm [yes].

MC: So we were always expected to work. I can remember when I was a teenager thinking I wished my brother didn't have to do that and we could go off and do something on our own.

WN: Which of the four of you was the most rascal? Who got threatened with the switch the most?

MC: Golly. I think my brother and I both got into trouble about the same amount of time.

(Laughter)

WN: Usually the older ones.

MC: Yes. I can remember when we set fire to our garage.

WN: Oh no.

MC: We had this fishnet that was drying inside the garage right in front of the cars. The two of us covered it with kerosene and then lit it. The thing just went up in smoke and we went running out to get my father to put the fire out.

(Laughter)

Oh, I mean the cars could've blown up, you know? We did a few foolish things (WN chuckles) like that when we were little. (Chuckles)

WN: What about sports? Did you do any sports when you were young?

MC: I learned to swim at Po'ipū.

WN: Po'ipū Beach.

MC: Po'ipū Beach. They gave swimming lessons there. I also loved swimming down at Kalapaki Beach when it was owned by Charlie Rice and they had their home down there before the Kaua'i Surf opened. (Inter Island Resorts) bought that whole bay down there at Kalapaki and built the Kaua'i Surf Hotel there. I played basketball in high school. We had tennis lessons. Fred Hebert, who was another plantation person, taught all of us when we were thirteen, fourteen, fifteen. We'd go to the Līhu'e tennis courts and have lessons with Freddie there. I took ballet from a woman down in Nāwiliwili Harbor. They had this wonderful studio right on the water where Pāpio Al Ezel's wife taught (ballet).

WN: Pāpio Al?

MC: Al "Pāpio" Ezel. E-Z-E-L. His wife was the ballet teacher. But I was never really well coordinated. I don't know if it was because I was born with a bone-growth deficiency called scoliosis. When I was a teenager my spine began to show this curvature. So, never too well coordinated as far as playing tennis. I always had a hard time with that. I used to have *lomilomi*. This wonderful Hawaiian

masseuse would come and give me *lomilomi* on my back. There was a Dr. Steele here in Honolulu that I came to see. You know, when you're about fifteen is when they usually do this scoliosis surgery. He said, "No, you don't need to do that. You can just exercise and keep yourself strong." But at age thirty-seven, after my three daughters were all born, I began to hold my head kind of off center and would have these terrible neck aches. So here in Honolulu we went to an orthopedic surgeon. Well, if you go to an orthopedic surgeon, what are they going to tell you? You need to be operated on. (Chuckles) I wished I'd done a lot more research about what needed to be done because he felt that if he opened me up and stretched me out in a straight jacket for a week that I'd be taller and straighter. But at age thirty-seven, your bones are pretty well defined, and that wasn't a good idea. I felt like I was a caged lion, you know, in this. They cut me open, put me into traction for a week, and I developed blood clots in both legs. They didn't do these exercises that they do now to get your circulation working. I nearly didn't make it through the first operation.

WN: Wow.

MC: Then I had to have my veins cut, like they did with Nixon. Do you remember when they did that operation?

WN: Right, right. For phlebitis, right?

MC: Yeah, they cut your veins to keep the blood clots in your legs from coming up to your heart. Then they operated on my back and put a Herrington rod down the middle of my back and fused all fifteen vertebrae in the middle. So when I went home I had a body cast from my neck down to my hip that I wore for six months.

WN: Oh!

MC: It was so itchy underneath. You know, I learned how to stick a towel that was tied on to some rope on each side so I could scrub myself underneath this body cast. It was a plaster cast.

WN: Wow.

MC: Unlike what they do now. Now they put you into a plastic, removable cast.

WN: Mm-hmm [yes].

MC: But you know, these are the early days of scoliosis operations.

WN: This is about the '60s, 1960s right?

MC: It was 1973 . . .

WN: Oh, '73.

MC: . . . when I was thirty-seven years old. I elected to have that surgery and it was so hard on me, but even harder on my husband, on Sam, and three daughters ages eight, ten and twelve. It was really a difficult time.

WN: Mm-hmm [yes].

MC: So as a result of doing that—I don't know whether that was what caused other things—but when I was sixty I had a left knee replacement. Then in 2002 I had my hip replaced. I don't know if it was because my knee was replaced and my legs aren't the same length, I tripped and fell on Halloween day of 2002 and I broke my cheek bone in three places. I fell on Beckwith Street and I hit a curbstone, one of these wonderful hand-hewn stones that we have in Mānoa and crushed my cheek. So it had to all be rebuilt by Dr. Vincent Nip. He did the reconstructive surgery. He did an incredible job considering how badly injured I was.

WN: Right, right. Well, you're looking great.

(Laughter)

MC: I inherited arthritis from my mother, she had the same arthritic problem. So I always say, "Well it beats the alternative." (WN and MC chuckle.)

WN: That's right. So you went through Līhu'e Grammar School K to eight.

MC: Mm-hmm [yes].

WN: And then Kaua'i High School in ninth grade, right?

MC: Yes, yes.

WN: How was that?

MC: That was fun. (WN chuckles.) You know, I went on to school with all my friends that I had graduated from Līhu'e [Grammar] School with. The high school was overlooking the [Nāwiliwili] Harbor.

WN: Is it still where it is today?

MC: I think it's still there.

WN: Mm-hmm [yes].

MC: I can remember being part of a performance—a play—that we all did. The boys all dressed up like dancing girls and they did a dance with their parasols and all, it was really cute.

My Spanish[-language] teacher was wonderful. Her name was Miss Jones. I wanted to go to Wellesley College at the time because my older cousin had come to spend the summer with us and she was going to Wellesley and she told me all these wonderful things about Wellesley College. You had to have five years of language to get into Wellesley. So I took Spanish at Kaua'i High School and my teacher was Miss Jones. She was so strict. If you didn't do your preparation the night before, she really would pick on you. She had these cards and, if you studied the lesson that she assigned, you knew all the answers. So she'd have this stack of cards and she'd ask you a question and if you answered it correctly, then she'd put it aside and go on to the next person. But if you didn't answer correctly, she kept asking you more questions. Talk about the fear of God. (Chuckles) But we all learned a lot of Spanish as a result of this very disciplined way of being taught.

WN: Why did you pick Spanish?

MC: I think it was the only language that was offered at Kaua'i High School. Then I went to Punahou and took both Spanish and Latin (my sophomore year) so that I could get that fifth year in during my four years of high school. My Spanish teacher wasn't nearly as good at Punahou as my Kaua'i High School Spanish teacher. (Chuckles) So, the public school was offering a very good education, I felt, at the time.

WN: How did you feel about having to make the move to Punahou? That's a big move.

MC: It is a big move. I got into more trouble that first year. I was constantly being caught after hours eating salmon on the *lānai* with all the other rascals. (Chuckles) You had to learn to make your bed perfectly. I lived in fear of getting a slip saying my bed's not made correctly.

WN: Now where is this? Is this a dorm on Punahou campus?

MC: Yeah, yeah.

WN: Oh yeah?

MC: Castle Hall.

WN: Okay.

MC: Which is now the fifth- and sixth-grade building.

WN: Okay. So there were other out-of-towners?

MC: Oh, I think there were fifty of us that lived in the dorm.

WN: Oh, really?

MC: Yeah, there were a lot of us.

WN: You mean from Kaua'i . . .

MC: From all over.

WN: . . . and Big Island.

MC: Yeah. In fact, we had some O'ahu students who lived in Waialua and Wahiawā and didn't want to commute back and forth so they lived in the dormitory. We shared a room, you know, we all had roommates. You had to be in bed by a certain time, and lights out, we'd go sneak outside and talk and eat things.

(Laughter)

MS: I was always getting caught. I know. If you got too many "call down" slips, they called them, then you'd have to spend the weekend in the dorm and you couldn't go out at night and have any special privileges. I think I learned my lesson that first year and I began to behave. (Chuckles)

WN: Now was it expected, did you know while you were going to Kaua'i High School that you were eventually not going to graduate from there and you were going to go to Punahou?

MC: Yes, we talked about it, you know, going off to boarding school.

WN: And how did you feel about that? Did you want to go?

MC: Yes, yes. It was a real privilege to go. I remember taking the Punahou exam. A woman named Jimmy Price, who was a friend of my mother's, came from O'ahu to give us the test. My brother had this Model-A car. He always had these wonderful old cars that he fixed up. So he let her son, whose name was also Jimmy Price, borrow his car while we were taking our Punahou entrance exam. Jimmy invited one of our friends, Henry Rente, to go riding with him. They were speeding down Rice Street and instead of going over that bridge that I told you about that had the pipe underneath it . . .

WN: Right.

MC: . . . they went down into the train tracks and Henry Rente was killed. That was such a tragedy. We just all felt so terrible. But that's like one of those events, you know, like 9/11 [September 11, 2001], you remember this terrible tragedy that happened when something else was happening, like the Punahou entrance exam. I think that was the first time that any of our close friends had died. So it made a huge impression on us. I think my dad wanted to make sure that we took it really seriously because he wanted us to learn that lesson about driving and to not have any problems ourselves.

WN: So there were a group of you that went to Punahou?

MC: Yeah, yeah. Going back to my dad and thinking about these lessons that he taught us. In the evening when we were little kids going to bed, he'd always come and tell us these wonderful stories about people. There was always a lesson to learn with his stories. But he was a very good storyteller. My mother would read to us. As a result, when our kids were little we did a lot of reading to them during the day but especially at bedtime. Always had a bedtime story. That's before TV.

WN: Did you have radio?

MC: You know TV came in after the war [World War II].

WN: Right, in the early '50s, I think.

MC: Yeah, and it was black and white.

WN: Right.

MC: My dad thought that TV was kind of a waste of time. (WN chuckles.) Especially because it was of such great interest, you know, at the beginning.

WN: Right, right.

MC: People would come to somebody's house with a TV and everybody'd sit in front of the TV and watch. And nobody would talk, you know . . .

WN: Yeah.

MC: . . . we wouldn't converse.

(Laughter)

WN: Well, what about radio? Wasn't radio like that too though, sitting around and listening?

MC: Yes, yes. Oh, I can remember sitting in front of our Philco, we had a great big huge Philco radio in the living room and listening to the [Pearl Harbor] attack, December 7, 1941. Listening to the news around that Philco radio. Then a week later a Japanese sub came into Nāwiliwili Harbor in the middle of the night and they sent up flares because they wanted to see where the big gasoline tanks were in the harbor. You know, the Shell Oil Company had these great big tanks, they wanted to blow the tanks up. They failed as far as blowing up the tanks. But I can remember going out to our half-dug air-raid shelter and watching these flares going up in the middle of the night. The next morning I got out the pickax and I started (chuckles) working away, trying to continue to dig the air-raid shelter. I dug right into my foot. I had a scar there for the longest time. I put the pick into my foot instead of into the ground.

(Laughter)

Not too coordinated.

WN: Those must have been pretty terrifying times though.

MC: Oh, I used to have these nightmares with me with my hara-kiri knife, you know, fighting the people that we thought were going to attack. You know, as soon as the war broke out, we expected to be attacked by Japan. I had these nightmares of the attackers and me having to defend myself with a hara-kiri knife.

(Laughter)

WN: It's funny now, right? (Chuckles)

MC: I know. And we never, you know, we didn't move to the Mainland during the war. We stayed home during the war. We wore our gas masks on a strap around our chests. There used to be air-raid warnings and we'd have to go hide in our air-raid shelter. I can remember once going to the movies and they put this tear gas in the theater to make us pretend that it was an attack. We had to all run for the shelters.

WN: Wow. This is on Kaua'i?

MC: Yeah.

WN: Wow.

MC: We had to black out our windows so that if you had your lights on at night nobody could see from the outside.

WN: Right. I wasn't aware of that movie theater test . . .

MC: Yes, yes. Where they would put the . . .

WN: It wasn't real tear gas . . .

MC: No, but it made you tear.

WN: Oh really?

MC: Yeah, they put that there and everybody would run for the exit. We had gas rationing. So, you know, if you knew somebody who could get you a few extra gallons of gas, that was nice. We had food rationing. No butter. So, we'd put this white oleo that had a little yellow pill in it and that you broke and massaged it in its plastic bag so it looked yellow like butter.

(Laughter)

WN: That's funny. I didn't think color was that important, you know.

MC: I know, I know. We had these two women who were children of Charlie Rice who had this wonderful home down in Kalapaki Bay, Edith who married Jack Plews, and Juliet who married a guy named Wichman. Edith Plews and Juliette Wichman. My mother called the Rice family the "puffed Rices," because they had a tendency to be roly-poly. Edith Plews lived in England during the war and she came back after the war was over to live on Kaua'i. She was still just big and fat and I can remember her talking about food rationing and I always thought, "Hmm, you didn't look like you got rationed very much."

(Laughter)

But she loved to wear big fancy hats and she was very beautifully dressed with all this fancy, frilly underwear that she'd have specially made for a large size in Hong Kong where they lived for part of the time. Her sister Juliet, who was younger, was the *kolohe* one in the family. She is the one that bought Limahuli Valley.

WN: Oh.

MC: When we were little, my folks had this beach house at 'Anini Beach. When we went there during the war, all of the beaches were covered with these round coils of barbed wire to keep the enemy from attacking us from the beach. So we'd climb underneath to go swimming and then climb back underneath when we were finished. Then my dad rented or leased a piece of property out at Hā'ena from John Gregg Allerton, who purchased Lāwa'i Kai Valley and later left that to the National Tropical Botanical Garden. But we leased this five-acre lot in Hā'ena and we built a couple of very modest structures: one to eat in, one to

sleep in. I can remember my dad used woven coconut leaves for the sides of these structures. When the tidal wave hit on April Fool's Day 1946, it destroyed everything as far as our house was concerned. I can remember going back after the tidal wave, a few days later, and seeing all of our furniture up in the trees behind where the house had been in Hā'ena. Then my dad bought shares in what they called the Hā'ena Hui. The land was all owned in common so everybody bought shares in this. Then when it was all divided out eventually, Juliet's portion was that Limahuli Valley that she gave to only one of the twelve grandchildren, which I thought was very clever. She knew that Chipper Wichman would be a good steward of the valley. If she gave it to twelve, they'd all have to sell, but if she gave it to one, he would take care of it. He has since become the director of the National Tropical Botanical Garden. But when he started out, he was in charge of Limahuli Valley, and he has eventually, over the years, given all of his property to the National Tropical Botanical Garden. So Juliet would be very proud of him and I think she made a very wise decision as far as that was concerned. But my dad used to call her the "Queen of Hā'ena," (chuckles) because what Juliet said was what everybody did.

(Laughter)

But we ended up with this lot on the beach at Hā'ena that my dad subdivided very cleverly into five lots when he first got the property because you couldn't do it after the *hui* was dissolved. They went through the legal process. Howard Moore, Randy Moore's father, was the lawyer. My dad gave each of us a lot. Then he and my mother built on the fifth lot, a family home. When we divided everything up, that family home was the thing that I chose. But each of us had our own lots as well. So, 1996 I built a house on my own lot, which was really a fun process to go through. Had to find the architect and the builder and get a loan, you know, I'd never done that before. My friend, Jack Tsui at First Hawaiian Bank assigned me to a wonderful woman who really taught me a lot about bank loans and all the process that you go through. Then to supervise it being built and then decorating it, you know, filling it with furniture and everything. It was a great learning experience. And we no sooner, the house wasn't even finished before we started having that beach erosion problem (chuckles).

WN: What house was destroyed in the '46 tsunami?

MC: This was a little house that we had built on John Gregg Allerton's property.

WN: Oh, okay.

MC: Two little houses.

WN: Hā'ena . . .

MC: The eating house and the sleeping house.

WN: This is Hā'ena?

MC: Yeah, these were on the beach at Hā'ena. The lot that my father eventually owned was not too far away from that, where we had originally been.

WN: Where were you when the '46 tsunami hit?

MC: I was in school, Līhu'e School. And you know it was April Fool's Day.

WN: Right.

MC: And everybody said, "We just had a tidal wave."

"Nah, you're kidding me." (WN chuckles.)

But it really destroyed everything at Hā'ena. Fortunately, not too many people were killed, but you know, the water all receded and you could see all fish and everything, and then this huge wave came.

WN: Did you see that?

MC: No, no. I was in school when that was going on.

WN: You were only about nine, ten years old.

MC: Yeah, '46 I was ten years old. Yeah, that's one of those things we never forgot.

WN: Mm-hmm [yes]. Now backing up a little bit, you were talking about the war, and you said that your family didn't move to the Mainland.

MC: No.

WN: Was that a pretty common thing?

MC: Well, Sam's were evacuated. They chose to go to the Mainland. Sam's dad stayed, but his mother and Sam and Charlie moved to the Mainland.

WN: Mm-hmm [yes].

MC: We stayed.

WN: Do you know why you stayed?

MC: Golly. I guess my parents must have considered moving, but my dad's job required him to be there and I guess my mother said, "Well, I'm going to stay, too." My dad had these huge big maps that he got from National Geographic [Society] that he glued to the wall. We had, like, huge big picture frames. My dad would use thumbtacks to locate where we were fighting and we would watch all the battles as they happened. When the Battle of Midway was taking place, we were next.

WN: Right.

MC: So, you know. The fact that we won that battle was crucial to Hawai'i anyway. But we used to follow with these thumbtacks where everybody was during the war. Yeah.

WN: I'm going to ask a sort of sensitive question.

MC: Mm-hmm [yes].

WN: You know, you had a lot of Japanese friends . . .

MC: Mm-hmm [yes].

WN: . . . I was wondering, your relationships, were they changed at all because of the war?

MC: We knew they weren't against us. You know, they were all on our side. I wasn't aware of anyone being sent to [internment] camps. But apparently, here on O'ahu that happened. Because when we moved from Kaua'i, when we were married, to O'ahu and built our house next door to Sam's grandmother, our cleaning lady, Mrs. Oto, told us that her husband had been put into a camp and his bank account had been frozen. I couldn't believe that that had happened to anybody. I think it was very quietly done. I wasn't aware of that going on.

WN: Well, you were a young girl still.

MC: Yeah. We used to listen to Tokyo Rose on the radio.

WN: What were your feelings about it when you heard that? Was it threatening or was it funny or what?

MC: Oh, it was very serious. You know, we were young then. I think now they'd probably listen to her and realize that she was, I think she was hired by the. . . . I'm not sure how that worked. But I remember listening to Tokyo Rose. I didn't feel that anybody in our community that I knew was, you know, a traitor on their side. So there was a big difference between Island Japanese and Japanese

nationals from Japan at the time. Those are the people I had those nightmares about.

(Laughter)

WN: I've heard stories about, you know, people, their relationships sort of changed. They look at their Japanese friends a little differently because of the war. (chuckles) With war being so close . . .

MC: Uh-huh [yes].

WN: . . . I can sort of understand almost.

MC: Oh, we were frightened to death. You know, December 7th, they attacked. They were going to come but they never did. But that one submarine did come into the harbor a week later. But we had lots of fun playing in the air-raid shelter. (Chuckles)

WN: Did you have it stocked with things?

MC: Oh, with a month's supply of food.

WN: Oh really.

MC: You know, dried fruit . . .

WN: Canned goods.

MC: . . . raisins.

WN: Did you have Spam? I'm just wondering. I'm trying to look at why Hawai'i is such a—you know, why Spam is so popular here.

MC: You know, we used to have our little *bentō* that we would take for lunch at school in layers and you'd have the rice in one and Vienna sausages. But I don't ever remember Spam, or Spam *musubi* in those days.

WN: No, I don't think Spam *musubi,* no.

MC: Yeah, that's all, you know, since I was young.

WN: Yeah, when I was young, too, I remember Vienna sausage more than Spam.

MC: Yeah. And scrambled eggs.

WN: Mm-hmm [yes]. Did you used to eat rice, white rice?

MC: Yes, oh we loved Japanese food. Quite often my dad and mother would have a *hekka* dinner party on low tables. We'd have all the different Japanese dishes to use for the *hekka* party and all that. Yeah, they loved Japanese food. And I do, too, you know.

WN: Were your cooks Japanese?

MC: Yes.

WN: So you learned how to eat Japanese food.

MC: That was a treat to have Japanese food. I loved to go to these *okazuya*s and eat lunch. (WN and MC chuckle.)

WN: Do you mind if we stop here?

MC: Yes, that'd be fine.

END OF INTERVIEW

Tape No. 43-5-2-04

ORAL HISTORY INTERVIEW

with

Mary Moragne Cooke (MC)

Mānoa, Oʻahu, Hawaiʻi

August 25, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Mary Moragne Cooke on August 25, 2004, and we're at her home in Mānoa, Oʻahu. The interviewer is Warren Nishimoto.

Okay Mary, this is session number two.

MC: Two.

WN: And we were just getting you out of Kauaʻi and having you come over to Honolulu to attend Punahou School.

MC: Uh-huh [yes].

WN: But before I ask you about that, I just wanted you to sort of summarize your experiences, your childhood growing up on Kauaʻi. You know, happy times, sad times, things like that.

MC: Oh, well I feel like I'm a product of the public schools. I was very fortunate to go to school on Kauaʻi when the school system was really very fine. I felt that I was very prepared for Punahou when I went my sophomore year to Punahou. In fact, my Spanish teacher at Kauaʻi High School, my first year of high school, was better than my Punahou Spanish teacher (chuckles). I think I mentioned that to you.

WN: Right.

MC: We spent so much so much time up at Kōkeʻe when I was little during the summers riding horses and it was great to grow up in the country. It's nice to be able to go back and see some of that still and be able to touch bases with my roots. There's a lot of change that's gone on, but there's still a lot of my roots there. The Grove Farm Homestead [Museum], which is a museum outside of Līhuʻe that was established by the Wilcox family has been something that we have used as an example for what we're doing [with the Mānoa Heritage Center].

WN: That's right.

MC: Sam and I share a lot of the same background. You know, I met him when he was ten. His mother is from Kaua'i. In fact, his parents were married at the All Saints' Church, the Episcopal church in Kapa'a. So we share a lot of happy memories of childhood even though he grew up here [i.e., O'ahu].

WN: Coming over here in 1950, that would make you about fourteen?

MC: Fifteen, 1951. I came as a sophomore.

WN: Okay. How did you feel about having to come here for school?

MC: Well, it was quite an adjustment to be living in the dormitory. You know, I think there were fifty of us all living in the girls' dormitory which was Castle Hall in those days. I was always getting into trouble.

WN: Sounds like fun.

MC: Getting caught after hours. (Chuckles) Doing mischievous pranks. Nothing really serious. But it took a while to get used to living in a dormitory situation.

WN: And the other girls that were living in the dormitory . . .

MC: They were all from outer islands . . .

WN: . . . where were they from?

MC: Big Island, Maui, Kaua'i. Some living on the opposite side of this island. Didn't want to commute, so they lived in the dormitory.

WN: How did you feel about making the move? Happy, sad?

MC: Oh, it was a great privilege to be able to come to Punahou. You know, my parents always stressed getting a good education. They wanted us to come to Punahou. My brother and I both came together as sophomores. So, even though he's a year older than I am, he stayed back in about fourth grade, so we've always been in the same grade. So that was nice to have. I don't think I was really homesick. It just took a while to have to learn how to follow the rules. (Chuckles) Go to bed at a certain time and make your bed when you got up in the morning or you'd have to stay in for the weekend if you got too many dirty-room slips.

WN: Where were the dorms in Punahou?

MC: Wilcox Hall was the men's dorm and it is still there, it's now the kindergarten, and it's on the uppermost gate. And then Castle Hall, which is now fifth and sixth grade on the main campus right next to the new Case Middle School.

WN: Oh, okay.

MC: Castle Hall was the girls' dormitory. And it was built in 1910 or '11. About the same time as this house was. I lived there for three years. I used to do a lot of sewing to make a little bit of spending money for going to Kaua'i for the weekend if I wanted to surprise my folks.

WN: What kind of sewing?

MC: I made *mu'umu'u*s.

WN: Really?

MC: Yeah. From the time I was ten, I started going to Japanese sewing school.

WN: That's right.

MC: I learned how to draft patterns and all of that. I used to sew lots of *aloha* shirts and *mu'umu'u*s and everything. I think I charged two dollars and fifty cents for a *mu'umu'u.* (Chuckles)

WN: Where did you sell them?

MC: To all the kids in the dorm. (WN laughs.) Even to the boys in the boys' dormitory . . .

WN: Really?

MC: . . . had me making *mu'umu'u*s for them to wear at night. You know, just very straight (WN laughs), plain, . . .

WN: You mean boys wore the *mu'umu'u*s?

MC: Yeah, for sleeping.

WN: Oh, okay.

MC: Kind of like nightshirts. (WN laughs.) I made one for Phil Pratt who was the math teacher who came from Phillips Academy. He was a new teacher when we were new at Punahou, and he was one of the dorm counselors. When I was getting ready to take the SATs, the college boards, he helped to give me math tutoring so I would pass the math exam. So I made this—he's six-foot-six—so I made this huge, big, long *mu'umu'u* for him as a present, as a thank you very much (chuckles). And he wrote—we invited him to come to our fiftieth Punahou reunion this year that we just had—he wrote a letter saying he remembers Mary Moragne making him this gigantic long *mu'umu'u* (WN and MC chuckle.) when he was there.

WN: Is he still here?

MC: He lives back in the East Coast. Yeah, so it was kind of fun to hear about. I don't think he was too much older than we were, you know, he had just graduated from college. I was sixteen or seventeen and he was probably all of twenty-four (chuckles). So he's not that much older than we are.

WN: Yeah. Now where did you—did you have access to a sewing machine?

MC: I took my sewing machine with me.

WN: Oh.

MC: Yeah.

WN: Where did you get your material from?

MC: Oh, Kuni Dry Goods.

WN: Oh, Mō'ili'ili.

MC: . . . in Mō'ili'ili, yeah.

WN: Oh, no kidding.

MC: In fact, when I was in college and went to Europe for a summer instead of coming home, I bought Italian lace for my wedding dress even though I didn't know who I was going to marry (chuckles). I planned to make my wedding dress when the time came. So I bought that in Florence, Italy when I was there in 1957 and made my wedding dress. I still have it upstairs in the attic.

WN: Did you make it before you knew when you were going to get married?

MC: No, no.

WN: Oh, okay (chuckles). I thought, boy, that's a lot of pressure on Sam (laughs).

MC: I was always last-minute, doing all these last-minute projects. My mother said, "Don't come home until your wedding dress is made." (Chuckles) Before the wedding. You know, I made it while I was living in San Francisco, teaching after I'd graduated from Cornell and then went to Cal Berkeley to get my teaching credential. Then I practice-taught in San Francisco.

WN: Now I was wondering, were all the *mu'umu'u* and the *aloha* shirts—well, *aloha* shirts yeah—were they all Hawaiian print?

MC: Yes, yeah.

WN: Okay, so even the nightshirts for the guys . . .

MC: Yeah, were all Hawaiian print.

WN: Do you have any pictures of those (laughs)?

MC: I'll have to look in my. . . . You know, I do have my Punahou albums. I'll have to look.

WN: That would be a hoot (chuckles).

MC: Yeah that would be a hoot because they were just very plain, you know, like a nightshirt. No darts or anything, just flat.

WN: So were those easier to make than the *mu'umu'u*s for women?

MC: Oh, yeah. They were really easy to make because they weren't tucked in, there was no zipper, just pull over. When our girls were little, I used to make all their clothes, I made doll clothes for them. Now I can't even thread the needle with my eyesight and my contacts that I wear, you know, the distance in one side and reading in the other. It's hard to thread a needle, let alone. . . . So those days are, I'm back to mending.

(Laughter)

WN: So the money you made sewing . . .

MC: Uh-huh [yes].

WN: . . . went into your trips back home.

MC: Yes.

WN: Okay.

MC: So I would surprise my folks. Go for the weekend.

WN: How often would you go home?

MC: Oh, maybe once or twice a semester.

WN: Oh, okay. That's pretty good actually, right, once or twice a semester?

MC: Yes, yes. Would be interesting to know how much Hawaiian Airlines charged in those days. (WN and MC chuckle.) Not very much.

WN: So you were quite the entrepreneur then. Did you have other sources of income?

MC: Well, I told you about selling Christmas cards when I was little, I used to go door to door.

WN: Right, right.

MC: I've always had this kind of entrepreneur streak in me. On my fortieth birthday I decided I needed to do something more than just be wife and mother. I'd taken a course in career development that the Junior League [of Honolulu], which I belong to, had given. I went to this fashion show that this woman from Arizona put on. She had these wonderful appliquéd dresses and skirts and everything that she did out of wild combinations of fabrics and colors. But they were absolutely beautiful to look at. She said, "I'm looking for someone to represent me here in Hawai'i." And I thought, hmm, that sounds like fun. So I opened a dress shop in the back room here, which is now Sam's library, when I was forty years old. That would be 1976, and for ten years I had this shop open just once a week on Friday from nine to two.

WN: Oh really?

MC: A friend of mine would come and help me. We sold and took orders for these wonderful appliqués. Then I sold a line of cottons came in thirty different colors and all different styles that you could order. Wonderful long *mu'umu'u*s, very formal, done by a designer in San Francisco named John Shannon, all made out of beautiful Chinese wedding dresses. Just appliqués or panels that he would take out of these antique pieces that everyone loved because they were kind of like fancy *mu'umu'u*s. Then just before Christmastime I would open up the living room and put all these tables out and sell all these gift items for people to come and buy to give as Christmas gifts. I would go to the LA Gift Show and the Dallas Gift Show (chuckles) and buy up all these things. It was fun.

WN: And who would come?

MC: All my friends. Because I didn't advertise, it was just by word-of-mouth.

WN: Yeah, you couldn't just put a sign up there and tell people to come in.

MC: No, no. I don't think you can do it, it's really illegal.

WN: I was thinking of that.

(Laughter)

MC: So, it was just by invitation. Kind of a private showing. After ten years, I even incorporated, you know, it was "Mary Cooke, Incorporated." I had my own labels and everything. After ten years Sam joined the national board of the Nature Conservancy. He was travelling quite a bit and there was lots of interesting places and he wanted me to go along with him. I was mile high with all these things to sell before Christmas and I decided to donate everything that's not sold to Punahou and close the door. I'd kind of proven that I can do this, but I don't need to do it forever kind of thing. So, closed the door and Sam said, "Why don't you invest what you've earned in your shop in this new stock called Liz Claiborne, it's a women's wear corporation." It had just come onto the market and there was a little bit that I'd earned so we put that in Liz Claiborne and did much better than the shop ever did.

(Laughter)

With much less effort.

WN: Wow.

MC: That was a fun ending to invest into a stock that was the same kind of thing that I was doing.

WN: That's interesting.

MC: Yeah.

WN: Not many people know about that side of you, right?

MC: Yeah. From age forty to fifty I was running a dress shop illegally in my back room.

(Laughter)

WN: So are you still active in the Liz Claiborne, I mean in terms of stocks and so forth?

MC: When my brother and two sisters and I divided up the four properties that we inherited on Kaua'i, we had them all appraised and then whoever got the most valuable one paid everybody else for the, you know, to equalize everybody's gift. That's what happened to the Liz Claiborne stock. I gave it to my sisters and brother to make the gift equal for everyone. So that was kind of a happy ending to that.

WN: Interesting. Okay, so at Punahou what were your favorite subjects there?

MC: We had a wonderful teacher named Bob Rich who was in American Studies, made you very aware of all the politics of the time and history. I think he was probably my most favorite teacher. So, you always remember your favorite teachers, don't you?

WN: And least favorite, too, though.

MC: Uh-huh [yes].

(Laughter)

WN: I remember those, too.

MC: His son was in our class, Dave Rich. We elected him to be the student body president. He was accepted at the University of Chicago our senior year, so he left and didn't stay with us that year. So another one of our classmates became the president. I was the vice president of our student body.

WN: Student body vice president.

MC: Yes, my senior year. The president had to have major back surgery so he loaned me his car. Now, I lived in the girls' dorm, not allowed to have a car. So here's Tom Giuli's car parked in the front of Castle Hall (chuckles). Walter Curtis, who was the principal, very stern gentleman, called me into his office and said, "How come Tom Giuli's car is parked in the Castle Hall parking lot?" You know, he put two and two together, the president and the vice president.

I said, "Well, he gave me his car so I could go do his errands while he's in the hospital and recuperating."

So Walter Curtis said, "You better go park it in my yard." (WN and MC chuckle.) He lived right in the faculty housing.

WN: Right, right.

MC: So, I always thought, that guy's got a soft spot even though he seemed kind of gruff and serious.

WN: He was the principal . . .

MC: He was the principal . . .

WN: Now that's different from the president?

MC: Yes. John Fox was the president.

WN: Oh. And then he lived in that house.

MC: He lived in the president's house.

WN: The president's house.

MC: Then they had a senior academy principal and a junior academy principal, which they still do. Walter Curtis was the senior academy principal. We had a wonderful faculty. Dorothy Bond was the dean of women. She was a lovely woman and we kept up with each other until she passed away. She moved back to Covina, California, near Santa Barbara. But we always kept track of each other at Christmastime. We made lasting friends. Ken Rewick was the chaplain. We used to have to have chapel service every Sunday. So it was always the dorm kids who had to go to chapel Sunday evening and it was at Montague Hall, which is the first building as you come in the main gate on the left.

WN: Now as a dormer, dorm dweller, did you have chores that you'd have to do?

MC: Well, we had to keep our room cleaned. That was the only chore that we had as far as maintenance of the dorm.

WN: And what about on weekends? What'd you folks do?

MC: Well, we either stayed in the dorm, but quite often we'd go visit friends that lived in town. I had a very good friend that lived in Wahiawā, Martha Turner, go stay with her. She would invite several of us. Quite often they would come with me to Kaua'i and spend the weekend. There were lots of fun events on the weekends. We would go to Mokulē'ia for picnics.

WN: Is this on your own or is this put on by the school?

MC: The school would plan, say, a picnic to Mokulē'ia. Both the boys' and the girls' dorms would go together to the beach for the day or something like that. Yeah, they didn't like the dorm students because we were there twenty-four hours a day causing twice as much trouble (WN and MC chuckle.) for the school as the day students.

WN: When you say "trouble," I know you said it was harmless and all that. Can you give me some examples of some of the mischief you got into?

MC: Oh, things that we would do? Oh, we would stay up after hours. You had to go to bed by nine o'clock and lights had to be out. We'd go out on the---we had these *lānai*s all the way around the dorm on each level, and so we'd go out on the *lānai* and sit and talk and eat canned salmon and *poi* and (chuckles) things like that. One day, we hung a red lantern on top of the entrance of Castle Hall, which was very frowned upon (chuckles).

WN: A lantern?

MC: A lantern, so you know, a red light for the girls' dorm . . .

WN: Right.

MC: . . . that was very shocking (chuckles).

WN: Oh, a red light, I see.

(Laughter)

MC: It was totally harmless, but.

WN: And what about things like football games, things like that? Did you go to those?

MC: We went to every football game, and we would walk from the dorm down to the [Honolulu] Stadium, which was, you know, on King Street where the [Old] Stadium Park is. Our senior year we won the championship, first time in twenty-nine years, we won the football championship. That was always a fun event. They'd have the burning "P" on campus, you know, they'd have this big "P" that they'd set it on fire.

WN: Oh, wow.

MC: That was one of the rituals after the game if you won the game, you'd burn this "P" for Punahou to celebrate.

WN: They don't do things like that anymore.

MC: No.

WN: You notice that?

MC: When I graduated, we were less than 200. I think there were 193 students in my graduating class. Now they graduate 400 and more. We were the last graduating class under 200. Fifty years ago now, 'cause we just celebrated our fifty . . .

WN: The following class was 400?

MC: It was 225 and then it got bigger.

WN: I see.

MC: Then when the campus was expanded and they could take more students then they added up to 400, and that's the size of the senior class now.

WN: Sounds like you had a good high school . . .

MC: Oh, I had a wonderful time at Punahou. I really have lots of fond memories. The fiftieth reunion was so much fun to have this year because we had so many people come back for our reunion. We had about 135 of our classmates come back, but some of them hadn't even graduated. You know, people that were at Punahou for freshman, sophomore, junior year, or even in seventh or eighth grade. Everyone who had been to Punahou at any time in our class for the twelve years was invited. Quite a few came.

WN: Hundred thirty-five is a good turnout.

MC: Yes, and their spouses. We set as our class gift a goal of quarter of a million dollars to raise to give to the Case Middle School, the new middle school that's going up. Our class is notoriously, mmm, cheap. (MC and WN chuckle.) But we had raised $160,000 by the reunion date.

WN: Mm-hmm [yes].

MC: But as of this week we've gone over the $250,000 mark. Seventy percent of our class contributed, which is 20 percent higher than any other reunion class this year, which was really quite phenomenal that so many people. Some gave quite a large amount to make that goal. So we're hoping for a class bench in the new middle school with class of '54 plaque on it. One of our classmates is a professional photographer on Kaua'i, Carol Ann Davis, and she reproduced our annual, our *Punahou O'ahuan,* with pictures of us then and now, and our memories of then, and what's happened to

us since. Oh, it's just the most wonderful memento of this reunion that we've just had. What everybody's been doing. Learn a lot about people you never would if you were just talking to each other during the reunion time. So, it's 200 pages of photographs from, you know, then. Punahou is great about scanning all the old photos for us and putting them on CD [compact disc] so we can easily put it into this publication that we did. But it was a huge, huge job but just a wonderful memento of our high school years or Punahou years. Because there were people that started in kindergarten that came to our reunion.

WN: Wow.

MC: We took a special picture of the kindergartners, you know, the ones that had been at Punahou for thirteen years (chuckles).

WN: Well, that's a special group.

MC: Yes, yes. So it was really---it was like a reunion every month because we met for a whole year, you know, planning the event.

WN: Planning for this event?

MC: Yeah, we met every month.

WN: Did you have it yet?

MC: Yeah . . .

WN: Okay.

MC: . . . we had it in June. Punahou always has their reunions the week after graduation. They put up a great big tent and they put on a *lūʻau* for 1,500 people that come to this. It sells out every year. So this is a tradition you can just count on every fifth year, you know, they celebrate their reunion.

WN: That's a great, great tradition.

MC: Yeah, twenty-fourth year puts on the *lūʻau.* They make the *imu* and cook the pig and all because their big year, the twenty-fifth, is the following year.

WN: Right.

MC: And golly, there are people celebrating their sixtieth, a few seventieth (chuckles). But the fiftieth is a big year, they really go all out.

WN: Were you interviewed for the Punahou Alumni Oral History Project?

MC: No, no.

WN: You will.

MC: Did you help them with that?

WN: Well, I did a workshop for them.

MC: Uh-huh [yes].

WN: But I'm sure they'll contact you. They probably think you're too young yet.

(Laughter)

They have a priority list.

MC: I know. Get the ones that are in their nineties first (chuckles). I've been a trustee at Punahou for thirty-six years, so more than half of my lifetime.

WN: Right, right.

MC: Dudley Pratt was the chairman of the board, and he lived right here in Mānoa on O'ahu Avenue. He called me up—we lived next door—and asked me if I would be a trustee and I was just thrilled. You know, I was just in my early thirties, so I was quite young to be invited.

WN: You must have been one of the younger ones.

MC: I think that the Cooke family had been on the board ever since Sam's grandfather. Sam's father was a trustee. So, they've always had somebody from our family on the board. But it's time for me to retire. I keep telling them.

WN: You're still on?

MC: I'm still on the board, yes (WN chuckles.). I've been on the board for thirty-six years. So it's time for new blood. But that's a wonderful board of trustees. One of our board members and her husband chaired that Case Middle School fundraising. They had to raise sixty-two million dollars. I think they're up to fifty-seven now. That's a lot of money.

WN: Wow. That's something (chuckles).

MC: Yeah. That's been a real challenge because it's not as easy to raise funds now as it was.

WN: Why is that?

MC: Well, we don't have very many corporations in town. You know, they've all, the Big Five are all gone.

WN: That's right, that's right.

MC: Many of the companies are owned by Japanese or Mainland corporations.

WN: And before, the Big Five families had ties to Punahou.

MC: Yes.

WN: Whereas now, you know, they're pretty spread out.

MC: Mm-hmm [yes]. But we have a great alumni, and the alumni really gave a tremendous amount and so did the parents of students that are there. So, even though they're paying quite a big tuition, $14,000, it's still a very good bargain when you compare them with other co-educational day schools on the Mainland, private schools.

WN: Mm-hmm [yes]. Well, let's talk about Cornell.

MC: Okay.

WN: How did you decide on Cornell?

MC: Well, Cornell has the best home economics school in the country. I was so interested in home economics with my sewing and all of that. My advisor at Punahou said, "You should go to Cornell University. They have the best home economics school in the country."

WN: Now is that what you wanted to do? You had decided that you're going to go in that direction.

MC: Well that was what I was interested in even though I had my eyes on Wellesley. Because I have an older cousin, who I just adore, who had gone to Wellesley and she had come to visit while I was in high school. I applied to Stanford, and I got a very nice, personally addressed letter from Stanford. Then I just got a form letter from Cornell (chuckles) and I decided that would be fun. I'd go for Cornell because it's so far away and it would be a completely different experience. My father said, "You think you're going to the big city, but you'll be in the sticks." (Chuckles) He was right. Ithaca . . .

WN: Ithaca, right?

MC: . . . New York, yes. Up in the Finger Lakes district. It's probably the most beautiful college campus in the country. Spring, with all the lilacs and dogwood and everything, absolutely glorious. And fall, I'd never seen fall colors before and it's really fantastic. But winter, fifteen degrees below zero, I'd never seen snow before in my life and it seemed like nine months of winter and one each of spring, summer and fall (chuckles). Each winter I would think, why didn't I accept Stanford? (Chuckles) But I just loved my college years.

WN: How long did it take you to sort of get used to the people and the environment and so forth?

MC: Well, having been a boarding student at Punahou, that really kind of made it easy for me because I was already used to living in a dorm situation. We spent every weekend during football season going to visit all our friends from Hawai'i that lived or that were at all the different colleges, we'd go for the football game. So we made kind of a game of visiting all our friends that were in the East.

WN: Did any of your Punahou classmates go to Cornell?

MC: I think there were six of us that went my year. Jean Kelly Rolles and I were suite mates at Risley Hall our freshman year.

WN: So it made the transition easier.

MC: Yes. We used to like to have snowball fights and pelt our friends from Hawai'i with snowballs every time we had a chance.

WN: Now while you're up there, here you are in New York, were people curious about you, being from Hawai'i?

MC: I took *hula* lessons so that I could do the *hula* for them. This is something that most people were expected to do, you know, everyone took *hula* lessons before you went off to college so that you could entertain (chuckles). People wondered, you know, what kind of stamps do you use in Hawai'i? You know, they thought we were some foreign country. A lot of people didn't know what Hawai'i . . .

WN: Well, this is still pre-statehood, right? Still pre-statehood. Honolulu T.H.

MC: Yes, yes. This is 1954 to '58. Statehood was in '59. It took eight hours to get to San Francisco, and eight hours to get to New York City by plane. Another hour or two by Mohawk Airlines to Ithaca, New York (chuckles). So, it was a long trip. And I didn't come home one summer. You know, we never came home at Christmastime. It was just once a year. I spent a lot of vacations with my favorite cousin who lived in Long Island, the one who graduated from Wellesley. She was kind of like my mother (chuckles), ten years older than me. She drove me to Ithaca, you know, the first time that I came into New York City. She and her husband took me up to Cornell. We always laugh because someone asked her if she was my mother.

(Laughter)

WN: She must have liked that.

(Laughter)

MC: Yes, here she is, just thirty-four or so, or thirty, at the time. I spent a lot of vacation time with roommates and friends and relatives. One summer I went on a trip to

Europe with my roommate and her brother and another friend from Kaua'i. So I didn't come home at all for two years.

WN: Did you keep your sewing hobby up there?

MC: Yes, because I was in the home economics school. Tuition was $280 a semester, how about that? (Chuckles) Because we were a state-supported school. You know, half of Cornell is privately funded, and the other half is state support.

WN: Really?

MC: Yeah.

WN: That's not how it is now, right?

MC: The Hotel School, which Sam graduated from, is a privately-funded school. But home economics, ag school, the industrial and labor relations schools are all state-supported.

WN: Really?

MC: Yeah. I think Cornell is quite unique in that respect. They've always had women. You know, so many of the schools back East like Harvard and Yale and Princeton were all men-only in those days. The president of Cornell was Deane Malott and he was married to a woman who was a Thrum from Hawai'i. You know, the Thrum family from Hawai'i. So they were always very, very cordial to all the kids from Hawai'i and always had us over to their house. So we felt like we got to know the president really well because of this Hawai'i tie.

WN: Mm-hmm [yes]. I didn't know that. Thrum, huh?

MC: Yeah.

WN: Yeah.

MC: Deane and Eleanor Malott. So, I loved my college days there. In home economics I majored in food and nutrition, rather than in fashion design. Then I ended up going to Cal Berkeley to get my elementary teaching credential.

WN: So, first of all, why did you major in food and nutrition instead of fashion design?

MC: I think I had had enough sewing. You know, I wanted to kind of expand. One thing nice about the home ec school is you could take six hours of French, you know, they didn't limit the numbers of credits that you took in other schools. So I took French the year before I went to Europe. Nearly busted the course. I mean it was (chuckles), it wasn't easy. The teacher wasn't a very good teacher.

WN: And you had French at Punahou?

MC: No, no.

WN: You had Spanish at Punahou.

MC: I took Spanish at Punahou. So this was the first time I'm taking French and I'm taking one-third of the [semester] credits in this one class, talk about being optimistic.

(Laughter)

I remember having to work extra hard trying to complete that. But [Vladimir] Nabokov was teaching Russian literature so I could take his course and read *Anna Karenina* and all these wonderful books. His wife would sit in the front row of his class, every single class. She audited . . .

WN: Really?

MC: . . . his class, yeah. It was so interesting. I never had another teacher whose wife sat in on all the classes as well. So Vladimir Nabokov was a teacher. They had a wonderful government professor named Einaudi. He was outstanding. So everyone would find out who the good teachers were and we'd all try to go take those courses just because they were so interesting. I especially enjoyed being able to kind of branch out and not stick with the home ec curriculum.

WN: So these were like electives.

MC: Yes. They had a very good food and nutrition department. Really strict. I mean it was like chemistry. They were teaching the same course in the Hotel School, too. Their food course was the same food chemistry course that we took.

WN: So in terms of fashion design and stuff, you probably had a lot of that, you know, through your real life experience . . .

MC: Yes, yes.

WN: . . . that maybe you didn't need it.

MC: I was kind of tired of it, you know, I said, well, I can do this on my own. I need to be expanding my horizons.

WN: Did you continue to sew for people and sell your wares at Cornell?

MC: No, no, I didn't. That was the only time, in high school, that I made *mu'umu'u*s.

WN: You made your bucks.

MC: Yes, two dollars and fifty cents.

(Laughter)

WN: I'm going to turn the tape over.

END OF SIDE ONE

SIDE TWO

WN: Okay, you met Sam at Cornell?

MC: No, I met Sam . . .

WN: Oh no, I mean, you knew him on Kaua'i. But did you reconnect up in Cornell?

MC: Yes, yes.

WN: How did that happen?

MC: Sam came the year after because he's a year younger than I am.

WN: Oh, okay.

MC: So he came my sophomore year. I can remember we used to have these, they called them "panty raids." The men would go, you know, and they'd all be cheering outside the dormitory and saying, you know, "Throw out their panties." (WN chuckles.) I can remember getting a bucket of cold water and dumping it out on Sam.

(Laughter)

Just for fun. I mean those are the days where the men were not allowed on the second floor, you know, just down on the main floor. None of this co-educational living.

WN: So that's what a panty raid was.

MC: Yes.

WN: You'd throw it out.

MC: Yeah, you'd throw it out the window.

WN: Oh, okay.

MC: (Chuckles) Perfectly harmless as well.

WN: Yeah. So Sam was involved in that?

MC: Sam came on one of these panty raids. Sam was a Beta, that was his fraternity and I was Delta Gamma. They would have weekends where you could go and spend the

weekend there. I mean, all the girls all slept in the same area and all the guys were in a different area. It was very tame (chuckles). But I did spend some weekends at the Beta house and Sam and I dated, but he was much too wild. So we were not serious. Even though he had bet me he was going to marry me in high school.

He proposed to me August 8, (1959), the summer that he came home after Cornell. But he had to go into the army for six months and I had a year contract that I had signed to teach in the school where I had practice taught, they offered me my first job teaching fourth grade. So we weren't married until the following August (1960).

WN: Well, let's get into that now. You graduated from Cornell 1958.

MC: Yeah.

WN: What made you decide to go to Berkeley to get a teaching certificate?

MC: Well, the women in my family are all teachers, we all have our teaching degrees. I think my father really emphasized that. Even though I had graduated from Cornell in home economics, he wanted me to get my teaching degree. I had a hard time getting into Cal Berkeley. Because if you're not a California resident, they don't give you very much preference, or they don't give you any preference. I'd graduated with pretty good grades from Cornell, so I have very healthy respect for people that go to the University of California that are out-of-state students.

WN: Right, right. It's still that way.

MC: Yeah. So I lived in Berkeley, went through the teaching credential program, and then practice-taught in San Francisco at two different schools. One was on Washington Street and most of the kids were Chinese. They didn't like to give oral reports at all. They just wanted to write, it was so interesting. I mean, the cultural difference was very evident.

WN: What was the name of that school?

MC: Well, it was on Washington Street and I think it was Washington Elementary. Then I was at Edison School down in the Mission District for the second portion of my practice teaching. I had a wonderful master teacher named Kay Geinser that I just, she was terrific. They were all children from Central and South America, you know, the immigrants that come from Central and South America. You couldn't get them to be quiet. (Chuckles) They wanted to talk all the time. It was just a very interesting combination of two schools. Then they offered me a job at that school to teach the following year. It's still there near Mission Dolores in the Mission District.

WN: Did you select those schools to practice-teach at or you were just assigned . . .

MC: I think that Cal Berkeley assigned us to the schools. You know, in those days California had the best school system in the country. Prop[osition] thirteen just kind

of pulled everything out from underneath them and it's not the same. But, oh, it was a wonderful experience. I really enjoyed teaching in the California system. We lived in a---well, my roommate was Debbie Wilcox, friend from Kaua'i. We had an apartment in San Francisco that year that I taught. The two of us bought a little blue Volksy [i.e., Volkswagon] that we shared. We had an eighty-dollar-a-month, walk-up-three-floors apartment on Pacific Avenue that was right across from the Hippo, a restaurant that made ninety-nine kinds of hamburgers on Van Ness and Pacific Avenue. So that was a fun time.

WN: That was your hangout (chuckles).

MC: I love San Francisco. The first opera that I'd ever seen was in the Baths of Caracalla in Rome during my junior year in college when I went on the student tour. I've always loved opera so I bought a season ticket to the opera while I was teaching there in San Francisco. I have a very dear aunt who lives in Hillsborough, just south of San Francisco. So I would go spend the weekends with her. She's the one that helped me make my wedding dress.

WN: So you wanted to head back West, you didn't want to stay in the east?

MC: Correct. I wanted to go to live in San Francisco, I've always loved that city. Then, when Sam and I got engaged, we ended up going back to Kaua'i. Because his first job was as the assistant manager of the Kaua'i Surf Hotel. It opened the week that we were married down in Kalapaki Bay where I had learned how to swim when I was little.

WN: Is that something you wanted to do, go back home to Kaua'i?

MC: I don't think I really had made up my mind to do that. But because I fell in love with Sam and wanted to live with him and he was going back to get a job in the Islands, we kind of headed to Kaua'i. When he was at Cornell, he had to work summers in the hotel business so he worked on Kaua'i at the Kaua'i Inn right across from where I grew up.

WN: The Kaua'i Inn.

MC: The Kaua'i Inn, yeah. It was owned by Dudley Child. Then Inter-Island Resorts owned the Kaua'i Inn and then they built the Kaua'i Surf. That was later taken over by Chris Hemmeter and he turned it into the Kaua'i Lagoons [Resort].

MC: Now it's a Marriott. But Sam would come home and tell me these wild stories about what the pillars of my community were doing upstairs at night (chuckles). You know, with a hotel, the door never closes. (WN chuckles.)

WN: Which hotel is this? Kaua'i Inn?

MC: This is the Kaua'i Surf.

WN: Oh, Kaua‘i Surf, okay.

MC: When we were first married he’d come home and tell me these wild stories about what was happening up in penthouse A, B, C, or D.

(Laughter)

The guy that sang the loudest in church was also very active upstairs. (Chuckles) So, we couldn’t find a place to live. You know, we didn’t want to live in the hotel. So my dad let us live in the Grove Farm Plantation beach house at Pō‘ipū. So we were right across from Brennecke’s Beach. So we got to go swimming.

WN: That’s a nice place to be.

MC: I was teaching remedial reading at Kalāheo School when we were first married. I got a job in the Kaua‘i school system. Hal Milnes was the principal and he spent all of his time listening to baseball games on his radio. (WN and MC chuckle.) He never once darkened my door to see how I was doing, you know, brand-new teacher. So that was interesting (chuckles).

WN: You had a lot of freedom then.

MC: Yes. (WN and MC chuckle.)

WN: Now this is, Kalāheo School is a public school?

MC: Yes.

WN: Okay.

MC: Still there.

WN: How did—I’m interested—how did you feel the Kaua‘i students fared different from the students you had up in San Francisco?

MC: Oh, in San Francisco? Well, the California system was much better than the Hawai‘i school system.

WN: So administratively it was much . . .

MC: Yes, yes. You know, I mean, a perfect example is the principal never came to see me the whole year.

WN: What about the students themselves?

MC: I had remedial reading [at Kalāheo School] so I didn’t have a class the whole year of just—I was helping students that had trouble reading. So they would come every day for a few hours, one or two hours. It was different. It was different from my teaching

experience in San Francisco. Then our first daughter was on the way, so I only taught for a year and then our daughter was born May the following year. Our first child, and when Sam left in the morning before she woke up and came back at night after she went to sleep, we decided it was time to make a career change, because we valued the family relationship that you can give to your children and hotel [work] was not too conducive to that.

We moved to Honolulu and Sam got a job with Lewers & Cooke, which his great grandfather had started. You know, when the mission was disbanded, the missionaries had to get a job or they got a free ride back to the East Coast for 150 days on the boat (chuckles). So Lewers & Cooke got together and started that company. So he [i.e., Sam] was selling nails and lumber and we built our first house. Sam's grandmother gave us a piece of her property. She always told her grandchildren that if they wanted to come live in Mānoa, she would give them a piece of her property. So Sam's brother had built a house and a cousin was right nearby. She said, "I'll give you a piece of property right next to Charlie." Sam's older brother.

Sam said, "No, we'd like to be in the front yard right next to you." Where they used to play baseball. So we built a house right next to her house.

WN: Is that still there?

MC: At 2829 [Mānoa Road]. . . . Yes.

WN: Okay.

MC: We hired George Hogan, who is a very good architect who worked with Bert Ives. He had done the Dudley Pratt house and several others that we liked. We spent $55,000 on that house and we just thought we were being so extravagant.

(Laughter)

WN: Well, you already had the land.

MC: We should've built ten of them.

(Laugher)

WN: Fifty-five thousand, wow.

MC: It's a beautiful home. It's 4,000 square feet.

WN: You mean this is it right here?

MC: Right next door, yes.

WN: Right next door, okay.

MC: Sam's grandmother used to say, "Oh that's the nicest small house I've seen." We used to kind of chuckle because we didn't think it was very small. But now that we've moved here [i.e., to Kuali'i] . . .

WN: Yeah, yeah.

MC: This is five times as big (chuckles).

WN: Right.

MC: Now I can see what her viewpoint was.

WN: Mm-hmm [yes]. So you lived in this house [i.e., next door to Kuali'i] between 1963, when you came over here . . .

MC: Yes.

WN: . . . until 1970.

MC: Nineteen seventy, when we moved next door [to Kuali'i]. We have rented it ever since because eventually we would like it to be all part of this whole complex that will be all owned by the Kuali'i Foundation that we've set up.

WN: So the long-range plans are to keep that [smaller] house?

MC: Yes, yes. We just don't want to---you know the property started out at twenty acres. Sam's grandparents were given that for a wedding present when they were married in 1901. Then they lived for ten years on O'ahu Avenue at a little house they called the chalet, but they pronounced it the "shally." It was kind of up on a hill with a high-peaked roof and it's still there on O'ahu Avenue.

WN: O'ahu Avenue.

MC: Mm-hmm [yes]. Right next to Charles Bouslog's house which is on the register. They lived there for ten years.

WN: Is that the big "A" frame that you see?

MC: It's up high on the hill . . .

WN: Yeah.

MC: . . . very high peaked roof. There's another house right in front of it now. In fact, I think there are houses on both sides of it on University Avenue and on O'ahu Avenue.

WN: Mm-hmm [yes].

MC: But they lived there for ten years and then they hired Emory and Webb. Kenneth Emory's father. Kenneth Emory, who was at the Bishop Museum, his father was an architect. So they hired Emory and Webb—who also did the Hawai'i Theatre and I think the [*Honolulu*] *Advertiser* building—to draw up these plans for a Tudor-style home. They'd been to Europe and they loved the English Tudor architecture. They even copied the flues on the tops of the two chimneys on either end of the house. Instead of having flues which expel all the smoke from the chimneys, they put these terra-cotta flower pots. They inverted them upside down. They glued them on the top of the chimney to look like flues, but they're really flower pots up there. Just a decorative treatment.

WN: I think I've seen some of those.

MC: Yes, you know, if you had a series of fireplaces in the building, they would all have these pipes that would go up through the chimney, the flues that would expel the smoke. So they built this house in 1911 and they quarried the volcanic basalt that was right underneath the house. They had Japanese stonemasons that did all the cut-work and it's beautifully grooved and finished.

WN: Now this is where?

MC: Here, at this house.

WN: Oh, okay.

MC: Yeah. If you go around and you see all of the railings around the house, none of them are flat, they're all slightly beveled so that water just runs off naturally. Really, I think it would be difficult to replicate this house now because I don't think you have the craftspeople that do that kind of work.

Sam's grandfather had milk cows, he was interested in dairy cattle. So he had Victor the bull, and the milk barn was down the hill, next to the four-car garage that had three bedrooms up above for all the people that were helping in the yard and in the house. They had a house that all the helpers, the main person, had for his family. It started out with the Tomonari family. Mr. Tomonari named his three children or four children for famous Americans. George Washington, Benjamin Franklin, Abraham Lincoln, and the daughter, I'm not quite sure whether was Betsy Ross or you know Martha or something. The interesting thing that's happened since is that the Tomonari family have kind of come back to help us because their granddaughter, Myra Tomonari-Tuggle, who lives in Arizona, we hired to do the archeological work for the *heiau* after we acquired that piece of property. A grandson, Al Tomonari is head of Neiman Marcus.

WN: Right.

MC: He was always asking me if I needed help with Wa'ahila Ridge, you know, when we were trying to keep the power towers off of the ridge. Neiman Marcus sponsored the

book that we came out with about Kahalaopuna, the princess of Mānoa. Kauhi, the Sleeping Giant on the [Wa‘ahila] Ridge, was her boyfriend. He wasn’t good to her and they condemned him to stone and to sleep forever looking up at the gods on the ridge. That was the Hawaiian legend. Neiman Marcus sponsored the book and we had a book-launching party there.

WN: So the Tomonari family, in what capacity where they connected to this property?

MC: Well, he was in charge of the grounds and maintaining the house. So he was really the superintendent of all the workers.

WN: Was he an immigrant or was he born here?

MC: I don’t know. We’ll have to ask Al.

WN: How was his English?

MC: I never knew him.

WN: Oh yeah.

MC: It was the Kawashima family who followed after the Tomonari family that we knew. James, who took over for his dad—James Kawashima—is still alive. His daughter Sandy lives with him and we’re going to get together pretty soon and talk about the old days. I’m trying to document as much as possible before too long. The Tomonari family shared all their pictures with us. So I went down and they just duplicated everything, ’cause it’s a wonderful history of the families that lived here that cared for the house and cared for Sam’s grandparents.

WN: So, when you came over here [i.e., O‘ahu] ’63 . . .

MC: Mm-hmm [yes].

WN: Well, you know, you spent time here because you were going to school in Punahou, right.

MC: Yeah, yeah.

WN: You were also in Berkeley, in San Francisco, Cornell.

MC: Uh-huh [yes]. So I knew a lot of people.

WN: Yeah.

MC: It was like home.

WN: You did know.

MC: Yes, and both being local Punahou graduates . . .

WN: Yeah.

MC: . . . and from Kaua‘i.

WN: Was there a community, so to speak, of Mānoa, would you say? You know, did people know each other? Was there a center where people gathered or anything like that?

MC: Yes, you'd go to Toyo's Superette and Mr. Okamura would be there to greet you and to talk to you. You felt like, you know, that you knew all the family, the Okamura family.

WN: So where Toyo's was, was that what you would call the town?

MC: Yes. Then Safeway came in, I can't remember. Soon after we moved here, Safeway was built and that [Mānoa Marketplace] complex came in, but I think a lot us still liked going to Toyo's. You felt like they cared about you.

WN: Yeah. What other types of stores were in that town area, do you remember?

MC: Safeway came in and then Longs, so, you know, things really developed and then McDonald's. I think that took a while. (WN chuckles.) I think Maurice Sullivan didn't think that it would be too lucrative, but I think it is now.

WN: Yeah. Well, I think the first McDonald's here [in Hawai‘i] came in about '68, I think.

MC: Mm-hmm [yes].

WN: I guess we're talking about the early '70s, maybe.

MC: Yes.

WN: What about that area where Starbucks is now? Were there stores there?

MC: Well, that was originally the Mānoa Chop Suey.

WN: Right, right, okay.

MC: Before then, maybe it was a grocery store. I didn't know it then. But Buck Goo and his wife ran the Mānoa Chop Suey. That's one of the oldest buildings in Mānoa now. That was owed by Kawashima. I don't think the family owns it now, but he did own it then. When we built our house, Kawashima and his wife lived in the basement apartment that they kind of made do when Sam's grandmother got a bit older and needed to have someone in the house, just in case she needed help. They built an apartment in the basement. Our housekeeper lives there now. So it's very convenient.

It has a little *lānai* and outdoor entrance. But that wasn't originally part of the house to begin with.

WN: I wanted to ask you, did you ever have a desire to stay on Kaua'i?

MC: Well, we have a home there now. My heart's always been there. You know, I love to go there. Our beach home is on the north shore on the ocean and it's so beautiful there. But, this house has been, our project for the last thirty-four years. We've lived here since 1970. It's been a full-time job.

(Laughter)

WN: I bet, yeah.

MC: It's been a real commitment. So, I love to go to Kaua'i, but I wouldn't give up living here 'cause this is a grand old house to live in.

WN: When you came here, you know, Sam grew up here, did you feel like an outsider at all in the beginning?

MC: Golly, no, because I think the family was so welcoming. I've never felt like an outsider. Sam's grandmother [Lila Lefferts Cooke] was just a wonderful lady. Very giving and loving and helped a lot of people, educated a lot of people, very quietly. She and her husband, I think, put a lot of young people through school without making much of a fuss over it. They enjoyed being with intellectuals. You know, he was at the Bishop Museum all his life. He was a malacologist, specialized in Hawaiian land shells. There's a wonderful bio-bibliography that was written about him and the trip the he took to Mangareva when he was in his late fifties, early sixties. He was a scientist. I never had the pleasure of meeting him, because he died in 1948 before I came on the scene.

WN: What was his name?

MC: His name was Monte, they called him. But he was Charles Montague Cooke, Jr.

WN: Okay.

MC: And because his father was Charles, they called him Monte, M-O-N-T-E. Montague was his middle name.

WN: Oh, okay. I see.

MC: The kids called him "Gigi." That's Japanese, right? *Jī-san.*

WN: Yeah. That's grandfather.

MC: Yes. So the grandchildren all called him "Gigi." So really you hear about Gigi a lot of the time. They're talking about Sam's . . .

WN: This is Sam's grandfather?

MC: . . . grandfather.

WN: Okay, what I want to do is stop here and then come back and we'll talk about Kūali'i, and we'll talk about your community involvements.

MC: Okay.

WN: Sort of bring you up to the present day.

MC: Yes.

WN: Once we get here, then we'll do one more interview dealing with all of the things that you're involved in (chuckles). Which keeps you busy all day (laughs).

MC: Yeah, life's not dull.

(Laughter)

WN: Would that be okay?

MC: That's fine, Warren, yes.

END OF INTERVIEW

Tape No. 43-6-3-04

ORAL HISTORY INTERVIEW

with

Mary Moragne Cooke (MC)

Mānoa, O'ahu, Hawai'i

September 1, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Mary Moragne Cooke on September 1, 2004, and we're at her home in Mānoa, O'ahu. The interviewer is Warren Nishimoto.

Okay, this is session number three with Mary Cooke. We were talking last time about—well, we've gotten you actually to 1970.

MC: Yes.

WN: [Nineteen] seventy was where you and Sam and the family moved from next door . . .

MC: Right.

WN: . . . over to here [i.e., Kūali'i].

MC: Mm-hmm [yes].

WN: What were the reasons for you moving here?

MC: Sam's grandmother had just passed away and Sam was very close to his grandparents. We just couldn't bear the thought of this house being torn down, or become a church or, you know, go out of the family and not be cared for. Since Sam's father had inherited the house, we said, "Well, let's have it appraised and we'll buy it from you." Which we did. The house had really been run-down. It had not been cared for, you know, Sam's grandmother was eighty-nine when she died. My friends who came and helped us move in looked at the front hallway, there was a

round, wrought-iron ball with one light bulb in it for the light as you came in the front door. They said, "Oh, all you need is a caldron."

(Laughter)

Looked like the original spook house. In fact, "Hawai'i Five-0" soon discovered this house when they were filming with Jack Lord. We were always the bad guy's house.

(Laughter)

The Liberty House delivery man, I can remember, coming to the door and saying, "Oh, some spooky house." (WN and MC chuckle.)

So the first thing we did was hire Allison Holland to help paint and lighten and really help us to do the interior design of the house. So what used to be dark blue wipe-off stain on all the woodwork, we painted white. We added wallpaper and nice bright gold draperies.

WN: When you say "run-down," what needed to be done . . .

MC: Needed to be painted. Just hadn't been . . .

WN: It was lived in, in other words (chuckles).

MC: Yes, but hadn't really been kept up. Which is hard to do when you're an older person.

WN: I see. Now backing up just a little bit, what, at that time, when you were thinking of buying and so forth . . .

MC: Uh-huh [yes].

WN: . . . what would've been the worst-case scenario for this place? I mean, I know you said you mentioned that . . .

MC: Well, there was a fraternity next door in the house where Sam grew up that his folks sold when he went off to college. So we'd hear these rowdy parties at night, you know, it was a UH [University of Hawai'i] fraternity. You know, we've seen houses in Nu'uanu all become consulates and churches, and this house means a great deal to Sam and me, too. So we wanted to keep it in the family. So we moved over with our three girls. They loved sliding down the banister. (MC and WN chuckle.) They were what ages? I'm trying to think, at that time. . . . They were born in ('61, '63, & '65). They were (five, seven, and nine), approximately.

WN: Did Sam make arrangements to buy the place before your grandparents passed away? Or was there a . . .

MC: No, no.

WN: . . . will or anything like that?

MC: Yes, there was a will. This side of the property, including the main house, went to Sam's dad. The Mānoa Road side. Then all of the garden and the O'ahu Avenue property went to Sam's aunt, Carolene Wrenn. So, as soon as we moved in in 1970, the Wrenns built a big fence and fenced off their property. So we could not go to the *heiau,* it was all fenced off. Then when Sam's aunt Carolene died—that must have been about 1990—then her children sold all of that property. The developer, Eugene Yoshioka, divided it up into eight lots. We just knew that the *heiau* wasn't going to be taken care of if someone else bought it. It's not really protected if it's owned privately. Somebody could've just dismantled it. So we bought that lot that had the *heiau* on it from the developer. It kind of helped him, too, so that he didn't have to worry about having . . .

WN: Were there special provisions for tracts of land with *heiau* on it, or anything like that? Or was it treated like any other piece of property?

MC: If it's publicly owned by the state, or the city, I think there's more protection than if it's privately owned. So we wanted to be sure that that was cared for as well.

WN: Was the *heiau* taken care of prior to . . .

MC: The *heiau* had been left alone. Nothing had been done to it. It was terribly overgrown. Two huge, big banyan trees were growing on the *mauka* wall of the *heiau,* just completely covering it. You couldn't see that it was there at all. Then [there was] a whole lot of introduced plants like the *Brassaia,* the octopus tree, that we had, oh, maybe thirty-five on the property. So when we acquired the *heiau* property in 1992, we hired a group of men to come and help us clear everything that wasn't Hawaiian off of the property. We chopped it all up into a huge big—we made a huge big compost pile in the garden. Then after Jim Nakata, who we hired to replant it all in native Hawaiian plants, indigenous, endemic, and the plants that the Hawaiians brought with them when they migrated, then we put the compost back on to keep the moisture in and keep the weeds out. So that was another big project. We hired Billy Fields from the Big Island—he's a native Hawaiian stone-wall builder—to come and re-stack the walls of the *heiau.* That we did in 1993. He was insistent that he use only the stones that had been used in the *heiau* originally, nothing added. He wanted to be sure he used everything. He did a terrific job. It took him six weeks, and he had several workers that he brought with him.

WN: Where did he get the stones from?

MC: Right on the property. He used the original stones that had been used . . .

WN: I see.

MC: . . . for the *heiau* that had, fallen down and slipped down the hill. He had a plan that was done by the Bishop Museum in 1935 to go by. Drawings that they had made showing what it looked like, which was fortunate.

WN: Was it vandalized at all over the years?

MC: No.

WN: I mean prior to . . .

MC: Because no one really had access to it.

WN: I see.

MC: Sam's grandfather knew it was there. In fact, when they built this house in 1911, the architects wanted to put the house on that site, because it has a wonderful view of the whole valley from the mountains to the sea. But Sam's grandfather being very respectful of Hawaiian artifacts and sites said, "No, no. Can't put it there." So they chose this site instead.

WN: So the original land stretched from here, Mānoa Road, down to Oʻahu . . .

MC: Yes, Oʻahu Avenue.

WN: . . . Avenue, where the *heiau* is.

MC: Yeah. To Cooper Road and all the way up to the Five Corners where the Waioli Tea Room is. They had that. That was a wedding gift to Sam's grandfather and grandmother. They were married in 1901 and his father gave this property to him. They didn't build for ten years. They didn't build until 1911. They had a home down on Oʻahu Avenue where they lived, and they called it the "Shally" because it was like a chalet up on the side of the hill, near Charles Bouslog's house, which is on the register.

WN: So when you acquired it in 1970, they actually sub-divided the property from here down to Oʻahu Avenue?

MC: Well, Sam's grandfather had sold quite a bit of the property over the years. He gave to his son the property that Sam's folks built on next door. He gave to some of his friends at the Bishop Museum, property along Cooper Road. So, quite a bit of the property had already been sold or given away. So, it was about a five-acre parcel when Sam's grandmother died. So, now we're down to two-and-a-half (chuckles).

WN: Well that's, you know, that alone is . . .

MC: That alone is a lot to take care of, yes.

WN: Yeah, right.

MC: Yes. After we acquired the *heiau,* we thought, now what are we going to do with all this when we're gone? Because my parents had given my two sisters and brother and myself four properties all jointly. That was a very difficult thing to divide up.

WN: Right, you told me that last time.

MC: Yes.

WN: This is on Kaua'i, you mean?

MC: Yes.

WN: Yes.

MC: So we decided we're not going to give it [i.e., the Mānoa property] to our girls, you know, we can give them other things. We're going to give it to a foundation. We copied Grove Farm Homestead on Kaua'i, I think I mentioned that to you before as well.

WN: So that's the birth of the Kūali'i Foundation, right?

MC: Yes, yes. It's actually two foundations: the Kūali'i Foundation owns the property and the Mānoa Heritage Center does all the programs. So they're two foundations that work together to preserve and interpret the *heiau* and the garden and then eventually this house will be part of it after we're gone.

WN: So you don't envision someone living here after you're gone?

MC: No, no. This will be a historic home and will be open to the public.

WN: Now when you moved here in 1970, I know you said you did some painting and so forth. But were there major structural concerns?

MC: Well, the house was settling and the fireplace had a lot of cracks in it. So we had to make sure that the drainage, especially when it rains, was not eroding underneath the house. So we did quite a bit of work on getting water off of the property or out of the area around the house. We did quite a bit of landscaping. Jim Nakata who did the Hawaiian garden for us, did such a beautiful job that we said, "All right Jim, let's just spruce up the rest of the yard." He did beautiful stone-lined garden areas and planted wonderful grass along the hillside. Then he filled up the lower area of the garden up six feet higher so that it would be not quite as steep going down the hill. He built a great big stone wall at the bottom. Then we saw all these big houses come up on the property that had been sold by Sam's cousins.

WN: You mean down near O'ahu [Avenue]?

MC: Yeah, these great big McMansions went up on O'ahu Avenue. We said, "Oh no. We don't want any more of those closer to us." So we purchased the two lots just

adjacent to the hillside that are next to the *heiau,* but they have a driveway off of O'ahu Avenue. And We hope to build some kind of visitor welcoming area there for children, school groups, and people who are interested in Hawaiian sites and history, something for them to go to there to be oriented and then to visit the rest of the property.

WN: Were there any rooms that were added, or anything like that, to this house?

MC: This room was added in 1935.

WN: Oh, okay.

MC: I think they had a lot of termite problems. So in 1935 they did a huge renovation. They redid a lot of the floors. Instead of having windows in the living room, they put sliding doors at the entrance, and in the dining room they also added sliding doors. They added the stairway down in the back here. They added this room on and it was the Ping-Pong room. It's kind of the area where Sam's grandfather had all his phonograph records and he would come and listen to operas and symphonies.

WN: What was this before? This area was outside?

MC: This was outside. You can see the outer walls on this side. You know, these are outside walls. So they added this portion on.

WN: Is this stone?

MC: Yes, yes. This is volcanic basalt that was quarried right on the property. Right underneath the house. The work was done my Japanese stonemasons. If you look at the way they have done all of this chiseling by hand, it's really beautifully done. I don't think you could find anyone to do that for you now. This little red bead was added after they grouted between the stones. This little red bead was a decorative trim that they added. I've seen this in (Pittsburgh), Pennsylvania.

WN: Really?

MC: Yes, in Pittsburg. So I guess it was popular at the time.

WN: Oh, okay. So this was added way back then?

MC: Yes.

WN: It wasn't added recently.

MC: Yeah. This was done in 1911.

WN: Okay.

MC: And then the rest of this room was added on in 1935. So this was the outer wall. Then I told you how I had my little gift and dress shop back here for ten years.

WN: Right in here, in this room?

MC: In here, yeah.

WN: Okay.

MC: Yeah, it was full of dress racks and stuff.

WN: Boy if these walls could only talk, yeah?

MC: Yes, yes. (WN chuckles.) And when Sam outgrew his library, which is in the den, then we moved everything in here and built all these beautiful bookcases and put the air conditioning in. Because the books are of the early voyages that came to the Pacific from all over the world and they're really (valuable). Sam's quite a student of his collection.

WN: As well as the artwork, too, art collection.

MC: Yes, yes, right. Books get so badly eaten by bugs. You have to keep them at seventy degrees temperature and about the same percentage humidity for them to survive.

WN: When was this [house] placed on the National Historic Register?

MC: Originally the house was put on the register soon after we moved in, in (1995). Then when we acquired the *heiau,* we asked for that to be included, so it was done again to include the *heiau* property. So that happened in about (2000), because we acquired the *heiau* in '92.

WN: So what did that mean for you and this property to be placed on the [National] Historic Register?

MC: Oh, it's wonderful because you don't pay property tax.

WN: Oh, okay.

MC: You know, you apply to the city to be given exemption from property tax. The philosophy behind that is that the money you save not paying property tax, you spend on your roof and painting and keeping this historic property up. And we certainly do that.

(Laughter)

About ten times the property tax.

WN: Yeah.

MC: So, that's a nice advantage to being on the register.

WN: Are there disadvantages to it? I know there are some homeowners who are reluctant to have their houses registered.

MC: Yes. Well, each time that you're going to do a project, you have to ask the DLNR [Department of Land and Natural Resources], Historic Preservation Division to approve of whatever you're doing. They've been very supportive of all of our efforts. So, [for example], if you want to remodel your kitchen or do the library like we have in here, you have to check with them. So they don't want you to tear down, especially the outside of the house, they want to keep that as much like the original as possible. But I'm sure you read about the [Waikīkī] Natatorium. They're going through quite a lot trying to decide what to do. There was an article in this morning's paper saying, "Adaptive remodeling is in order. Let's save the facade and then make the pool into the beach."

WN: Right.

MC: So it's not the original, but its adaptive re-use that probably, in the long run, will be better than trying to keep the pool going.

WN: To me the [natatorium] debate is, what is historical? Is it the monument, the facade . . .

MC: It's the whole thing.

WN: . . . or is it the pool itself?

MC: Yeah, the pool and the facade.

WN: That's if they separate them.

MC: So a strict historic preservationist will say you have redo it exactly like it was. But golly, it's so expensive, and all of the Department of Health rules are so rigorous for swimming pools. That one was never chlorinated, you know, it's ocean water. Difficult to . . .

WN: So you're in favor of keeping the World War I monument and getting rid of the pool?

MC: I think that's a more practical way to handle it.

WN: So there are shades of gray in this whole thing, right?

MC: Yes, and you know I'm an environmentalist, too. So, you know, I think maybe they shouldn't have built it in the first place. They should've just kept the beach natural (chuckles). So, I'm torn.

WN: Well, I had fun diving off the towers (chuckles).

MC: Oh, good, good.

WN: Well, jumping actually . . .

MC: Yeah. I've never swam in the natatorium.

WN: I learned to, I took a life-saving class there.

MC: Uh-huh [yes].

WN: Yeah, I spent some time there.

MC: Well, Duke Kahanamoku swam there, you know. It's very famous.

WN: Very historic.

MC: Yes.

WN: So I can understand, I agree with you, but I do understand where some people are coming from for preservation. . . .

MC: Yes. Mm-hmm [yes].

WN: I wanted to ask you, you know, here you are in this historic home, trying to keep it up as much as possible, not only for the present but for the future, and yet at the same time it's still a—well not so much now because your kids are older and sort of gone but they were growing up there.

MC: Yes.

WN: So at the same time you have a historic home, you still have to live in it (chuckles).

MC: Yes, yes.

WN: Now I'm wondering, were there conflicts at all? Was it difficult for you?

MC: Well, when we moved in, we had three daughters. The master bedroom suite has three rooms. So we gave the girls the master bedroom suite with the three rooms. It wasn't until they were graduated from Punahou that we moved in to the master bedroom. We lived in the guestroom (chuckles) while they were growing up. So, you know, we have switched things around.

WN: Were there times when they wanted to mess things up a little or something like that (chuckles)?

MC: Oh, they used to use the basement for a Halloween spook house. Oh, there were lots of people that remember the spooky spook house down in the basement.

WN: Was it open to the public, or . . .

MC: All of the girls' friends. They used to roller-skate down there because the basement is the length of the house, all concrete floor. So they had a lot of fun with that. We had parties here when they were teenagers, and had a cop at the front door just to make sure we didn't have too many people crashing parties. So, I guess, nothing more than the usual parent challenge.

WN: Right. Did you have to tell them things like don't write on the walls?

MC: Yes. (MC and WN chuckle.) They were very good.

WN: Sam grew up in this house so he told me about some of the traditions and so forth . . .

MC: Well, he grew up next door.

WN: Okay, yeah, that's right.

MC: His . . .

WN: But I'm sure he came here a lot.

MC: He spent a lot of time with his grandparents. In fact, when Sam's folks were off doing something, he would stay upstairs in the guest room. He'd go to the symphony with his grandparents. Being right next door they were very close.

WN: Did you have many parties here, you know, adult parties, after moving in here?

MC: We have. In fact, every year we used to invite all the new Punahou teachers for a party at Christmastime.

WN: Oh, you were on the [board of] trustees.

MC: I've been on for thirty-six years.

WN: Do you still do that?

MC: Yeah, I'm still on the board, but we don't do the parties anymore.

WN: When did that stop?

MC: That stopped when Sam became part of the national committee of the Nature Conservancy. He was on their national board. We had a lot of obligations to fulfill. Lots of trips to take and we decided we'd done it for about twenty years, that was enough. But that was fun. They are the best eaters in town. (Chuckles) Punahou School teachers. Much better than our friends who would go from one party to another, you know. They didn't stay and enjoy. Yes. We've had our house open for a lot of—the symphony, the Nature Conservancy, [Hawai'i] Community Foundation.

Had a lot of receptions here, Historic Hawai'i Foundation. The Garden Club of Honolulu is coming at Christmastime this year. They have a fundraiser where you go to visit houses that are all decorated for Christmas. So that will be coming up this year at Christmastime. So I said, "Well, you'll have to do all the decorating for me." (Chuckles) So they said, "Yes, we'll come help you." So we are open to a lot of community groups that are also non-profits.

WN: When did you first realize that this house had historic implications?

MC: Golly, I think from the very beginning, you know, this house was built in 1911. So, you know, I think the first time I visited was when I was in college.

WN: So you knew pretty much early on that this was a pretty special place.

MC: Yes. And we . . .

WN: It wasn't just another house.

MC: Right. You know, we lived next door when we first moved to Honolulu and we built our house next door in 1963. We spent a lot of time visiting Sam's grandmother and having family gatherings. She always had Christmas night dinner here until she was older and not as spry as she'd been. Sam's brother lived next door and Sam's cousin down off O'ahu Avenue. So we all kind of shared in the Christmas gathering. Sam's grandmother used to have—they called it "missionary breakfast." It was on Sunday mornings. She had it on the breakfast *lānai,* and it was creamed salt salmon. You know, when the missionaries first came, they came on those ships that took 150 days to get here. They didn't have any fresh meat. They had a lot of salted meat. I guess salt salmon was one of things they had. It was creamed salt salmon with muffins, and baked potatoes, and stuffed eggs. Delicious (chuckles). So she'd have this missionary breakfast served on special (*Imari* fish) plates. You know, the eggs were always in a covered basket that had a chicken on the top. Some really wonderful traditions that she carried on here.

We always celebrated everybody's birthday. We celebrated Dila's birthday until the year she died. It was either here, or at our house, or at the Pacific Club, or somewhere. Always had a lemon crunch cake from the Alexander Young Hotel bakery until that closed in the '70s, when they tore down the Alexander Young Hotel. Christenings were always an important event. There was a special little dress that Sam's father had worn when he was a little boy, a christening dress that Sam's grandmother kept in a blue cloth bag to keep it from getting mildew spots. We still have it. We still have the christening dress. All of our girls wore it.

WN: When would they wear it, where?

MC: When they were small enough to fit into the dress (chuckles).

WN: Right.

MC: Which was probably about two or three months old. Julie was christened at Saint Clement's [Episcopal Church], which is where Sam's grandmother was such a prominent member, by [the] Reverend Harry Kennedy. The Bishop Harry Kennedy. Cathy and Edi were both christened at Central Union Church by the minister who married us on Kaua'i, Ford Coffman. I'm the Congregationalist and Sam is the Episcopalian. So, we traded off. (Chuckles)

WN: Was that a problem at all?

MC: No, it hasn't been a problem. We support both churches.

WN: Okay, very good. You are very active in historic preservation.

MC: Mm-hmm [yes].

WN: When did you first get the feeling . . .

MC: Well, you know, I grew up in a historic house that my grandfather had built. Then my folks moved to a home that Daisy and Ralph Wilcox built, that Grove Farm Plantation gave him when he [MC's father] was the manager. So I think, you know, this historic house is just kind of something ingrained in me from childhood. We built our house next door, then we moved here and I've been on the board of the National Trust for Historic Preservation since 1998. That's a national group based in Washington D.C. that owns more than twenty properties and they have six offices in central cities on the Mainland, western, midwestern, eastern, southern. I love being on that because they do such wonderful historic preservation work all over the country.

They have this list called the Eleven Most Endangered Places every year. Wa'ahila Ridge was listed as one of the endangered places and it really helped to bring national attention to the fact that this ridge was threatened with this high-voltage transmission line on 130-foot-high towers marching up the ridge. Wa'ahila Ridge is zoned conservation, fortunately, because then that meant that they [i.e., Hawaiian Electric, Company] had to do an EIS [environmental impact statement], that was turned down. They had to do another environmental impact assessment. Then we were given opportunity to have a contested case hearing. So we hired a lawyer and that went on for about ten days straight, the lawyers all giving the judge that was appointed all the reasons for and against the project. He ruled against the [transmission] line, so it was not approved. But the National Trust does this for wonderful places all over the country that are threatened with extinction, or being torn down, or having something done to them that will be impacting them negatively.

I go to conferences every year with the National Trust. This year we're going to Louisville, Kentucky. It's a great way to get to know the U.S. because we've been to Savannah, to Dallas, to Los Angeles. We're going to Portland next year, we've been to Cleveland. One of my favorites was in Providence, Rhode Island where we sat in the First Baptist Church, the very first Baptist church that was built in the U.S.

WN: Wow.

MC: And one of the first synagogues that was built in the U.S.

WN: In Providence also?

MC: In Providence also. Which is part of the National Trust's group of about twenty-five properties that they don't necessarily own, but they help to direct and to give support to. Another wonderful home that the Trust owns is called Kykuit, it's the Rockefeller home along the Hudson River in New York. Then there's a wonderful house in Woodside Atherton, California called Filoli, which was owned by the family that owned Matson Navigation Company. It has a beautiful garden that is really, I think, probably the most visited of all of their properties because the gardens are absolutely glorious all year round. That's been a really wonderful pleasure to be on that board.

WN: You're still on it?

MC: I'm still on it, yeah. I'm in my sixth year. You can serve three, three-year terms. So after three more years I'll have to go off. But I've met wonderful people.

WN: Is there a correlation between historic preservation and people coming to visit? In other words . . .

MC: Definitely important correlation because these are historic homes that are open to the public that give tours and have people visiting them. That's the way they survive.

WN: 'Cause I know there are homes, say here, in Mānoa . . .

MC: Uh-huh [yes].

WN: . . . that are on the register.

MC: Yes.

WN: But I was just wondering if the owners have this mind-set like you do. That some day we're going to turn this home into a place where people can visit . . .

MC: Probably not.

WN: . . . or is it going to be used for public purposes.

MC: Otherwise you'd have too many historic homes, you know, historic home museums. To be perfectly frank, if you don't have an endowment and you just rely on visitation fees, you can't exist. You just can't exist. The most visited home in the U.S. is the White House, a historic home.

WN: Mm-hmm [yes].

MC: You know what the number two one is? (Pause) Graceland.

(Laughter)

Elvis's home.

WN: Yeah.

MC: I think he probably has the best promoter of anybody in the U.S. Whoever it is, they're doing a fabulous job promoting Elvis because he certainly lives.

(Laughter)

WN: I'm wondering, there are probably owners who have historic homes but are reluctant to have it placed on because they want to pass it down to their children or . . .

MC: Yes, yes.

WN: . . . they want to make changes to it and so forth, right?

MC: They want their children to be able to do what they want. You know, property values keep escalating, so people are building two-family homes, instead of one-family homes, so that two generations can live together. Because they can't afford to have two separate properties. So I can understand the reluctance there.

WN: Yeah.

MC: You know, we tried to pass a city zoning ordinance that would protect some of these wonderful old historic homes in Mānoa. We held numerous public meetings to try to get everybody on board. But there was a group that felt we were going to do something to their property rights and began to oppose our effort. So we slowed down and have kind of given up that idea of having a historic city-zoned district.

WN: Oh, okay. So that's not. . . . It sort of died.

MC: Yeah. That's very difficult now, I think, to try to get something through like that. You know, it involves setbacks, and all these great big McMansions certainly don't fit into that equation (chuckles).

WN: Well, I guess one of the issues is, probably, you have all these individual homeowners who don't really have the same philosophy . . .

MC: Correct.

WN: . . . regarding historic preservation.

MC: Yes, yes. They'd just as soon let it fall down, and tear it down, and build something new.

WN: I could see where you have an uphill battle.

MC: Yeah. You know, Mānoa is so wonderful because it has probably the most eclectic group of historic homes of any area on O‘ahu.

WN: Right. I agree.

MC: All built in the ’20s and ’30s, before World War II.

WN: Well, let’s talk about Mālama o Mānoa.

MC: Okay.

WN: How did it get started?

MC: Well, I had been spending a lot of time with my garden club. I was president of my garden club for a couple of years, 1986 to ’88. Then they asked me to be on the Garden Club of America conservation committee, so I went back to New York for those meetings. I was on their horticulture committee. I was [also] on Robert E. Lee’s childhood home, on the board, of Stratford Hall in Virginia. Doing a lot of travelling, and I began to see that I need to stay home and pay attention to my backyard. You know, things are beginning to happen that I don’t like what I see. The Mānoa Hillside Estates went up and they blasted into Wa‘ahila Ridge, you know, all those lots along the [Mānoa] Stream. That was in the late ’80s. So I said, “I better stay home and pay attention to my backyard.” Then UH [University of Hawai‘i] had just started the historic preservation school.

WN: Right.

MC: They brought in Bill Murtaugh.

WN: Right.

MC: Dr. Bill Murtaugh, who was a wonderful person. He was the keeper of the key, the Historic Register for Jimmy Carter, under his presidency. So I was complaining about a wonderful old Victorian house that had just been torn down on the corner of East Mānoa and Kolowalu. That’s where you go in to Noelani School.

WN: Right, right, right.

MC: [There was] this horrible, it looked like a trailer, great big gray two-story building that went up. I was complaining to Bill Murtaugh. I said, “Oh, I’m so sad to see this wonderful old Victorian home torn down.”

He said, “Well, if you don’t do something about it, you’re going to see more of those things happening.”

I said, “Well, what can we do?”

So he said, "Well, I'll come talk to your neighborhood board and tell them about the string of pearls,"—he equated all these wonderful old historic homes to a string of pearls—"and when the string gets broken and the pearls are missing, the necklace no longer has the beauty that it had originally." So he told this story about this string of pearls and he told us that we live in a historic district that is really wonderful. That if we didn't do something about protecting our neighborhood, we were going to be losing all these pearls.

END OF SIDE ONE

SIDE TWO

MC: Okay, so we're talking about Bill Murtaugh . . .

WN: Right, right.

MC: . . . and this neighborhood board meeting. So he said, "You need to get together and form an organization that, you know, is kind of like a Mānoa historical society." So we passed the clipboard down the neighborhood board table and many of them signed up to help. One of them was Helen Nakano who has been absolutely the most wonderful, very unusual woman, because she's just such a creative thinker. Another was Tom Heinrich, who is our neighborhood board chair, still. He's a lawyer so he helped us apply for a 501C-3 status.

WN: This is when now, the early '90s?

MC: This is in 1992. We applied for 501C-3 status. We had a contest to see what our name should be. So we asked everybody to submit and the guy that worked at the library submitted Mālama o Mānoa and we asked the neighborhood board to choose our name. So they looked at all the names and they chose Mālama o Mānoa. So we've been very closely tied to our neighborhood board even though they're all elected city representatives and we're a public organization of 3,500 members. But we've tried to do things that they don't have time to do. They support us with some of their efforts.

WN: What were some of the early goals?

MC: The first thing we did was to have a '*ohana* night, where we sold *bentō* dinners and everybody came to Mānoa, to the Mānoa School cafeteria. We honored people like Miriam Woolsey Reed and Kenji Okamura, all the long-time residents of the valley. It was a fundraiser. We sold vegetables and all kinds of things. We had Mr. Oda's country store, his country store. Then we decided we're going to have a dinner honoring all the residents who are sixty-five and older who had lived in the valley for fifty years or more called the "Kūpuna Supper". We would choose one or two each year to be the honorees of the event. Then we discovered, well, Beatrice Krauss

was really the person who was the sparkplug for a lot of this. She and I were very good friends and she shared so much information with me. She was teaching up at the Lyon Arboretum, ethno-botany, and she got together with about twelve of her friends who were long-time residents. They spent about fifteen years writing this book, *Mānoa: The Story of a Valley*. When we got started in 1992, they were pretty much finished and they were editing. Glen Grant was the editor of this book and the publisher was Bennett Hymer, at Mutual Publishing. Well, he didn't think it would sell. They didn't have any money. So we went to him and we said, "What do you need?"

He said, "I need you to go raise funds to pay for this book. The way to do it is to get sponsors who will give you $5,000, get about five of them. Then maybe get ten contributors who will give you $1,000." So we set out to find those sponsors and contributors, and we raised the funds that he needed for the book. That came out in 1994. Two years after we got started. It was finished in about November. That's very close to Christmas, so the thing we did was—and this is Helen's idea—we pre-sold tickets to come to the book signing and pick up your book and have all the authors sign it. We got the governor to give us a commendation so that this would be in the paper. Good publicity. The book won quite a few awards. The American Association for State and Local History, AASLH, gave us an award. I went to Saratoga Springs, New York to accept the award. It was really fun because the mayor of the city was my sorority sister at Cornell, A.C. Church. So I stayed with her and she took me all around and showed me Saratoga Springs, which is a lovely city. So that was fun and the book, Bea just did a fabulous job. She's a very good writer and very exacting. They even insisted that we do an errata, page so that they could make corrections when we did the second printing. Because we sold it out immediately with all of our pre-sales. We did a second printing. Several foundations gave us money. The Castle Foundation gave us money to reprint the book. All the profits from this book have gone into an educational endowment fund that Mālama has, and it's about $130,000. It generates money to send our delegate to the National Trust conference every year and to also sponsor projects that are in keeping with our mission to preserve, protect and enhance the special qualities of Mānoa Valley, and to also celebrate our community and the diversity that we have. Makes it so interesting. This book has really been a wonderful project for Mālama.

WN: When we were talking about the philosophy of Mālama, and you know, when you met with Bill Murtaugh . . .

MC: Mm-hmm [yes].

WN: . . . and you were lamenting the loss of certain homes. What did you hope to achieve or accomplish through Mālama to prevent something like that from happening?

MC: Well, we hoped to have this city ordinance where it would give our historic homes more protection, which we didn't get through. But just to encourage, to celebrate our community, to have these tours of the homes, historic tours.

WN: Right, right.

MC: Those are very popular. You know, we have passed a thematic district for the homes that were all sold by Punahou around the turn of the [twentieth] century. It's called College Hills. Originally, there were 150 lots—maybe it was more than that—that were sold for $1,000 each (chuckles).

WN: Is that up Rocky Hill area?

MC: Yes, that's in the Rocky Hill area.

WN: Is that Kakela Street?

MC: Kakela Drive, yes. There are approximately twenty people that are in this thematic district. Everyone was sent a letter, who owns a house in that area that is still historic, meaning that it hasn't changed that much since it was built. The people who chose to be a part of this, they all get this property tax benefit.

WN: I see.

MC: So we featured all of the houses in the thematic district on our tours, as well as maybe fifty other houses in the area. We did a map, and the UH [University of Hawai'i] president lives in one of those historic houses, College Hills.

WN: Yeah, right.

MC: And Mrs. [Evan] Dobelle let us come and have refreshments along the tour, which was nice. So we do these house tours and we have these evenings where we celebrate people who have lived in the valley for fifty years.

WN: Right, is that the Kūpuna Supper?

MC: We call it Kūpuna Supper. We're doing this water project, called the Kuleana Project, right now, that Helen Nakano is spearheading and working with the Board of Water Supply the [Hawai'i] Nature Center and the EPA [Environmental Protection Agency]. She got a $77,000 grant, and she has all of the schools in Mānoa involved. She has the school kids going out to their neighborhoods and interviewing people and trying to teach them about water conservation. Very nice project, a good complement to our special district ordinance project, which a lot of people didn't really want to have happen. So, we made some enemies in the valley. When we tried to pass a city ordinance to give protection to the historic homes . . .

WN: Right, right.

MC: . . . in the valley, there was a lot of property rights people that didn't want to have that happen.

WN: I see.

MC: So water conservation is a kind of, you know, apple pie, motherhood issue that's a good complement to trying to pass . . .

WN: Was Waʻahila Ridge a mother-apple-pie type issue, or were there problems or disagreements within the community?

MC: It's very interesting to ask that question because so many people are dependent on the Hawaiian Electric Company for jobs. We didn't have very many corporations that wanted to come out and speak on our behalf. People whose jobs were threatened by their speaking out, we tried not to ask them to be our advocates. We tried to pick people who could speak out and not have anything happen to them. You know, I spoke out, my husband lost several accounts. He was a Morgan Stanley stockbroker.

WN: Oh. (Chuckles) Wow.

MC: So, you know, it wasn't something that we didn't find apple pie as far as support. But fortunately, the Gerbode Foundation, which is based in San Francisco, Mrs. Gerbode was the one that really preserved Diamond Head. She was the one that backed preservation of Diamond Head, and kept the high-rises from going up around Diamond Head. Mmm, how many years ago did that go on, maybe twenty or thirty years ago. Her daughter is the person who is on this foundation, the Gerbode family. She said, "This is the Diamond Head of Mānoa. We need to keep the high-rise poles from coming up on the ridge." So they supported us. We couldn't have done it if we hadn't had someone like that who said, We'll give you the money you need to hire the lawyers to fight this project." We had a lot of really wonderful people who stepped up and testified. But it was a ten-year project. It was a lot of work. Very interesting. You know, when we had this public hearing, we arrived and HECO [Hawaiian Electric Company] had taped off all the chairs in front, so we had to sit in the back or stand up, no place to sit. Because they came . . .

WN: Where was this?

MC: It was down at the State Capitol.

WN: Oh, okay.

MC: In the auditorium. It's the same place that the PUC [Public Utilities Commission] hearing is being held tonight. So, we're going to go early to see.

WN: What are they going to discuss tonight?

MC: They're going to be discussing the same project that they're trying to build now underground in the Mōʻiliʻili area, which we think is not needed. But because they get the incentive of 9 percent profit from the cost of the project, the bigger the project the better. You know, this one's $55 million. It'll cost every one of us rate payers on the island a dollar a month more for forty years. We don't think it's needed. We think they want to do it because they're going to make money. So we

need to change their incentives is what my testimony is going to be tonight. Take away the incentive of 9 percent of the big projects and give them incentives to use alternate energy to build cogeneration, which means smaller plants in areas where electricity is needed. Rather than one big plant way out in Kahe that has to be, all the electricity has to be shipped in.

WN: Right.

MC: Yeah, that was a very interesting project, Wa'ahila Ridge. I learned how to go down and testify, to write testimony, to picket down at the state Capitol (chuckles). Learned to be a crusader. If we don't speak out, who will? Is the way I feel. You know, if you're passionate about something you have to be willing to speak out.

WN: Mm-hmm [yes]. Well, it seems to me that your involvement with Mālama o Mānoa, you know, it seems to straddle two basic issues. One is historic preservation . . .

MC: Mm-hmm [yes].

WN: . . . and one is the environment.

MC: Yes, yes.

WN: Is that a natural for you, to be involved in those two concepts?

MC: Yes. I think they both dovetail very well with each other. One's historic preservation of the built environment, the other is preservation of the natural environment.

WN: Right.

MC: You know, Helen and I, early on, decided that we can't have this just be a *Haole* organization. More Orientals live in Mānoa than *haole*s, and if we don't have a good cross-section of all the ethnic groups that live in the valley, we won't have as successful as. . . . It's been so much fun because I've gotten to know so many people that I wouldn't have had the opportunity to know. There's a wonderful gentleman, Noboru Oda, who grew up way at the head of the valley. He tells these wonderful stories. We did an oral history on him about how they would load up all the vegetables that they grew in their garden onto this horse and cart that they would take down to the market. They'd hide all the *'ōkolehao* that they made out of ti root underneath all the vegetables, and they sold that as well. (WN and MC chuckle.) I mean I would've never have gotten to know Mr. Oda, who is just a delightful guy. And Miriam Woolsey Reed, whose family had the Woolsey Poi Factory.

WN: Right.

MC: She's still alive, she's ninety-four.

WN: Wow. Did you folks get her interview?

MC: Yes, yes.

WN: Okay, good.

MC: We did Miriam. And then we did six interviews of Bea Krauss.

WN: Mmm, good. Great.

MC: So, we have really good interviews of her.

WN: Now I can where if you concentrate just on the built environment, you may not be able to be so inclusive of other people.

MC: No, no.

WN: But once you start looking at preservation of Mānoa as a valley and all of its resources . . .

MC: Yeah, yeah.

WN: . . . natural as well as built . . .

MC: Water.

WN: . . . it becomes much more . . .

MC: You know, we are a watershed area.

WN: Right.

MC: It's not good to be paving over so much of our properties. That was another part of our ordinance. That, you know, a certain percentage of the lot had to be kept open for water to percolate back through. We regenerate the water table.

WN: It seems like you deal a lot with city issues.

MC: Yeah. The city is the one that has the teeth as far as property regulations. The city is the one that . . .

WN: Property, roads, sewers . . .

MC: Yes, right. John Whalen was very helpful to us. He's a planner. He lived in the valley at the time. We had several architects, Joe Ferraro, who was just recognized for getting a LEED [Leadership in Energy and Environmental Design] designation for the remodeling of the American Institute of Architects office Downtown. You have to pass lots of tests—it's Leadership in Energy and Environment Design. LEED. It's a new term that they are using for encouraging conservation as you build new buildings, using recycled products. The new Case Middle School at Punahou, the

outdoor carpeting is all old automobile tires that have all been recycled and made into very attractive carpeting. The lockers are made out of old milk cartons. You'd never know it, you know.

WN: Milk, you mean, those crates?

MC: Yes.

WN: Oh. No kidding?

MC: Yeah. They have all kinds of wonderful furniture that's all recycled materials. The windows are made so that they can open if you really need to open them. The air conditioning is done by making ice at night and using the electricity when it's at a low rate and then cooling your buildings during the day with that ice.

WN: Oh, I see. So it's like fan hitting the ice.

MC: Mm-hmm [yes]. Lots of good environmental, new designs that they can use in buildings.

WN: You were vice president of the Mānoa Valley Cultural Heritage Foundation.

MC: Yes.

WN: What is that?

MC: Okay. Well, it's now called the Mānoa Heritage Center.

WN: Oh, okay.

MC: So we've changed the name because that seemed like such a mouthful: Mānoa Valley Cultural Heritage Foundation. You know, the word "foundation," people think, oh, you have money to give to them. (WN chuckles.) Whereas we're going to people to ask them for help (chuckles).

WN: That's true.

MC: So . . .

WN: Good move.

MC: . . . we said, "Let's get rid of the foundation name." Mānoa Heritage Center is the name of the foundation that Sam and I established in 1996, along with the Kūali'i Foundation. So I'm the vice president and a director of that and I'm also a director of

the Kūali‘i Foundation. Sam is the president of the Kūali‘i Foundation. So, the two work together to preserve and interpret the *heiau,* the garden, the native Hawaiian gardens. And eventually this house will be part of that as well.

WN: I see.

MC: Yeah. We meet every other month. We have a board of directors of about twelve representing Native Hawaiians, people who (represent a cross-section of our community). We have a wonderful group of directors that has been very helpful to us. Many live in the valley. Some are directors of other non-profits. So they bring a wealth of knowledge from the groups that they're head of. We asked Barnes Riznick, who was the . . .

WN: I know Barnes.

MC: . . . Grove Farm Homestead director.

WN: Right, right.

MC: He retired just when we got started. So we said, "Barnes, will you be our advisor, you know, get us going?" So, fortunately, he hadn't moved until just recently. He's gone back to Cape Cod.

WN: Yeah, he went back East, right?

MC: Yeah. He and Ba live on Cape Cod.

WN: How is he?

MC: Good.

WN: Oh, yeah?

MC: Yeah. I think he comes out and brings groups out once a year or so. So he helped us a lot getting started. And when I went on the National Trust Board, he said, "That's a wonderful group, you know, you'll especially like Bill Hart, who worked on the Hanalei Bridge, putting that on the register." That was the bridge that my grandfather built.

WN: Right. And there's a painting in the living room.

MC: You know, 1912. Yeah, yeah. So he's been a good teacher as far as historic preservation. As well as Bill Murtaugh, who I always look forward to seeing at these meetings that I go to for the National Trust. He usually comes to those.

WN: Where does he live now?

MC: He has a home in Maine, and it's an old schoolhouse that he owns. And then he has a house in Arlington, Virginia. Last time I saw him, he hadn't been well, and he couldn't drink his usual martinis and he was just moaning and groaning about that (chuckles). Such a nice sense of humor.

WN: It seems like you had good mentors.

MC: Oh, Bill Murtaugh took me to my first National Trust meeting in Boston. And David McCullough was the speaker and the National Trust had been very key to having the Civil War battlefields protected. You remember Disneyland wanted to build a huge big . . .

WN: Right, right.

MC: . . . complex in Virginia on what had been Civil War battlefields. David McCullough was key to Disneyland not. . . . Changing their mind, I should say. And he's the one that wrote *Truman* and *John Adams,* these wonderful books about the presidency. He has this wonderful voice (chuckles). So, I'll never forget my first National Trust meeting in Boston at the—I'm trying to think of what was the name of the church—the Old North Church or something. So he got me started with them. So I've tried to go to their conferences every year and they asked me to be on their board of advisors, first from Hawai'i. And then six years ago they asked me to join the board of directors. They're very supportive of all the different states. Our statewide is Historic Hawai'i Foundation.

WN: Right.

MC: And they try to get as many states to stretch and hire a director, you have a paid director, and to really develop historic preservation in each state. And some of them are wonderful. And they try to have the wonderful ones mentor the ones that are just getting started to give them a good start, inspire them (chuckles).

WN: It seems like it's a life-long passion for you.

MC: Yes.

WN: It's turned into that.

MC: Yeah. It's so much fun. People love to go visit people's houses, too, you know. People are naturally curious about coming to see your house. That's why we do so well on this house tour.

WN: Right, right.

MC: For Mālama.

WN: What does Kūali'i mean to Mānoa? What does it mean to Mānoa?

MC: Well, Kūali‘i is the name of this house. Was given to the house by Sam’s grandfather and grandmother. And Kūali‘i was the chief of O‘ahu. And, you know, Hawaiian history is an oral tradition. So you can’t go a book and say, well, you know, when was Ku‘ali‘i here and what did he do. And, you know, what went on here at this *heiau.* We surmise that it was an agricultural *heiau* because it’s small. The *luakini,* or the sacrificial *heiau*s were much larger and they would’ve been down in Waikīkī. We’re the only one of fourteen that’s still intact in our *ahupua‘a* of Waikīkī.

WN: There are fourteen?

MC: There were fourteen.

WN: Oh, there were.

MC: There were fourteen, and we’re the only one that’s still intact in our *ahupua‘a* now. And why they named the house Kūali‘i, you know, did he have anything to do with the *heiau?* We’re not sure. Because there’s nothing written to that effect, but surely if he was the chief of O‘ahu at some point, he must have had something to do with the *heiau.* This is a favorite place for Hawaiian royalty. You know, Ka‘ahumanu’s home, the house with green shutters was up on Halelani Drive. The person who lives there now (Kazu Vossbrink) has a *hau* tree that we think was there when the Ka‘ahumanu lived there.

WN: Wow.

MC: And so we’re doing a tree give-away this weekend. A thousand tree give-away, this is another Mālama project. And we’ve taken cuttings from this *hau* tree that supposedly was on Ka‘ahumanu’s original property that we’ll be giving out at this tree giveaway on September fifth, which is Sunday up at the Mānoa Rec[reation] Center.

WN: Well it seems to me, when you think of the word “community,” what you’re doing, you’re actually living this, the components of historic preservations, protecting the environment, and respecting the people, the elders. And I think, it seems to me that’s my observation . . .

MC: Uh-huh [yes].

WN: . . .what Mālama o Mānoa has done is sort of bring these three components together.

MC: Yes. Because community is very important . . .

WN: Right.

MC: . . . to us. Not just historic preservation, but getting the community together and that certainly had been helpful when we’ve needed the community, you know, to support what we think is important. Yeah, it’s been lots of fun.

WN: So would you say your life, starting from the early days, now that this is our third and final oral history session . . .

MC: Uh-huh [yes].

WN: . . . as you think back at you early days growing up, you know, on Kaua'i and then coming to today, what you've been doing, and then, looking into the future. Would you say your life was sort of a nice flow with maybe some meanderings here and there, or were there turning points back and forth?

MC: Golly, I think . . .

WN: How would you describe your life history up to now?

MC: I think that you're right the first time, that historic preservation has been an underlying interest all of my life. And environment is certainly one of my passions. The Nature Conservancy had been a great teacher to me as far as native plants. My garden club has been very key in my learning about native Hawaiian plants. We had a symposium when I was president on "Native Hawaiian Plants, Now or Never," because, you know, we're the most endangered capital in the country, probably the world. And out of that symposium, I learned about native plants and I think that's why we have our native plant garden. You know, when we acquired the *heiau* we said, "Well now, we need to plant native plants around it." That's what it had originally. So we tried to not only restore the *heiau* but to restore the garden to what might have been here. Native Hawaiian plants.

WN: Do wish you had gotten into this earlier?

MC: Golly, I don't know. You know, you kind of, I wished we'd started our ordinance, say, forty years ago. When we first moved here, you know, it might have been a little easier then than it is now. But I think, you know, you can't look back, you have to just go forward. So if I wished for something to start earlier, well, didn't happen, so (WN and MC chuckle) . . .

WN: True.

MC: . . . have to just make the best of what you have. But it's been lots of fun. I mean, I feel like I have been a part of really a wonderful community organization that many people have all really put their heart and soul into it. Not just one.

WN: Final question. The major issue, in my opinion, in the future—present and future—is the need for economic development . . .

MC: Yes.

WN: . . . for the Islands and protecting the environment.

MC: Yeah.

WN: Some people think that they are two contrasting things, I mean, you know, you need progress . . .

MC: Yes.

WN: . . . so you can't hold on to all the old ways.

MC: Mm-hmmm [yes].

WN: And there are others who feel that it's sort of, it can go hand in hand. Where do you stand in this?

MC: Well, Sam and I were talking about this development that's going on Kaua'i. Fifteen hundred units, this is down in Kōloa, below Kōloa where I was born. They're all going to sell for a million dollars a piece, at least, just to start with. I feel that we need to have a component that requires them to build 1500 low-cost units for people who can't afford million dollar houses. Because I think we're disenfranchising our local people with these fancy developments that Mainlanders are going to buy. Makes it impossible for just regular people to own very much because housing has become so expensive.

And then I also feel there has to be a component that preserves things that are special like the Nature Conservancy is doing. Natural areas that need to be protected so that endangered species that we have here in such abundance are also protected. So, you need to have a well-rounded plan for development. It can't be just jobs and money, it has to be people who can't afford that kind of house and the environment that we all enjoy. What makes Hawai'i so nice is the beauty of the area. And, you know, people come to visit because it is beautiful. We don't want to kill the goose that lays the golden egg. So I worry about development. You know, Harold Masumoto, when he was working with Waihee, they required low-cost housing to be developed along with these big fancy developments. And I'm sorry we don't still have that requirement.

WN: Yeah, yeah.

MC: Because I thought Harold really did a terrific job of protecting the people that are being more and more disenfranchised by all this development.

WN: It's a very complicated issue.

MC: Yes, yes.

WN: But, again, if I can just express my opinion . . .

MC: Uh-huh [yes].

WN: You and your organization has found a way to sort of bridge some of these potential conflicts, you know, it seems to me.

MC: Well it's a . . .

WN: Sort of a motto for how it should be.

MC: Yeah it's a great community association. And it's been a lot of fun to be a part of.

WN: Any—before I turn off the tape—high points, low points, any regrets in your life? Things you should've done, things you wished you had done, stuff like that. Anything you want to say?

MC: I think it's just been a great ride. You know, I have a wonderful husband and wonderful three daughters. Helen Nakano is my best friend, she just inspires me every day with the energy she has to do all these things in spite of breast cancer, which she's fighting. Lots of really inspiring people that are a part of my life, so it's been fun.

WN: Great.

MC: Yeah. The house certainly is my full-time job. And as I explained to you this morning, yesterday it was bees (chuckles) attacking us. You never know what's going to be coming on tomorrow.

WN: Right, right.

MC: Life is a whole lot of, you could call them, challenges or problems that you have to solve.

WN: Mm-hmm [yes]. Thank you very much.

MC: Oh you're welcome, Warren. This has been fun.

END OF INTERVIEW

Tape No. 43-1-1-04

ORAL HISTORY INTERVIEW

with

Samuel A. Cooke (SC)

Mānoa, O'ahu, Hawai'i

March 20, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Samuel A. Cooke at his home in Mānoa on March 20, 2004. And the interviewer is Warren Nishimoto.

Okay.

SC: You're going to ask me the questions . . .

WN: Yeah.

SC: . . . and I'm going to respond?

WN: (Chuckles) Okay, Sam, why don't we start. Why don't you tell me first of all, when and where you were born.

SC: I was born in 1937. Born in Kapi'olani Hospital. I was born the same time as Gail Dillingham, and my mother and her mother were arguing for the suite down there, but because Gail was born a couple hours before I was, Mrs. Dillingham got the suite. (Chuckles) Which is kind of interesting.

WN: This is which Dillingham?

SC: Lowell Dillingham. I guess it was fortuitous because we had three girls in the family. I was born in a contest with a girl and the girl won.

(Laughter)

WN: Now where were your parents [Charles Montague Cooke III, and Edith Sloggett Cooke] living at the time?

SC: They were living in Mānoa. Right next door to this house where we live now. I had an older brother who was four years older than me, and that was all that was in our immediate family.

WN: Who was living in this house here?

SC: My [paternal] grandparents [Charles Montague Cooke, Jr., and Lila Lefferts Cooke] were living here. They built this house in 1911. They moved into the valley to a piece of land that my great-grandfather had given to my grandfather. His hobby was dairy cattle, so they had a dairy up here which was called Kaimi Dairy. It lasted up until the wartime. After the war [i.e., World War II], when the valley became very populated by people moving into it, there was no room for a dairy up here. So they moved the dairy over to Maunawili. The dairy is the basis of what Maunawili Estates is today.

WN: And where in Mānoa was the dairy?

SC: It was all around here. We had about thirty acres here in Mānoa. It went all the way from the Five Corners up here, where Lowrey Avenue comes in all the way down to Cooper Road. It was a great big pasture land. My father remembers seeing deer up here, pigs, and lots of pheasants. So we've come a long way since then. But the land got much too valuable, so my grandfather sold it off over the years. When he died, he had approximately eight acres left. The preponderance of the old dairy was a botanical garden, which was beautiful. But all the milking barns, and the barns for the cows, and the people who worked on the dairy were still here up until about 1972. So I've been here for a long time.

WN: Was there a name for the dairy?

SC: Kaimi Dairy. It was wonderful because it was the days when you had milk in bottles, and people delivered the milk. There was always a big, big topping on the milk of thick cream. The cream would rise to the top. You could whip it, it was so thick. It was great milk. It was delivered to all the family. I think he [i.e., grandfather] gave it to 'em, didn't charge 'em for it. They just raved in the fact that it was Guernsey cows. It was the only herd of Guernseys in the territory of Hawai'i at the time. So it was great milk.

WN: How many cows did he have?

SC: Oh, he must have had a hundred. He named them all. He was a scientist. He was a malacologist getting his Ph.D. at Yale [University] in New Haven. He was very meticulous. He was the world's expert on Hawaiian land shells. He transferred this science to his cattle. Every cow had a name, and he could recognize every one of 'em by name. I only knew this because when I was still a young boy, I used to go with him over to Maunawili Estates, which was Kaimi Dairy in those days, and go around the cow pasture with him when he would say hello to all these cows by name. (Chuckles)

WN: For example what kind of names did he have?

SC: Well, the bulls were all "Angus" and "Buck" and "Spike." The cows all had nice,

gentle woman names. But at the dairy you have to have bulls, and he had a number of bulls. Those were beautiful bulls that he imported from the Mainland. It was quite a different, wonderful type of existence.

WN: This was Charles Montague [Cooke]. . .

SC: Junior.

WN: . . . Jr.

SC: Mm-hmm [yes], my grandfather.

WN: Your grandfather.

SC: The dairy was kind of the center of his life, as was the Bishop Museum, where he became very prominent in the study of Hawaiian land shells. There are very few of 'em left because extinction has taken over, and the importation of the other types of snails to kill off various funguses and things have gone after the Hawaiian land shell, and there are very few of them left. But every valley had their own particular genus. He could look at a shell and tell you, well [for example], it came from Limahuli Valley on Kaua'i. He could tell you where every shell came from just by the color of it, and the size of it, and the formation of it. His collection is at the Bishop Museum now, about almost four million shells in that collection.

WN: Give me a little bit of background on your grandfather. Where was he born and what was his education?

SC: He was born in Honolulu. He was the oldest son of Charles Montague Cooke and Anna Charlotte Rice Cooke. He was born prematurely, and they put him in a shoe box for a cradle. I think he was two-and-a-half pounds. He wasn't expected to live, but my great-grandfather was very interested in Hawaiian medicines and *lapa'au*. He contacted a *kahuna lapa'au* in Kona by the name of Kaha'aina Naihe. Kaha'aina came to O'ahu and took care of the baby in the old ways, rubbed him in *kukui* leaves and cared for him such that he did live and went on to a wonderful life, dying at approximately seventy-six years old. But he took care of Kaha'aina all the rest of his life. She had anything she wanted from him, and she was responsible for his life. In an old obituary that was given to me by the Bishop Museum of Kaha'aina, I think she died when she was 115 years old, and talked about her life being born around the time of death of Kamehameha I, and the arrival of the first missionaries, Hiram Bingham in 1819. The end was kind of cute because she said she only had one son, a boy by the name of Montague Cooke, which was my grandfather.

WN: And that's the picture you showed me of Kaha'aina.

SC: Yes, Kaha'aina. She had a long Hawaiian name, but everybody referred to her as Kaha'aina. I was told that she had deep blue eyes. She could look right through you. My mother was terrified of her. She thought she was some kind of witch or *kahuna*

or something like that. But nevertheless, she was responsible for my grandfather's life. He went to Punahou [School], then went to Yale [University], then he went to Oxford [University]. He came back here in about 1902.

WN: So how did he learn about maintaining a dairy farm and so forth?

SC: It was his hobby. He studied it. He was always interested in Hawaiian land shells, and Hawaiian culture, and the Hawaiian people. He educated many Hawaiians at different institutions around town without taking credit for it. He was sort of a Renaissance man who fortunately was born to a very rich man who allowed him to do these things. He had brothers that were very successful in the business world, which helped immeasurably. But his father was the founder of the Bank of Hawai'i. He had owned Hawaiian Electric Company at one time. He was a big, big supporter of sugar and C. Brewer and founded the—well, it was my father who founded the Cooke Trust Company to handle the old C.M. Cooke, Limited up until the time it was busted up by the federal government. So then we started a company called the Cooke Trust Company, and that was bought out by First Hawaiian Bank around 1960. So that's kind of the history of the time that my grandfather was around. But he was a great patron of the arts. He loved the symphony. He would always go to the operas. When we had Christmas dinners, we didn't have business-type people come to this house. We had artists, and artisans, and priests, and people like that that came for Christmas dinner. So I kind of grew up with this aura of a Renaissance man, and enjoyed it. Enjoyed it immensely. My father was not a Renaissance man. He was a hunter, fisher, tobacco chewer, tough guy, and I thought I was going to be that way until I started to grow up, I guess.

(Laughter)

WN: So you said you accompanied your grandfather to Maunawili and things like that.

SC: Mm-hmm [yes].

WN: What was your relationship like with him?

SC: Very close. I was his youngest grandson, and we just hit it off. We lived next-door. I'd come over every day. He died in '48, which was a terrible blow to me, but my grandmother lived until 1970, another twenty-two years, and I became very close to her in this house. She was a very interesting lady. She'd come from Brooklyn, from an old Dutch family. Her home is still in Prospect Park, in Brooklyn. The house has been kept as an example of a Dutch revival house. It's interesting that the British burned half of it down in the War of 1812. It was rebuilt, and my grandmother and grandfather were married there in 1902. Very interesting.

WN: How did they meet?

SC: They met in Bermuda on a spring vacation. She had gone to Bermuda, and he'd gone to Bermuda from Yale. They met down there.

WN: They were taking those spring flings way back then.

SC: Way back then. Yeah. Amazing. (WN laughs.) Fort Lauderdale, all that kind of stuff. I don't think Fort Lauderdale was in existence in those days. But Bermuda was the big draw for the college kids. I doubt whether they behaved the way the modern kids behave.

WN: What was her socio-economic background like?

SC: She was from a farming family in Brooklyn. One doesn't think of Brooklyn as a farming community, but it was.

WN: Flatbush.

SC: Flatbush. Yeah, they lived in Flatbush. The home is still there, as I said, in Prospect Park. Prospect Park was part of her family's farm. The old Ebbets Field, where the Brooklyn Dodgers played, the farm became part of Ebbets Field. So in 1948 when the Brooklyn Dodgers won the World Series, they came out here to go to Japan and play in Japan, my grandmother called me and said come on over. Here was Duke Snider, and Peewee Reese, and Roy Campanella. They had all come up to see her because of the old Brooklyn relationship. I was a baseball fan, and I was floored by this. Just floored by it. "The Boys of Summer" they called them.

WN: Yup.

SC: Great baseball team.

WN: Did you read that book, Roger Kahn's book, *Boys of Summer?*

SC: No, I haven't.

WN: Great book.

SC: Is it? I have to do that.

WN: You have to do that, yeah. In terms of socio-economics, were they on similar planes? Your grandfather and grandmother?

SC: Well, my great-grandfather was a sugar baron. Sugar, you know, was like oil is today. During the [Great] Depression, none of the Hawaiian economy suffered because we were in sugar. Having two very smart brothers, Clarence, who ran the Bank of Hawai'i, and Richard, who ran Hawaiian Electric Company and C. Brewer at the same time, the fortune here became very good, but there were a lot of kids so it was split up. From an American standpoint, probably my grandmother's lineage was more important than my grandfather's lineage. Because she was Stuyvesant Dutch, and her relatives had come over from Holland on the *Purple Cow,* which is one of the first ships ever to come into New York. New York was named by the Dutch. So it was important.

They were related to the Rockefellers and the [Vanderbilts]. She wasn't suffering. One of the things that really impressed me in the house in Brooklyn, when we went to visit it, was upstairs where the slaves used to hang their clothes. They only had one name, their first name. Like Sam, and Joe, and Pete. But as you know, New York was an abolitionist state, and they were one of the first to throw out slavery way before the Civil War. But initially, way back then, back in the 1700s everybody had slaves. They would take names given to them by people who lived on the place. No last name. They used the name Lefferts, I guess.

So it's all part of that American history. I mean the family goes back pre-Revolutionary War. Her family does. Our family, I don't know, came to Connecticut as—they were kicked out of England because of religious persecution. But there's still family members up in places like Danbury, Connecticut, in places like that that I don't know.

WN: Did she ever tell you about what her impressions of Hawai'i were?

SC: Well, it was quite a jump for a girl in 1902 to come out here. She brought with her a lot of wonderful, old antiques and cultural things that you certainly wouldn't find in Hawai'i. But she loved it. She fit in just perfectly. She was a very devout Episcopalian. She loved the symphony and everything my grandfather loved and went on to be very philanthropic here in the State of Hawai'i, then the Territory of Hawai'i. Yeah, they were compatible. Their backgrounds were very different, one being brought up in the Sandwich Islands, and one being brought up in old New York.

WN: Right.

SC: But it helped the gene pool.

(Laughter)

WN: Let's go on to your father. Talk about him.

SC: My father was a real good guy. Everybody liked my father. He started the Cooke Trust Company with his cousin Harry Cooke and a guy by the name of Al Steadman. He had a heart attack in 1944, I believe, which almost killed him. He smoked a lot. As was the style in those days, they drank a lot. Everybody did. He played a lot. He was a world-class fisherman. He held two world records. One in the *'ō'io,* or the bonefish, which he caught on Moloka'i, and a great big marlin which he caught in Wai'anae, which didn't last very long. My mother held the world's record in the women's Allison tuna for twenty years. When Dad died, he went into the Fishing Hall of Fame with Herbert Hoover. He was a very well-known fisherman. He had his own boat. He loved Moloka'i because he loved the rural life. But my mother wouldn't live on Moloka'i. She wanted to live on Maui. So when I graduated from Punahou, they moved to Moloka'i for a year while they were building Maui, and then they moved over to Maui, which is a beautiful place. Dad used to coach track at Punahou.

He was an investor in Honolulu Sporting Goods. Everything he did for his leisure time was either fishing or hunting. He was a great shot. He loved growing up with us boys because we were kind of tough guys who played football and had all tough guys hanging around us. He just loved that. Taught them to chew tobacco, and drink beer, and swear, and everything else. (Chuckles) He was quite a guy.

WN: Did your grandfather approve of your father's . . .

SC: Ah, probably not. An interesting side effect was that my grandfather bought a big sampan in 1934, and he took his colleagues from the Bishop Museum down to the South Pacific to study flora and fauna. On board was a Japanese boy by the name of Yoshi Kondo who was a wiper. He'd keep the engine room clean, but he was fascinated by shells. My grandfather knew right away that this guy was something special. So he educated him and finally Yoshi got his Ph.D. from Yale, which my grandfather paid for, came back and became the malacologist at the Bishop Museum after my grandfather died. Yoshi disapproved of my father and me because we weren't malacologists. (Chuckles) Interesting guy. Great, great friend of my grandfather's. Inseparable. But he did that for a lot of people. But not as much as he did for Yoshi. Yoshi was quite a guy. But all scientists got their own way of life.

WN: And how did your dad meet your mom?

SC: She was a Kaua'i girl. Her name was Sloggett. Her mother was a Wilcox. I guess they met when Dad was at Stanford [University], and she was in Florence, Italy, going to finishing school. There were three sisters. There was Margie Fisher, Dora Cooke, and Edi Cooke, my mother. I think they were all a little competitive to get married right away, so they married three guys who were very good friends. Margie Fisher married---well, at one time Margie was engaged to a guy by the name of Clarence Cooke, Jr. who was my father's first cousin, who was a wild man who finally killed himself in an airplane. So Margie married a guy by the name of Gerry Fisher who was head of Bishop Trust Company. Dora married Harry Cooke, who was head of the Bank of Hawai'i. And Edi married my father. They were all in a rush to get married in those days. I think that's how it came to be. Didn't have any kids for four years. Then had my brother, then they had me.

But my mother liked to fish. Her father was a great fisherman. Obviously, holding the world's record was something that was important. She was very much a player in everything Dad did. She liked the symphony, but he wouldn't go. She liked the [Honolulu] Art Academy, but he wouldn't go. (WN chuckles.) So they—I thought they had a good life.

WN: How did they get along?

SC: Very well. Dad had to retire because of his heart, and so they lived very closely together for years. Maui was the saving grace. He hated O'ahu because he saw the traffic coming on, and the crowds, and all that kind of stuff. He just wanted out of here.

WN: How old were you when they moved to Maui?

SC: I graduated high school. Eighteen years old. Nineteen fifty-five. Then I went to Cornell [University], and they went to Maui.

WN: I see.

SC: So it was interesting. They had a great life together.

WN: How did they raise you? What kind of values did they. . . .

SC: Wonderful values. My mother was a very strict disciplinarian. We had to dress up to come to dinner. We were all served dinner. We had to have topics of current events to talk about. We had to hold our fork right. We had to have the elbows off the table. We had to hold the spoon right, hard not to make the slurpy noise when you drink soup. So I guess from a standpoint of etiquette, we were very well schooled. My father constantly challenged us to participate in athletics and was very, very dubious about bad grades at school. This was a very motivating factor. His favorite saying was, "You can have 90 percent personality, and 10 percent brains, but you got to have the brains." He told me when I went to Cornell, if I flunked out, never to come home. So that was very motivating.

WN: What kind of student was he?

SC: Average. He went to the University of Hawai'i for two years and then he went to Stanford. Then in his senior year he wanted to get married so he didn't graduate. He came home, got married. But those were days that education or a college degree wasn't that important. He worked very hard at developing the Cooke Trust Company, along with a guy by the name of Al Steadman, as I have mentioned, and along with a guy by the name of Harry Cooke, his cousin, who was ultimately the chairman of the board of Bank of Hawai'i.

So the great thing in our family, going back to my grandfather's family, my great-grandfather had Charles Montague Cooke, Jr. who was my grandfather; he also had Clarence Cooke who ran the Bank of Hawai'i and did a good job of it; he had Richard who was a real capitalist and ran C. Brewer and Hawaiian Electric and who was on everybody's board. He had George who ran the Moloka'i Ranch; had Alice, who married Phil Spalding who was a contractor and became head of C. Brewer. And Theodore who was a playboy. The great thing that bound our family together was the tradition of Christmas breakfasts and Thanksgiving feasts. The Christmas breakfast was always held at one of their houses, and the Thanksgiving was always held out at Lā'ie where we had beach homes. But the real binding thing in the family was the Honolulu Academy of Arts, which my great grandmother started. Not only giving her home, but funded it, and gave her collections to the Honolulu Academy of Arts. Except for my father and a few others, we all had a lot to do with that.

WN: For example, what?

SC: Well, my grandfather was on the board for years, the chairman of the board. My grandma was on the board, Harry Cooke was on the board. Some other cousins of mine have been on the board. I have been the chairman twice. I was chairman in the late '60s, the middle '70s, and then Henry Clark took my place. Then I came back as chairman when Henry Clark stepped down in, I guess, 1998. But the Academy [of Arts] is a real special, special place as far as I'm concerned. Carter Brown, who was one of the great art historians and director of the National Gallery [of Art] in Washington D.C., told me he thought the Honolulu Academy of Arts was the finest museum of its kind in the world. That's very motivating. Very motivating. I have always felt, up until the time I took over, that it was a little bit of a elitist type of organization, so we've tried very hard to overcome that, and I think we have. Growing awareness of art in this community, and it's interesting that the Honolulu Academy of Art's strongest collections are our Japanese collection and our Chinese collection. I think our Japanese collection is one of the best in the world.

WN: Yeah.

SC: So we are very proud of that, and we make hay of that. We have a wonderful relation with museums in Japan, and we have begun to create relationships with the Shanghai Museum. It's a wonderful thing to see what we can get from these people on loans. We have a show starting on April 7 that's called "Japan in Paris." We're bringing in fifty-five canvases of French impressionist paintings that are in Japan in nineteen different museums and collectors. It will be a fabulous show. So we have a great relationship there. But the family really, really all comes back to the Academy. We have a foundation called the Cooke Foundation, which gives to secondary education, culture and the arts, and the environment, and we are very strong in supporting the Honolulu Academy of Arts, as are the Castles. The Harold Castle Foundation, the Samuel [N. and] Mary Castle Foundation, Atherton Foundation, we're all related so it comes back to supporting that institution.

WN: Other than philanthropy, did your family, you know, go there? Did they work there?

SC: Oh yeah. Well, they didn't work there. They didn't have to work. That's the problem. It's too easy. But if you go down there, you'll see many, many things that are given by the family. There is a beautiful [Vincent] van Gogh given by the Richard Cooke family of wheat fields. The interesting story about the Gauguin—it's a Tahitian Gauguin—and the story is that in 1927 when my great-grandmother was still alive, the collection committee was going to buy an El Greco. She came along and said, "No, I don't think so. There's this guy who's been painting down in Tahiti and the Marquesas by the name of Paul Gauguin. I think you ought to buy his painting." So for $5,000, they bought the Tahitian Gauguin. I think the last one I saw go at auction that was similar was $30 million. So she had an eye. A real eye. You know, Gauguin in those days was very avant-garde. He was very modernistic. Most of the art critics in the world said he was lousy, as they said with van Gogh and the rest of those people. But look what's happened. The Academy has been a real binding force in the family and have kept us all kind of together. That and the foundation [i.e.,

Cooke Foundation].

WN: Tell me about those Christmas breakfasts.

SC: Okay. In those days, every family had servants. The Christmas breakfast was when all the family, all the grandkids, all the children, and all the adults came. There used to be about a hundred of us. One of the places we used to go was up at Spalding House where the Contemporary Art Museum is. That's where Alice Spalding lived. They had a lot of room up there. So they set these great tables, and we'd have rice, cream turkey, popovers, and papaya.

WN: You mean, same menu?

SC: Every year.

WN: Wow.

SC: All the servants would come and do all the work. Of course they were paid. Then like the Kennedys, we would have a football game. We'd all play football until we got all skinned up and dirty and everything else.

WN: Where?

SC: On the front yard at Spalding House. She had a swimming pool and everything else. Kids were all revved up because of Christmas. Everybody had a good time.

WN: You opened presents there?

SC: No we'd open presents at home. Then the Thanksgivings, I got in on the tail of the Thanksgivings, but what they would do, those five people that I told you about, would go—everyone had a home at Lā'ie, except Teddy, great big homes, big yards, and they would all have Thanksgiving lunch. Then after lunch all the elders would meet, who ran the Cooke Foundation, and give the money away. So they'd give it to Mid-Pac[ific Institute] or some kid who's looking for a scholarship or the Academy or the symphony. That was the reason for having the big Thanksgiving gathering, so that the elders could get their way and decide who was going to get the money from the Cooke Foundation in those days.

WN: And that was like a tradition, Thanksgiving lunch.

SC: Tradition. Yeah.

WN: Wow.

SC: But it was a different era. I mean, this doesn't happen anymore. You don't have beach houses anymore. They're all worth millions. But we had about sixty acres at Lā'ie. Right on Lā'ie Point. Every one of us had a big house. We'd all spend the weekends there. Wonderful fishing, wonderful Hawaiian community. It's where the Mormon

[Church] is. My father had a wonderful friend by the name of Hamana Kalili, who was a huge Hawaiian. Powerful, powerful man, and he taught my father how to poke squid, and how to throw a net, and how to lay a *kākā* line, and all that type of thing. So Hamana used to throw a *lū'au* for us when we came back from college. We'd all go over to Lā'ie, and Hamana would dig the *imu,* and all his friends would come, and they had a wonderful time. All the Hawaiians [there] were Mormon so they didn't drink. So it was tame. It was really tame. It was just a wonderful part. When Hamana was sixty, he had a *lū'au* in Lā'ie that was like the old *lū'au*s that you read about in the books, where he fasted for a week, and then he ate every day for about two weeks. All the old Hawaiian songs and chants, everything came out. Hamana was a legend up on the North Shore. He was so strong, powerful man. Big, pure Hawaiian. Could speak fluent Japanese, and Hawaiian, and English also. The Mormon church got him and converted him. So he became a very good elder in the Mormon church. Very well-respected man. Still have pictures of Hamana. One of the great stories was that Kahuku [sugar] plantation used to have these *ho'olaule'a*s or big picnics for all the employees. And Hamana was the—what's that one you pull on a rope? Tug-of-war.

WN: Yeah.

SC: And one time, there were eight Filipinos versus Hamana, and Hamana won.

(Laughter)

A legend.

WN: A legend, okay. (SC chuckles.)

SC: That was a part of the past. The family owned the Moloka'i Ranch on Moloka'i, which is an awful big piece of property. It was about seventy-seven thousand acres. We had a cattle ranch up there. We couldn't get up there during the war [i.e., World War II]. The only place we could go to was Lā'ie. All the beaches were covered with concertina wire, barbed wire. So we were pretty much squashed. So I never knew Moloka'i until after the war, when Hawaiian Airlines started flying up there. From then on, we were spending most of our time on Moloka'i because my father had a home in Kala'e. He just loved the place. If heaven was like Moloka'i, I'm sure he's on Moloka'i right now. It was a wonderful place. You never locked your house. Everybody knew everybody else. Everyone cared. It was just a wonderful existence then. A Hawaiian was no better than a *haole,* no better than a Portuguese, no better than a Japanese, no better than a whatever you want. Everybody just got along. It was a wonderful, wonderful existence. I don't think you see that anymore in Hawai'i. I really don't.

It's interesting. My brother has a house on Moloka'i, and there's an old plumber by the name of Harry Saiki. Harry was there when we were kids. About two years ago, a pipe broke, so my brother—Harry is the only plumber on Moloka'i—so my brother called up Harry and said, "Look, I gotta go back to Honolulu, would you come up and fix this pipe? I'll leave the key under the mat."

Harry said, "You don't need to leave the key. I already have a key. Your father gave me a key in 1940."

(Laughter)

SC: So that's the way it was, and I loved it. I mean, it was wonderful. Just wonderful.

WN: What was Mānoa like? Was it like that, too? Did you have to lock your doors?

SC: No, we never locked our doors. Never locked our house. Never locked our cars. We'd go to Lā'ie for the weekend, never locked the front door. There was no trouble. Of course, it was about one-third the population, and Mānoa was propagated by farmers up there. That's where Mānoa Lettuce came from. Then there were the homes here. Woodlawn had been developed. To go up to the Chinese graveyard, which you can get up there in five minutes from this house now, took you almost twenty minutes to get up there because of the old dirt roads and everything else. A lot of bananas were grown in this valley, as well as taro. A lot of taro. The Woolsey taro factory was down here. So it was much more rural than it is today.

WN: Are remnants of the taro factory still around?

SC: No. Miriam Woolsey Reed lives down there where the old taro factory was.

WN: Where is that?

SC: It got wiped out in a storm.

WN: Oh.

SC: Huge storm hit Mānoa, I guess, in the late '30s. Tons of water came down and wiped out the taro patches and wiped out the old taro factory—the *poi* factory.

WN: But what is there now?

SC: Houses.

WN: Up Woodlawn?

SC: [Woosley *poi* factory was on O'ahu Avenue.] Woodlawn was a dairy. Woodlawn was another dairy. It belonged to Benjamin F. Dillingham. His dairy used to be where Central Union Church is [today]. He sold the property to the church, and moved up here, and had his cows up there. The name of his dairy was Woodlawn. That's how that place got the name Woodlawn.

WN: There's a Woolsey Place up there.

SC: There's a Woolsey Place up there. That's part of the Woolsey family. The last one of the Woolseys that remembers all this is Miriam Woolsey Reed. She's ninety-three

years old. She lives down here, and she's in tremendous shape.

WN: Really?

SC: Very interesting lady. She talks about the old walls in Mānoa and the *heiau*s. We got the only *heiau* left. So it was a different place. There was no shopping center. There was one old store down here, I forget the name of it, and then there was the Pee Wee store. There was the Mānoa Market, which was across the street. The Mukawas used to run the barbershop, and a Chinese guy by the name of Buck Goo used to run the market.

WN: Now where was this?

SC: Right where Starbucks is now.

WN: Okay.

SC: That whole building. Interesting enough, that building belonged in part to Old Man Kawashima who took care of this place [i.e., SC's current home]. Old Man Kawashima was a man who came from Japan who got a job from my grandfather, and he was a very smart man. He had three kids on the place, and they lived down below the house here. It's gone now, but there used to be a caretaker's house down here. My grandfather was so enamored with Kawashima that he kept giving him Hawaiian Telephone [Company] stock, and all of a sudden, Kawashima turned out to be the largest stockholder (WN laughs) in Hawaiian Telephone of Japanese [ancestry] in Hawai'i. He was a very wealthy man. (Chuckles) Never sold it. It became GTE, and then it became Verizon. So he was a smart guy, old Kawashima.

WN: Kawashima was the caretaker of the grounds?

SC: He was the boss. They had about twelve people working for him.

WN: Okay. But he also owned that [store] building?

SC: He owned the building. He invested in that building over there. He was part-owner of it. And according to his daughter-in-law, Shizue, who married Jimmy Kawashima, his oldest son, there were two factions here. There was Kawashima's faction, and then there was another faction over on the other side of the valley. There was kind of a Japanese camp over there. Kawashima led the guys on this side of the valley, and they used to fight like hell. Tremendous competition between all of 'em.

WN: Competition meaning what?

SC: Meaning the quest for land. The prestige of having a little bit more wealth than the next guy. Kawashima was king up here. Everybody paid homage to him. He was like the godfather.

WN: And when did he start?

SC: He started after the Tomonaris left, I think he started in the early '30s.

WN: He was employed by your grandfather.

SC: Yeah. All his life. Up here.

WN: By "caretaker," you mean just taking care of the entire . . .

SC: The whole estate. First it was a dairy, then it was the garden.

WN: I see.

SC: Of course there were a lot of people that worked in the house. Kawashima was the chauffeur. He drove my grandfather everywhere. There were all sorts of maids here. His wife Masa, they had three kids, was kind of the boss of the house because she was married to Kawashima who was the boss of everything. When Mary and I went to Japan in the 1960s for the first time, Kawashima was the guy who paved the way. He's the guy who got us in touch with the people in Yokohama, who had known my grandfather, who took wonderful care of us. Nobody else could have done that. He was quite a guy. He moved to Maui when my grandmother died, and lived in Kula for a number of years. His son worked for my father. Oscar [Kawashima] worked for my father. Then when my father died, Oscar retired and moved into [his father's] house up in Kula. His wife Alice worked for my mother, and Alice is still alive. Lives in Wailuku on Maui. It was an interesting time. I loved old Kawashima. He could open doors nobody else could open. Amazing.

WN: Was he first-generation Japanese?

SC: Yes. First-generation.

WN: He spoke mostly Japanese?

SC: Yes. He could speak English, though. But you didn't cross Kawashima and really be comfortable with him.

WN: So how did he treat you young boys?

SC: You know, did you ever go to Japanese[-language] school?

WN: Yeah.

SC: How strict those teachers were?

WN: Yeah.

SC: Yeah. He was just like that with us.

WN: Okay.

SC: If we played baseball on the freshly cut grass and made a divot, we heard about it.

(Laughter)

SC: But there was a Japanese[-language] school over here in Mānoa.

WN: Right. It's still there, right?

SC: Yeah, it's still there. My father sent me over there to school. The guy was so strict, I quit.

(Laughter)

SC: They were tough, those old teachers down there. But Kawashima was the real boss around here. I mean, he made things happen. You know, he laid all the pipe here. So when the plumber used to come up here to try and fix something, I couldn't tell him. I had to go get the old man to tell him where the pipe was. It was very interesting. His oldest son, Jimmy, went on to be a very well-decorated, famous guy in the 100th Infantry Battalion. He was one of the first to volunteer. Saw all the action at Anzio and everything else. Second son, Oscar, was in the army but wasn't with that group. He worked for my father ever since he graduated from McKinley [High School]. David was a bit younger and worked for about forty years for Sears Roebuck. He lives up here in Mānoa, too. Jimmy's wife worked here, Shizue, and she was my grandmother's right hand. Unfortunately, she died about three years ago of cancer. But all her kids were born here. They had five kids. We all grew up together. Knew each other quite well. Still see each other.

WN: Tell me about your earliest recollection. You were born in 1937, what do you remember? I would imagine your earliest recollection is during the war.

SC: Yeah. My earliest recollection was going to Lā'ie, our place at Lā'ie, in my mother's Buick. It was Sunday morning [December 7, 1941], and my father turned on the radio in the car. It was one of the first cars to have a radio. The voice of Webley Edwards was on the air, the guy who did "Hawai'i Calls." He was saying, "Get off the road. We're under attack. This is not maneuvers." As we went up our hill, we could see the smoke, but we didn't know what it was. So we got as far as Nu'uanu where my uncle Teddy lived. We pulled in there, and just then, three Japanese Zeroes went roaring up Nu'uanu Valley over to bomb the Kāne'ohe Naval Airbase. My uncle Teddy was out there with a .38 pistol shooting at them. That's all he had. I'll never forget my father took me out to the woodshed to get some wood for the fire, and the Zero went over about—looked like he was only about one hundred feet off the ground, and we could see the guy inside the plane. Everybody was terrorized.

Well, after Hawaiian Electric was bombed, and the lights went out, we made it back home. Everybody came to this house in the valley. They came with pitchforks, axes, shotguns, rifles. They were gonna fight the battle, the last battle, at this house. We expected the invading army to come in from Waikīkī [Beach]. Nothing could have

stopped them. Then they could have come all the way up here and gotten us. But for some strange reason, they didn't do that. One of the fears was that there was a [Japanese] fifth column here. That they would turn on us. Our servants and our people, our friends would turn on us who were Japanese. But it didn't happen. The converse happened. We had an old [Japanese] cook by the name of Nose in the kitchen. He's an old, horrible old guy as cooks are, and came out with a cleaver. He said, "I'm ready. I'm ready." (Chuckles) He was quite a guy. So we knew right away that we weren't gonna have that kind of a problem.

END OF SIDE ONE

SIDE TWO

SC: So we hunkered down. My father was taken immediately to Pearl Harbor to help the situation out there. A lot of people went out there. We stayed here [i.e., Mānoa] for three days. About eighty people came to this house to fight the battle. They were sleeping on the floor, and then the word went out that the water system was poisoned.

WN: Eighty people came over here?

SC: Here, to this house.

WN: For example, who?

SC: All the people in the valley. All the people that were concerned about the invasion from Waikīkī [Beach]. They came here, and we put all the furniture on the side, and people slept in the living room, slept in the dining room.

WN: Here?

SC: Yeah. Slept in here, slept upstairs.

WN: Wow.

SC: We didn't know what was gonna happen. They stayed here for about a week. About the third day, the word went out that the water system was poisoned. So we had these big bathtubs upstairs, we filled them up, and we'd drink out of the bathtub. But that didn't happen.

Then the Battle of Midway ensued. We weren't supposed to win the Battle at Midway. We were supposed to get killed out there. My father thought that if we'd lost the Battle at Midway, they'd be in here in a matter of hours. So my mother, my brother, and I flew out of here in an old China Clipper to California for security reasons. A lot of people didn't go, but it depended on how you thought the Battle of Midway was gonna go. We got to California and lived in Palo Alto, where my father had gone to school at Stanford. But we couldn't get home for nine months. There

was no public transportation. We came home on a troop ship. Quite interesting.

But we won the Battle of Midway. We weren't supposed to, but we won it on a fluke. That was the turning point as far as we were concerned in the Pacific war. Pearl Harbor had righted itself by then, [Admiral William] "Bull" Halsey had come in, [Admiral Chester] Nimitz had come in. They started their push to Japan, which ultimately was successful. But, you know, we'd sit here and listen to the radio, and we'd listen to the reports on Tarawa and Wake, and in the Philippines. So I'm very familiar with all those names. Even over at Lā'ie, we had one of these transcontinental type of radios, we could listen to Tokyo Rose.

So it was quite interesting. That's all history now, but we were there. The war years were very repressive here. We were under a military government. There was a curfew, there were blackouts, there was rationing. Punahou School was taken over by the [U.S. Army] Corps of Engineers.

WN: The teachers at Punahou actually taught?

SC: Yeah. Instead of going to school, they'd go to the houses and teach. It was that way for the whole school.

WN: So what was the actual rationale for sending you to California? Was it more for protection for you folks?

SC: For protection, safety. Yeah. Because there was a lot of speculation that if we lost the Battle of Midway, and we were supposed to lose it, that Japan would have been here in a matter of hours to take this as a base to attack California. If you ever read the book about Midway, there's a wonderful book—I forget who the author was [Walter Lord]—but the name of it is *Day of Infamy,* and it's quite a story. Talk about luck. We caught the Japanese carrier fleet naked. All their planes were over bombing Midway, and our forces caught them and sunk three [carriers] of them. That was the turning point of the war.

WN: What became of Kawashima after the war?

SC: He stayed here. He was very much in charge. Very much in charge. We didn't have any problem with that.

WN: Do you know if he ever came across any kind of fear or discrimination against him?

SC: No. You see, we didn't have any internment camps here like they did in California. Our families were so intermingled, I mean, I had a Japanese nanny. I could speak Japanese before I could speak English, much to my parents' horror. (WN laughs.) When you're raised with people like that. Every afternoon you play with their kids, they feed you, they take care of you. We didn't have any problem at all. None.

WN: Those were strange times when you think about it.

SC: Very strange, very strange. My kids can't believe we went through stuff like this. But it was a great way to grow up.

WN: So now growing up, you were in the other house.

SC: Up here, next door.

WN: The other house, your grandparents were here. For like meals, for example, did you come here for meals?

SC: No.

WN: Or was it separate?

SC: Yeah. On Sunday night we'd come over here. Every Sunday we'd come over for dinner. But, you know, sometimes a relationship is much stronger when the two people are so different. My grandfather was a scientist and a Renaissance cultural man, and my father was a hunter, fisher, tobacco chewer, wrestler, boxer, that type of thing. They were very close. They really hit it off well.

WN: What was Sunday dinner like?

SC: We'd always have, you know, the head of the symphony would be there, or the head of the Episcopal church, or some type of artisan, the head of the [Honolulu] Academy of Arts. There was very little drinking, we'd all have great, big fattening food. Roast beefs, ice creams, like that. (WN chuckles.) Everybody was fat and didn't give a damn. (Chuckles)

WN: And I imagine you had to dress up for those.

SC: Yeah. We had to dress up and put shoes on and things like that.

WN: What is dressed up to you, at that time?

SC: At that time it was coat and tie.

WN: Coat and tie.

SC: *Aloha* shirt was for slobs in those days.

WN: No Reyns in those days.

SC: No Reyns in those days. (WN laughs.) The first *aloha* shirts were from Japan. They were called *kabe* shirts. Made out of silk.

WN: The silky ones.

SC: The silky ones, yeah. When they got wet, they used to run.

(Laughter)

SC: But another thing we had here very often, was Sunday breakfast. It was always salt salmon, English muffins, stuffed eggs . . .

WN: Stuffed eggs with what?

SC: Stuffed eggs. The eggs, they take out the yolk and mix it with mayonnaise and stick it back in.

WN: Okay. Deviled eggs.

SC: And baked potatoes. The salt salmon was supposed to be reminiscent of the missionaries who came over here who salted everything. So we'd have salt salmon. It was in a cream sauce. It was delicious. We still have the recipes for that. You eat that stuff now, you'd look like Akebono. It's so fattening.

(Laughter)

SC: It was very much of a sequestered type of upbringing, but sequestered in island traditions.

WN: You said your mother was a disciplinarian. And she made you, you know, in terms of manners and etiquette. . . . On a regular meal, did you have to dress up, too?

SC: Dinner.

WN: Dinner. And that's what? Coat and tie?

SC: White shirt and tie. No coat.

WN: This is every night. Wow.

SC: Six-thirty on the dot. You weren't there at six-thirty, you didn't eat. (Chuckles) But it was good for you. You learned to be punctual, you learned to hold your fork right, you learned to sit up straight, you learned to keep your elbows off the table, that type of thing.

WN: And you had maids and servants serving you.

SC: Yes.

WN: Were they all Japanese?

SC: Yes. Kawashima family.

WN: There were separate teams. One for this house and one for that house?

SC: Mm-hmm [yes]. Jimmy and Kawashima worked here, and Oscar worked over with

us. But again, you know, Oscar was like a big brother to me. He taught me how to box, he taught me how to play baseball. All that kind of stuff. I was lucky.

WN: So growing up here, what did you do to have fun as a kid?

SC: Oh, we did all sorts of things. This was a great place to play hide and seek in, in this house. We did a lot of that. We played a lot of baseball on the yards, and football. Every afternoon, all the yard help and all us kids would get together and have a big football game right as you came in the front gate. There was a big sloping yard down there. We played football in football season, and baseball in baseball season. So every afternoon there was some sort of a game. We all got together and did it. There were kids in the neighborhood that came. The house really attracted a lot of people because it was unusual and people liked to come here. When I was a little kid, we were always outside playing and doing something. Spinning tops, or shooting marbles, or playing *sakura* cards. We did all of that. It was fun.

Old Man Kawashima used to do all this figuring on an abacus. He could make that abacus work faster than a modern computer. It was amazing. I never learned it. I wish I had. He was just incredible. But Jimmy, and Oscar, and David weren't that much older than us so they could play with us. So we all played and their cousins came. The Arakis came, the Mukawas came. Every afternoon about three-thirty we'd do something. Just have a ball.

WN: What was your relationship with your brother like?

SC: Very good. He was four years older than I. He was a better fisherman than I was; he was a better diver than I was. So he and my father were very close. He ran track. I was too stunted or something to run track. I played football. But my brother is a good guy. Wonderful guy. But he opted out early to be more like my father than I did. So he's done a lot of fishing and a lot of hunting. He's seventy years old now. He had four kids. We grew up in that house and on Moloka'i, mostly. We were the only two *haole* kids on Moloka'i when we were growing up. So you learn fast when you're the only two *haole* kids on Moloka'i. Especially with the *blalah*s. (Chuckles) But, no, we had a ball together. Really a ball together. But growing up here in Mānoa was a wonderful, wonderful time and wonderful situation.

WN: Was Mānoa Road always around, all the time?

SC: Yes. This Mānoa Road up here. And then there was Cooper [Road] . . .

WN: Cooper was there, uh-huh [yes] . . .

SC: . . . and there was the hill, and then there was a lower Mānoa Road that eventually became O'ahu Avenue.

WN: What about East Mānoa [Road]?

SC: That's lower Mānoa. East Mānoa.

WN: Oh, lower Mānoa.

SC: We all refer to it as lower Mānoa because we lived on upper Mānoa. So if we tell somebody how to get here, you take upper Mānoa Road.

WN: So who were some of the other families who had kids that came here?

SC: The Wrenns. Mrs. Wrenn was my father's sister. They lived down here right on Oʻahu Avenue. They had kids. There was Bobby Angel who lived down here. The Muirheads lived here. The Arakis lived over there. The Mukawas lived down there. There were lots of kids. We had the space, and so they all came here. It was like a park. It was interesting because all the yardmen used to come down in the basement, eat their lunch. When my father was a boy growing up here, he organized boxing matches to impress the workmen. So they had boxing downstairs. The first guy that cried, lost.

(Laughter)

WN: That was the rule, you mean?

SC: Yeah. That's the rule. There was a lot of action going on here. Everything was so accessible. Nothing was locked.

WN: So this area is where the front gate and so forth is, that was the field?

SC: That was the field, and then there was this huge garden down here. All the way down to . . .

WN: Beyond your house?

SC: Yeah. Huge garden. Went all the way down to the corner of Cooper and East Mānoa [roads]. The *heiau* was here. Mary and I restored the *heiau*. The *heiau* was completely covered with a jungle.

WN: Did you know what it was when you were growing up as a kid?

SC: Yeah. We were scared of it, so we stayed away from it. The workmen wouldn't go in there either. They were scared to death of the place. Even Kawashima was scared.

WN: So you wouldn't go down there and hang around the rocks and stuff.

SC: Even Kawashima was scared of it. He'd swear I heard noises out there at nighttime. (Chuckles) So we left it alone, and Mary and I decided to restore it in 1996, I guess it was. That's the only *heiau* left on this side of the valley. This side of the island, I should say. There's one at Mākaha, and there are a couple of unrestored ones. This is the only restored accessible one that I know of. Emory and Webb were the architects.

Emory was the father of Kenneth Emory who was a famous archaeologist at the Bishop Museum. They [first] wanted to put the house up where the *heiau* is 'cause that's the prominent point of the valley. My grandfather said, "No, you're not going to build the house on top of a *heiau*. No way." So they built it back here, and the *heiau* stayed that way. I'm sure you know that we could go out there and excavate the thing and find all sorts of things, but I just won't allow it. I won't allow it.

WN: Wise.

SC: I don't want to fool with that. I respect it. I hope it respects me. It's quite a spot. But we always knew it was there. It was always a part of the jungle, and there was a lot of bamboo and ficus trees and that kind of thing out there. It was really pretty beat up. But it's about nine hundred years old. We know that through radio-carbon testing we did out there in 1948.

But again, this was a wonderful place to grow up in and all sorts of experiences.

WN: What about in terms of entertainment, of course no TV back then.

SC: Radio.

WN: Radio.

SC: Mm-hmm [yes].

WN: What would you listen to?

SC: The "Lone Ranger," the "Cisco Kid." I would listen to those. Charlie McCarthy. The one I really loved was that comedian, Jack Benny. They were on on the weekends, and "Cisco Kid" and the "Lone Ranger" was always on during the week. Every day there'd be an adventure on the radio.

We went to movies. Varsity Theatre, Palace Theatre, which is no longer. Pawa'a Theatre. Horrible movies, but that's all we knew about. (WN chuckles.) In those days, you'd go to the movies, you'd have a newsreel, and then you'd have a cartoon, and then you'd have a preview of coming attractions, and you'd have the movie. The only thing you get now is a preview of the coming attractions. No cartoons, no Warner-Pathe newsreels or anything else 'cause that's all on television.

WN: Right.

SC: So it was quite different. I remember being a young kid right after the war going to the Varsity Theater to see a movie, and it only cost me nine cents to get into the movie. But I think you had to sit in the first ten rows if you want to pay nine cents. So we all sat in the first ten rows.

(Laughter)

SC: It was fifty cents at the Waikīkī Theatre if you sat in the first ten rows, too. So we all went blind because we wanted to save a few bucks.

WN: I grew up remembering, I remember those Saturdays kid matinee things.

SC: Yeah.

WN: We'd go for a dime. They'd have like the Mickey Mouse Club and stuff like that. So there was no movie theater in the valley then?

SC: Just the Varsity.

WN: Just the Varsity.

SC: Mm-hmm [yes]. It's still there.

WN: Which is a pretty good trip.

SC: Yeah, it's a long trip down there. Couldn't drive because we weren't old enough so we had to walk down there or catch the bus. But for nine cents, you know, it was great. Go to a lot of movies.

WN: You said there were stores up here? Do you remember some of the stores?

SC: Yeah. There was, of course, the Mānoa Market that I talked about, which was run by Buck Goo. Right next to that was a seamstress shop, which Shizue Kawashima, who worked here . . .

WN: That's where Andy's is now?

SC: That's where Andy's [Sandwiches and Smoothies] is now, exactly.

WN: That was a seamstress?

SC: Seamstress, yeah.

WN: Exact place where Andy's is?

SC: Yeah.

WN: I wonder if he knows that? He must know that.

SC: Oh, I know Andy very well because Andy's father used to work for Molokaʻi Ranch on Molokaʻi.

WN: You mean Rodrigues?

SC: Yeah, Andy Rodrigues. Then right next to where Andy's and the seamstress shop was a barbershop, which the Mukawas ran.

WN: Okay. That today is like a Chinese restaurant.

SC: A Chinese restaurant. Then across the street was the Pee Wee Store.

WN: Pee Wee Store means where the . . .

SC: Right where the entrance to the [Safeway] supermarket is [today].

WN: Oh, no kidding.

SC: Yeah, right there.

WN: Pee Wee is what? Like what kind of store?

SC: Chinese. It was a Chinese[-owned] store.

WN: So the Pee Wee Store was like that? It was like a ma-and-pa (chuckles) store?

SC: Yeah. You could buy candy and *see moi* and all that kind of stuff in there.

WN: So behind that, right now is that Mānoa Marketplace, that was all what? *Kiawe?*

SC: *Kiawe* and pasture, it belonged to the Wong family.

WN: Wong family?

SC: Yeah, Wong family, who still own it. It's become a gold mine. Real gold mine. Then there was the old Toyo Superette. Do you remember that?

WN: Mm-hmm [yes].

SC: That was a wonderful store. Across from that was a Japanese[-language] school.

WN: Japanese school is still there. So that section then, was the quote, unquote, "town"?

SC: That was Mānoa. It was kind of country. Mm-hmm, very country. We all knew each other. You never paid for anything [immediately]. You went over there, and the old guy would make a list [of items] in the Mānoa Market. Then he'd send the bill to the house. In those days, you could call 'em up and say, "Hey, Mrs. Cooke isn't feeling well today." So you'd order it over the phone, and they'd deliver it. Then there was the old *kaukau* car that used to come around full of bananas and, you know, *gobō*, and all that stuff. He'd park down below and blow his horn, and everybody would come and buy from him. Then there was the milk deliveries. That went on for a long time. Old Jimmy used to drive the milk truck. He was a wonderful guy. He ended up selling tires at Sears.

WN: Jimmy Kawashima?

SC: No. It's another Jimmy who drove the Foremost Dairy truck. This was after Kaimi

had gone.

At one particular time, Warren, there was a guy who came up here every Saturday to wind the clocks and fix 'em.

WN: Every Saturday?

SC: Every Saturday. His daughter married David Kawashima. There's a guy that brought ice up here for our ice box. There's a guy that came to fix the elevator. I mean everybody . . .

WN: Which elevator?

SC: There's an elevator. I'll show it to you when we leave.

WN: Really?

SC: Yeah. There was somebody to do everything. Can you imagine a guy coming here just to wind the clocks? Then there were guys that'd come to polish the silver and all that kind of stuff. And seamstresses. It was different. Really different.

WN: Delivering the ice. How did they deliver the ice?

SC: They'd bring it up in a truck. They had these big tongs to bring it in and put it in the ice box. We had electric ice boxes in those days, but because of the past when we didn't have electric ice boxes, the old ice box worked for everything. Of course, you couldn't buy ice cream because there was no such thing as a freezer in those days. So Mr. Nose, the chief, he used to make ice cream every Saturday afternoon and put it in the tins where the ice cubes were made. That's the only way you could keep it frozen. Now you don't even have ice trays. Machines that drop 'em down into the box. It's changed. (Chuckles)

WN: Winding the clocks, you're talking about grandfather clocks or all the clocks?

SC: All the clocks. That one, the grandfather clock in here, the French clock in my room in the den. They had a big ship's clock on the mantle over here. The trick was to get them all to ring at the same time. So at eight o'clock all these damn things would go off.

WN: (Chuckles) So these clocks you couldn't do it yourselves? Is that it?

SC: You couldn't get them all to ring at the same time.

WN: Oh, is that it? So it's more like synchronizing?

SC: Yeah, synchronizing 'em. I can't do it till this day. Every once in a while, this big one will go and the one in my den will go at the same time. I think I've reached a milestone. (Chuckles)

WN: I haven't heard it yet though.

SC: This clock was made in 1791. It's right around the corner here. I'll show it when you go out. Every major English clock that was made or American clock that was made prior to 1800, only chimed the hour, not the half hour. Then after the 1800, they started chiming the quarter hour, and the half hour, and bells and whistles would go off and everything else. But this is a very old English clock, and it only chimes the hour. But it was a different world, and, you know, it's all changed for the better.

WN: Did you have any chores to do?

SC: Oh yeah. My father raised ducks and chickens and turkeys.

WN: Here?

SC: Over there. My job were the ducks. I had to feed 'em every day. We loved to eat duck and so did the neighbors. So I'd go around taking orders for ducks and come back and have to cut off their heads and pluck 'em and cut 'em.

WN: How'd you feel about doing that?

SC: No trouble.

WN: Yeah? You didn't get to know 'em pretty well? (Chuckles)

SC: No, no. It tasted good. I could sell a duck for seventy-five cents. That was a big deal in those days. Then we had chickens and turkeys and had a big vegetable garden. We were very much employed with that. Then when we went to Moloka'i, of course, I had all sorts of chores to do there. I used to work for the ranch. Forty-eight cents an hour.

WN: Doing what?

SC: All sorts of jobs. Building fence, working on the road, filling *puka*s in the road, moving pipe to irrigate pastures. I hated it. Outside all day long, big hat on with a *palaka* thing over here. Sleeves down to here. One of the jobs was, "You guys go take care *pakai kukū*." That was going to the cow pasture with a hoe and digging up all this salt grass.

WN: What is that?

SC: Stuff that grows. An animal won't eat. It was hard work. Picking *kiawe* beans was another job we had, you know, for cattle feed. They paid us five cents a pound for the beans. You must have had to pick for an hour to get a pound of beans. (WN chuckles.) So it wasn't very lucrative. We used to make charcoal on Moloka'i, too. It was a little dangerous.

WN: With *kiawe?*

SC: *Kiawe* charcoal. But there was a guy by the name of Motobayashi who taught us how to do it. Had these big kilns, and we'd cut the *kiawe*. We didn't have chainsaws in those days. You had to saw by hand, which was a real hard job, and *kiawe* is very hard wood. But it makes wonderful charcoal.

WN: So you had to have the burner with the . . .

SC: Kiln.

WN: Kiln.

SC: Yeah. The two woods that were perfect for charcoal, one was *kiawe*, and one was guava. Guava is even harder. Very hard wood, but it makes wonderful charcoal. So we did all those kind of jobs.

WN: Now when you went to Moloka'i, did you stay there for long periods of time?

SC: Three months.

WN: Summer?

SC: Summer.

WN: I see.

SC: Then we'd come back here to go to school.

WN: Did you want to do that?

SC: Come back here to go to school?

WN: No. Go to . . .

SC: Moloka'i? I had no choice.

WN: No choice.

SC: No choice. We're going to Moloka'i. Then, you know, they let me have my friends up. My friends just loved the place because they could hunt and fish. I had a cousin who I was very close to. He'd come for a week and stay the whole summer. But we didn't care. We had friends all the time. We're always doing things that were very adventurous, fun. Moloka'i is a great place to grow up.

WN: How would you compare what you did on Moloka'i to here?

SC: Oh, it was much more of a country open life. We were always dirty. Always had red dirt in our hair. That's why my mother didn't like it.

WN: Did your mom and dad go, too?

SC: Oh yeah. They had a home up there in Kala'e. A nice home. My brother has it now. It was a great place for all us kids. We had a big bunkhouse. We always used to play football. Punahou had a very good football team when I was there. Had Al Harrington, Harry Pacarro, and some of those great guys. The Ane brothers were there. Gilbert Ane was a great friend of mine. So he'd come to Moloka'i. He was from Kalihi and brought up in very much of a Hawaiian community. Hawaiian-Samoan community. It was fun to have him up there because he just appreciated everything we did for him. He thought a grapefruit was a lemon; he had no idea what a napkin was for. I mean this type of thing. But he learned fast from my mother and became quite a good guy.

WN: Which Ane was this?

SC: Gilbert. There were four brothers: Charlie, Gilbert, David, and Danny. Gilbert was my age. David and Danny were two younger than me, and Charlie was much older than I was.

WN: Charlie was the one who played professional football?

SC: Yes. Charlie. Gilbert was a professional wrestler for a while, along with a guy named Curtis Iaukea, who I grew up with. Curtis and I went to school from kindergarten all the way to senior in high school. Curtis lives up in Papakōlea now on I'aukea Street. He's got terrible arthritis. He can barely move. But Gilbert is okay. He's living out in Waimānalo. He's the bull of Waimānalo still. Nobody fools around with him. (Chuckles) But it was a very good football team. We won the championship two years in a row.

WN: I'd like to come back and talk about Punahou the next time.

SC: Okay.

WN: Would that be all right?

SC: Good.

WN: Let me stop here.

SC: Okay. Good enough.

END OF INTERVIEW

Tape No. 43-2-2-04

ORAL HISTORY INTERVIEW

with

Samuel A. Cooke (SC)

Mānoa, Oʻahu, Hawaiʻi

March 23, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Samuel A. Cooke at his home in Mānoa, Oʻahu on March 23, 2004, and the interviewer is Warren Nishimoto.

Okay, before we move on to Punahou and so forth, is there anything that you want to say regarding growing up around this area? We're going to get back to Kūaliʻi eventually when we talk about your moving back, but, at small-kid time. Anything that you've probably forgotten. I mean, we've talked about things like stores, families and. . . .

SC: Football games, baseball games . . .

WN: Right.

SC: The gang that came here every afternoon to play. I think we've pretty well covered it. You know, growing up, being very involved in sports and things like that, we were always very active. We were fortunate because we went to Punahou, and it was only a mile away, and a lot of our friends could come here and play in the afternoon. It was quite a good group here that gathered to play every afternoon, so we always had a game. If it was raining, we did something else.

WN: Such as?

SC: Oh, we—I was a movie buff in those days, and we used to watch eight-millimeter movies. (WN chuckles.) There was no TV. So, eight-millimeter movies. It was great. Either they were home movies, or they were movies that we bought, like "Felix the Cat," or "The Gashouse Gang," or people like that. Everybody was interested in movies in those days. To have an eight-millimeter projector and a screen, you always could smoke out a crowd, come watch those movies. (Chuckles) But not like it is today with television.

I think we covered most of it. I can go back when we come back to Kūaliʻi later on we can see if we can remember any other anecdote about what went on around here.

WN: Okay, well let's talk about Punahou.

SC: Okay. I started at Punahou when the war broke out. Actually, I'd come back from California in '43, I guess it was.

WN: Right, you went to Miss Harker's School.

SC: In Palo Alto. I came back to go to Punahou, and of course, the U.S. Army Corps of Engineers had taken over Punahou. Therefore, we'd had all our classrooms and work done in private homes throughout [Mānoa] Valley. Kindergarten, and first and second grades, I believe, were all done in private homes in the valley. One was done in our home, one was done in the Hundhammer's home. They lived down across from where [Evan] Dobelle [i.e., then University of Hawai'i president] lives now, the old Atherton [family] house.

We gradually, after the war, got back to Punahou, and it was a real mess. We were in Rice Hall, at Punahou, which no longer exists, its been torn down. The campus has changed materially since I was there. But John Fox had just come as the president of Punahou School, and he lived in the big house on the campus with his wife and three daughters. It was interesting, subsequently, when Mary became a trustee of Punahou School, and John Fox retired, [Roderick] McPhee came to Punahou, and came to the same house that John Fox lived in and found out that there was only one bathroom in that huge house for four women and one man. I just don't see how they existed there. (WN laughs.) But they never changed the damn thing. The McPhees did a complete remodeling of the house and brought it up to current standards.

WN: This is which house?

SC: That great, big house that sits up above the track.

WN: Oh, yeah. Right.

SC: Jim Scott [i.e., Punahou's current president] lives there now. It's a huge house.

WN: There was one bathroom in there?

SC: There was one bathroom, and Fox had three daughters and a wife. How the hell he ever got through that, I don't know. (WN laughs.) But he wouldn't change it, he wouldn't spend the money to change it. My father was a trustee of Punahou School, and he liked John Fox. But a lot of people didn't like him. But John was a breath of fresh air when he came to Punahou, and he brought a whole bunch of East Coast kids who had just graduated from college, people like Jim Doole and Rollie Higgins, and they really changed the face of Punahou. I mean, they were great, great teachers, and they were very dedicated, and they stayed there. You know, Jimmy Doole was the baseball coach. When he first came to Punahou, he played for a team called the Athletics, and he [once] struck out Joe DiMaggio [in an exhibition game]. He had been a first-class pitcher at Dartmouth and was quite a baseball player and was a great

hero of the sports fans here in Honolulu, in the old stadium. It was national news when Jim Doole struck out Joe DiMaggio.

WN: Okay, so that's documented then.

SC: Yeah, somewhere. I see Jim Doole just passed away. He retired from Punahou and I saw an obituary on him. He was eighty years old. He was a great teacher, a great guy, and a real good inspiration to kids.

Fritz Minuth was also there. Fritz is the guy that brought along Charlie Ane and David Eldredge as great football players down there. Punahou had a long drought. They hadn't won a championship in twenty-nine years, and Fritz almost won it, but Farrington beat us. But Fritz almost won it with Charlie Ane, and Dave Eldredge, and Billy Heilbron and a bunch of guys like that.

WN: I always associated Fritz Minuth with 'Iolani for some reason.

SC: Fritz went on to be an Episcopal minister and then went over and was the headmaster of 'Iolani for a number of years.

WN: Oh, okay.

SC: I worked with his son at Dean Witter.

WN: Reed Minuth?

SC: Reed Minuth, yeah, for a long time. I think Reed was a pretty good athlete. He went to 'Iolani, too.

But Punahou was just emerging from the old ways after the war, like so many other things. Fox really built up a curriculum, and he built up the athletic program. It was the first time that Punahou was giving scholarships to kids from Kalihi, and kids from all around the island, and it really made a difference, I think. Because we were always referred to as a *haole* school, but when our starting football team (chuckles) went on the field I think there may have been only one *haole* on that team. So, it was very interesting to see the way Fox had done that. Al Harrington, who was Honolulu's first high school All-American, I played with him. Curtis Iaukea, the wrestler, Harry Pacarro, who went on to be a very good coach at Farrington, Eki Espinda, the football coach at Farrington for a number of years, they were all on the same team. We finally won the [league] championship in 1954, after twenty-nine years of not winning a championship with a bunch of *haole*s. (WN laughs.) We were a very, very mixed bag.

WN: Now, were you on the team?

SC: Yeah. I wasn't any good, but I was on the team.

(Laughter)

I was small.

WN: Roosevelt was the power at that time.

SC: Yes, they were, they were. Up until '54 we had a hell of a time playing with those guys. But it wasn't until Fox started recruiting these guys like Ane and people like that, that we became a force to be reckoned with. Those were the days when the old ILH [Interscholastic League of Honolulu] was eight teams, and they didn't play anybody else. There were four public schools and four private schools. Kam[ehameha] was a perennial power. St. Louis wasn't in those days, but they came on later. 'Iolani was always tough, but they were small. 'Iolani used to beat the pants off of us when we were in the eighth grade, but when we got big later on, we could handle them. So it was a great time. Everybody knew each other. We'd get roughed up in the football games, but that was okay. It was good for us.

WN: Where did you play the games?

SC: We played at Honolulu Stadium. The old Honolulu Stadium. The old "termite palace." I remember vividly when I was a junior, we were playing St. Louis for the championship. They had guys like Talbot George and some fabulous players. We were getting on the bus at Punahou School and driving past Maryknoll [School] and seeing all the sisters out there booing us, because we were playing St. Louis, which was a Catholic school. When we got down to the stadium, there were two sections in the stadium that were cheering for us, and there were twenty-two sections cheering against us. (WN laughs.) I remember the Coke bottles, and the hot dogs, and everything else raining down on us as we ran into the stadium. But we won the game and we won the championship, and we did it again the next year. But it was a real eye-opener.

In the newspaper, there was this guy by the name of, I think his name was Joe Anzivino. He was a sportswriter. I think after we beat St. Louis, he wrote something about God not really wanting to participate in that game, because his team St. Louis had lost.

(Laughter)

Punahou was and always has been a very fine college-preparatory school. I felt very well prepared after going to Punahou when I went to Cornell University, where I was thrown with a bunch of guys from all over the country, a lot of prep-school boys, from Andover, Exeter, Deerfield, places like that, and I felt very well prepared. It was really a revelation. I was scared to death that I couldn't compete at Cornell, but I found I could compete very well.

WN: Who were your memorable teachers?

SC: At Punahou? Pete Powlison was one. Pete was a great teacher.

WN: Didn't he become a doctor?

SC: No, Pete was a world-champion swimmer brought up in Lanikai. They still have Powlison's Point at Lanikai, just as you go down into Lanikai. He was still teaching when Mary was a trustee, and on for about twenty years after that. He was fabulous. That's one of 'em. Dave Rich was a retired businessman who'd come back to teach business ethics and business law, and things like that. He was wonderful. I had a Miss Josephine Day who was my homeroom teacher in the seventh grade, who was a wonderful teacher. Miss [Jeanne] Paty, who was the athletic teacher, who married George Hogan, the architect. George designed a house for us here in Mānoa, so I got to see her later on in life and really appreciated what she had done for us.

But the teachers were very high caliber. Of course, a lot of them had been there for years and years and had known my father and even my grandfather. There was an old lady who taught study hall, who we were terrified of, who had taught my father. I remember her telling me that I was no different than my father. Bad egg.

(Laughter)

A man I didn't appreciate while I was there was Walter Curtis. He was the principal of the senior academy. But after I graduated, I really got to appreciate him. He's a great guy, just a great guy. But he was a stern disciplinarian when we were in school, and kids don't like disciplinarians. But somebody had to do it, and he did a great job of it. Another guy by the name of [Victor] Johnson, who was the principal of the junior school, did a great job for that school. But it was a really great experience. The school opened up to the rest of the community when I was there, and as I said, the handle of elitism might still be there to a certain extent, but it certainly was diminished immensely while we were there.

WN: When they were getting these kids from all over, you know, many of them for the football team and so forth, was there any kind of resentment, opposition, to any of this kind of . . .

SC: Not at all.

WN: . . . changing of the student body?

SC: Not at all. I mean, it was good for the school. I mean, a kid like Al Harrington. His birth name was Ta'a. Alvin Ta'a. When he was in Punahou, his mother married a man named Harrington so he took the name. But he used to walk from Kalihi to Punahou to go to school. He was a straight-A student, he was captain of the football team, he was the lead in the school play—just an outstanding guy. He went on to be an outstanding teacher at Punahou and then went on to have a show at the Hilton Hawaiian Village for years and he was known as "The Polynesian Man." Not a great talent, but he worked at it so hard that he became a good talent, and he could give a speech like you've never heard before. He was truly an outstanding man. While a lot of those guys didn't measure up to that kind of profile, I think there are a lot of guys

that went to Punahou that, if they hadn't gone there, might have led very much of a different life.

There were mistakes made. They got some bad eggs in there. One was in my class. He was *kolohe* and eventually he got caught stealing money from the school, ended up in O'ahu Prison, not for that, but for something else. I think he died in there, in O'ahu Prison, but he was my buddy when he was at school because he was a rebel. But there were mistakes made, but usually kids took care of that. You see a fierce loyalty to that school from people like the Eldredges, David Eldredge taught there for years, and Charlie Ane, who coached there, and Gilbert who coached there. A real important part of their life was Punahou, and being able to go there and associate with other members of the community.

WN: Now you said that it was a real mess when you got back after the war because the [U.S.] Army Corps of Engineers had taken over [the Punahou School campus]. What do you mean by that? Was it trashed?

SC: Well, it was trashed. It really was. It was used as an army post, and they didn't do a lot to fix it up. An interesting fact was in the old Cooke Library, they had boarded up everything. It wasn't until, oh, thirty years later that we started to renew the old library, and they took down some of these boards and found Tiffany windows in the ceiling, that kind of thing. There were a lot of transient buildings on the campus, wooden shack-type things. It took a long time to get over that.

WN: Yeah, I bet.

SC: It was very expensive to fix up, and the military didn't fix it up. They just, the war was over, they were out of there. So it was kind of bad. Nobody else was any different. This town was really subjugated by the military during the war.

WN: What about subjects? What were your favorite subjects?

SC: Oh, I was a history buff, as you can look around, you see I'm a history buff. I loved history and English. I wasn't very good at mathematics. Good enough to get by, good enough to get into Cornell University which is a difficult school to get into. But, I was like anybody else. I was a B-student, athlete, any typical teenager growing up.

WN: Did you have any aspirations while you were at Punahou, what you wanted to do?

SC: Not really. In my senior year I thought about what was going to be the real future of Hawai'i, and tourism stuck in my mind, and I thought a good way to participate in that would be to go to a school that taught hotel administration. There were three. There was one at Michigan [University] State, there was one at University of Denver, and there was one at Cornell. Cornell was the first, probably the best. So I applied to all three of them and got into Cornell, God knows why. That's a whole 'nother story. But I think Cornell realized that Punahou kids—and they had taken a lot of them

over the years—were very well prepared, and they were far enough away from home, so they would do enough work to stay in school and not get kicked out. Because I told you in my other interview, my old man told me that if I flunked out of Cornell, not to come home. I guess you might say I had a hell of a good time at Punahou.

WN: So besides athletics [at Punahou], what else were you involved in?

SC: Oh I was. . . . What was I involved with? I was shotputter on the track team. No good, but I was still on the team.

WN: Shotputter?

SC: Mm-hmm.

WN: Kind of small.

SC: I was too small for that. (WN chuckles.) I only weighed about 160 pounds. Gilbert Ane at 200 pounds was a huge monster. Now they're weighing in at almost 300 pounds! But Gilbert was the shotput champ the year we were there. I was on the track team and the football team, and I didn't make the baseball team although I tried out. What else? Oh, lots of extracurricular things like canteen committee. I think I was president of the junior class and did a lot with the carnival. The junior class always runs a carnival, and that was always a success. Every year it got better. I still think that's going on. Every year it makes more money. But it's gotten to the point now where Punahou can't afford not to have the carnival, because it makes so much money. I think it nets them about a million dollars, just on that Friday and Saturday. That's a lot of money. In those days—I remember I was the class of '55—we made $55,000. I remember that. (WN laughs.) It was a record!

(Laughter)

But we had our rivalries. Roosevelt was our big rivalry in those days. The paintbrush trophy, you remember that?

WN: Yeah.

SC: That all came from. . . . Whoever started it, I don't know. But Punahou kids went over to Roosevelt with bow and arrows, shot blue and yellow rags up on the side of that building there, and they all dribbled down. (WN chuckles.) The next night we find out that all our things were painted red and [gold] over at Punahou. (WN chuckles.) So they had the paintbrush trophy that we used to play for.

WN: Did you fool around with the domes at all? Both schools have domes with the colors on them.

SC: No, that didn't happen. I don't remember anybody getting up there.

WN: I always thought that's how the paintbrush sort of began.

SC: How it started was, I guess it was Punahou kids went over before a football game and splashed a bucket of blue paint all over the place. It was retaliated, and I think there were some fist fights.

WN: Other than close proximity, was there another reason why you were rivals?

SC: No, I think the proximity was that. But I think to a great extent, Roosevelt thought we were a bunch of pansies, and when they came over and met guys like the Ane brothers and some—Al Harrington, and Curtis Iaukea—some of those guys, I think we changed their minds fast.

(Laughter)

Those are the days when those things were important. They're not important to me anymore. (Chuckles) But it was a lot of fun. My dad, I told you the other day, had a heart attack, so he had to retire, and he spent a lot of time at Punahou coaching track and watching football and that kind of thing. So he made it that much better for all of us, too. The boys all loved him. They all loved him. We'd take them to Lā'ie, teach them how to fish, and all that kind of stuff. We used to have *lū'au*s at our place at Lā'ie, and bring the whole Punahou team over. Then we'd have banquets. My dad and my brother and I would go to Moloka'i and shoot deer, and ship the deer down to the Punahou cafeteria, and then we would go down there and skin 'em, and cut 'em up, and make venison teriyaki. Oh, they just loved it. I remember one time we were down there skinning the deer, and you had to cut off the foot, because you can't cook the foot, the hoof. This little kid came down, and I'll never forget this. His father was [Aldyne] "Bren" Breneman. Bren Breneman was the speech teacher at Punahou. A big, pompous fat guy. The kid wanted to know what we were doing. So my father handed him the foot and said, "This is Santa Claus's reindeer." He took that thing home, and about fifteen minutes later Bren Breneman was down there, pissed!

(Laughter)

He thought how my father was a trustee, so he kind of slinked off. But what a terrible thing. He [i.e., SC's father] caught hell from my mother. Geez. She didn't think it was funny at all.

(Laughter)

I guess the kid didn't sleep for a while.

(Laughter)

I'll never forget that.

(Laughter)

WN: I'm sure he hasn't forgotten it either.

(Laughter)

SC: No, no. (Chuckles) But we were very involved in all that. It was a big family. Rollie Higgins was the swimming coach, and he was a very good one. Other teachers down there, there was a guy named Bob Russell who was a wonderful, tough guy out of USC [University of Southern California]. He was a football coach. He was about 5'5", all muscle, and he could pin any of the Anes easy, easy. So that's the way he got respect. But he was a great teacher, stayed there for a number of years, and comes back to reunions every once in a while. It's great to see him. His sister is married to Howard Hamamoto, who used to work for the Bank of Hawai'i. He's a great guy, he's on the Frear Foundation.

But in general, it was a transitory type of thing in the '50s. We were still a territory, it was still very expensive to call the Mainland. It was kind of a sheltered type of thing before statehood. The place hadn't really opened up. It was a great, great place to grow up in, because it didn't have all the outside influences that could be bad for you. We were pretty well controlled. We didn't become a state until '59, that was in my senior year in college, so coming back here after that, the place really started changing.

WN: How did you get to school?

SC: How did I get to, you mean, Cornell?

WN: No, to Punahou?

SC: Punahou, I used to walk.

WN: You walked from here?

SC: Yeah, and then I got my driver's license and I had a Jeep, we used to drive around.

WN: While walking, what was your route?

SC: Straight down the road here, and down Punahou Hill, and in by the tennis courts.

WN: So straight down Mānoa Road . . .

SC: Straight down Mānoa Road, down Punahou Hill, and then . . .

WN: And by the tennis courts.

SC: Turn in by the tennis courts.

WN: That's not very far at all?

SC: No, it's about a mile and a quarter.

WN: Yeah.

SC: We started at 7:00, be down there at 7:30. It worked perfectly. I had an older brother who was four years older than me, he had a Model-A Ford, and he used to drive me to school when he was in the senior class. But you know, there are places to park on campus in those days. The traffic wasn't bad. You could always catch the bus because the bus comes right up to the back door here. That wasn't a problem, getting down there. It was very easy.

WN: Where did the Kawashima kids go?

SC: Kawashima kids all went to Mānoa School, and then, I think, a lot of 'em went to McKinley. These were Jimmy and Shizue's kids. It's interesting, they had two boys and three girls. The girls are all [living] here, and the boys are all on the Mainland. But those kids all went to public school. As I said, they went to Mānoa School in those days, and then, I think, to Stevenson [Intermediate], and then on to either Roosevelt or McKinley. Oscar Kawashima, the middle son who worked for my father, went to McKinley, and he came to work for my dad right after he graduated from McKinley. Then a couple of years later the war broke out, and he was drafted. But he came back after the war. He and Alice were married right out there in front of that window, in the living room. They went on to stay with us. I guess when my parents moved to Maui in 1954, they moved to Maui to be with them. Oscar died about four, five years ago. Alice is still alive. She lives in Wailuku. Part of the family. That's the way it was.

But the Punahou experience was a good one. It was a school that made you work, and as I said before, I felt very adequately prepared for college. College wasn't a breeze, but it was certainly much easier having gone through Punahou. It's a great college-prep.

WN: What made you think about tourism?

SC: I thought it was a coming thing, it was very glamorous.

WN: But seems kind of early. Tourism, on a big scale, of course, occurred after statehood I think, yeah? I was wondering what kind of information you were getting to make you think that way.

SC: I had a very good friend by the name of Philip Sevier. Philip lived up on Ferdinand [Street], and while he went away when we were about twelve or thirteen, his father [Randolph Sevier] was the president of Matson Navigation Company. In those days Matson owned the Moana, the Surfrider, the Princess Kaʻiulani, and the Royal [Hawaiian hotels]. We would go to those hotels as kids and go eat in the buffet and that kind of thing, and it was just absolutely mind-boggling for a young kid to go down there and be able to eat all that *kaukau.*

WN: (Laughs) All you can eat.

SC: All you can eat. You know, just pig out. I knew all the hotel managers. Jack Fischbeck was the manager of the Royal, and a guy by the name of Ed Hastings was brought out here to run all the hotels, and they became friends of ours because we were friends of the Seviers, and the Seviers were the boss. *Matson*[*ia*] and the *Lurline* were very much in the business in those days as luxury tour ships. We did a lot of riding on those boats. When it came time to go to school, I figured, you know, that this was the coming industry, and that maybe I should focus in on it. Getting accepted to Cornell just made that decision easier.

One of the requirements at Cornell was that you earn credits in hotels during the summertime [in Hawai'i], and you wrote reports on what you did. Matson always hired me. I'd been a desk clerk, a night auditor, anything that didn't have anything to do with the union, and I lived out of the Royal [Hawaiian Hotel], and that was fun. A lot of fun. (Chuckles) If you know what I mean. (WN chuckles.)

I pursued it after I got out of Cornell. I went to work for Inter-Island Resorts, and opened the Kaua'i Surf. It was a growing hotel in those days. But it became old, fast. Once you get married, then that kind of a life doesn't reward you for being a good boy. (Laughs)

WN: Now to the Royal, you know, this is like late '40s, early '50s, right?

SC: This is early '50s.

WN: There really wasn't much, right? The Royal, the Moana . . .

SC: Just the Royal, the Moana, and the Surfrider had just been built.

WN: Right.

SC: My senior year, the Princess Ka'iulani was built.

WN: Right.

SC: But they were much smaller. They've all been added to and really built up. But in those days, people would come to the Royal and spend two months. People like John Wayne and Bing Crosby and all those big movie stars would come down and take a suite of rooms and stay for the whole summer. So we got to know all those guys. Colonel Guggenheim from New York, and the beach boys were all very much a part of it. They were Chick Daniels and Steamboat Mokuahi, and all those guys down there on the beach. We all got to know all of them, and I lived at the Royal. I lived in the old S-room, which was a service room.

WN: This is while you were working at the Royal, you mean?

SC: Yeah, while I was working there in the summertime.

WN: Oh, wow.

SC: We'd eat in the executive dining room and it was too easy. Much too easy. (WN laughs.) I must have gained forty pounds when I went down there.

WN: I'm wondering why you're not overweight now, I mean, gosh. (SC laughs.)

SC: Well, I used to be. But it was fun. It was a ball. You know, these gals would come in on the boats. The beach boys were a great crew, and they're always looking for a handout, so a guy like John Wayne would come down with his family, and automatically one of the beach boys would attach himself to him, and he was on the payroll for the summer, and he'd take 'em surfing and canoe riding, and everything else. Those guys cleaned up. They cleaned up.

WN: You have any impressions of John Wayne?

SC: He was a nice guy. Nice guy. Big guy. He never tipped me, but he tipped everybody else.

(Laughter)

But Crosby was kind of aloof. Bob Hope was a nice guy, Colonel Guggenheim was terrible. He used to come down to dinner every night in a tuxedo at the Royal. You had to wear a coat and tie to go to the Royal. Oh, he was a terrible guy. George Murphy, the guy who used to run Murphy Motors was really an alcoholic. He used to live there. We'd have take him up to his room almost every night, and he wouldn't remember. But there were lots of people that came there and stayed and it was a way of life, almost. I'll never forget the S-room that I was living in was right on the porte-cochere. One evening we were up in our room and we had all the Hawaiian beach boys making music and having a party, drinking beer, and somebody threw a can of beer, I guess Lucky Lager, out the window. It hit a car coming in. Well, about two seconds later, the security had come roaring up to our apartment. What we had done is we had thrown a beer can and hit the Japanese ambassador from Japan. He was on his way home. That didn't sit well at all. (WN chuckles.) So we didn't have any more beer parties up there.

(Laughter)

I think it might have created an international incident. (WN laughs.) But we didn't know any better, what the hell.

WN: Did you go on to that Moana Pier?

SC: It wasn't there.

WN: Oh, it wasn't there?

SC: It was gone by then. Yeah, I know what you're talking about. I've seen pictures of it. It was out in front of the Moana. That was gone. I think they took that down just before the war broke out. But it was a wonderful way to spend the summer. (Chuckles)

WN: Yeah, I bet.

Did your father have any plans for you?

SC: Not really. The family owned lots of businesses, you know. They owned Moloka'i Ranch at that time. They owned Cooke Trust Company. They had started the Bank of Hawai'i, they were big in C. Brewer, Hawaiian Electric. I guess there was always a spot for me. When I left the hotel business, I went to a firm called Lewers & Cooke, which the family had a lot to do with, and Fred Lowrey was my boss. But I didn't like it there. Fred engineered a sale of the operating assets to U.S. Plywood, and I did a lot of work with an investment banker, which was Dean Witter in those days, and they hired me out of the deal. I was much happier at Dean Witter than I was ever at Lewers & Cooke. But, you know, the firm is gone now. Yeah. Castle & Cooke is Dole [Food Company] now, it's not Castle & Cooke anymore. Moloka'i Ranch was sold to a bunch of Kiwis. Lewers & Cooke is gone. It's all changed. All changed. The only big *kama'āina* firm outside of the Bank of Hawai'i that's left is Alexander & Baldwin. T.H. Davies is gone. First Hawaiian Bank belongs to a French bank out of Paris now. E.O. Hall & Sons is gone. The old names that I grew up with, are either merged into something else, or gone. The two big names, Bank of Hawai'i and Alexander & Baldwin, are still the only independent firms here. Roy Kelley and the hotel business [i.e., Outrigger Hotels & Resorts] certainly has built an empire there, but when I was growing up it was small. It was one hotel. But now it's a huge, huge operation. The kids have done a marvelous job. Roy was a great businessman. He came out here as an architect. Lewers & Cooke gave him his—underwrote him. He built the Edgewater Hotel. But there was a tremendous dedication there, and he had a very smart son, Richard Kelley. Richard really made that company hum. He was a doctor.

WN: Right. Medical doctor?

SC: Medical doctor, pathologist. Great guy. They were smart enough that they could build an empire, and to give them credit, they were one of the few big firms here that didn't get unionized, because they took care of their people. They never had a problem with that. When the [Hawai'i] hotel workers went on strike, they didn't at Kelley's. When the buses [i.e., Teamsters Union] went on strike, Kelly bought his own buses and sent them out there to Nānākuli and Wai'anae to pick up their employees. I mean, they were a wonderful operator. Roy was not a luxury hotel operator, but he ran a business and he made a lot of money. Smart guy, very smart guy.

WN: Well, he brought tourism to the regular person.

SC: Yes he did, he sure did. He still owns more hotel rooms in Waikīkī than any other firm, including Hilton and Sheraton. Roy Kelley owns more hotel rooms in Waikīkī than any of them. We grew up with his kids, and so we're still friendly with them. They're very generous, very nice kids.

WN: And another hotel at that time was Halekūlani.

SC: Halekūlani was owned by the Kimball family. Mrs. Kimball was a great friend of my grandmother, the woman who built this house. She used to spend a lot of time down there in the old Halekūlani. Then it was sold to Norton Clapp, who's the head of Weyerhaeuser. Then it was sold to a large Japanese firm. They remodeled it, and they built what's there now. Very fine hotel. Fred Honda is the manager, and periodically they will be named one of the best hotels in America, or right at the top of all those Conde Nast-type resorts of the world. Wonderful hotel.

WN: I remember interviewing [Richard] "Kingie" Kimball. He was talking about what the hotel trade or industry was like until the Kelleys came in and sort of changed the whole basics.

SC: They did, they did, they did.

WN: It was a little bit of a tug-of-war there.

SC: Yeah, yeah. The Halekūlani was always a kind of an old *kama'āina* classy kind of place.

WN: Right.

SC: Roy, he was catering to the cheap tourists and things like that. But he was an incredible man. When I was at Inter Island Resorts, we headed into a deal with him on the old Outrigger Hotel. It was up where the old Outrigger Club was, and Roy got that. Everything we were taught in hotel school, he untaught us. You didn't put in linen closets because they took up space that you could rent to tourists. He set up all his own schedules on depreciation, and he'd depreciate a toilet-roll holder differently than he'd depreciate a window. (WN chuckles.) He'd depreciate the frame in the window different than he would depreciate the window. I mean, he was a genius. He was way ahead of his time. He wrote lots of the rules on how you make money in hotels. But, luxury things like linen closets, and garages, and things you couldn't rent out to tourists, was not part of his idea. But he was a great guy.

Kingie was an interesting guy. The family owned the Halekūlani. But they sold out early and moved to Kaua'i. They built a hotel on Kaua'i.

WN: So you decided to go into tourism at Cornell. Was that your sort of way of saying, "I sort of want to go off on my own, I don't want somebody to give me anything?"

SC: Very much so. That's right, very much so. The family had not been involved in tourism at all. I thought it was a good way to go.

WN: Was there any profession that your father said, "Absolutely not," or anything like that?

SC: Not really. No, no. He encouraged me to do what I wanted to do. I was usually pretty good at what I did. So it was something that if I wanted to do it, I'd do a good job. But, you know, I could never move fast enough as a young man. I just, that's the trouble with Lewers & Cooke. They had me counting nails when I wanted to be the boss.

(Laughter)

But I guess that you have to go through that. You learn that way.

WN: What was Cornell like?

SC: It was wonderful. I was a real hick, you know. I'd never been east of California when I went to Cornell. I'd never been in falling snow. And boy, did I learn. I mean, the first winter when it started to snow, it was a real unique situation. There were a bunch of kids, Wiley kids, John Wiley from 'Iolani and myself, and Peter Baldwin, and Jim Gray, and a bunch of guys who were all in the same boat. So we had an eye-opening experience when the seasons started changing, when it got bitterly cold up there. Cornell is in Ithaca, New York, which is on a lake, Lake Cayuga, and so the cold up there is a damp cold. And it's really cold up there. So you had to stay warm, or fill up with booze, or something like that to keep yourself warm.

But it was a great experience. I loved it. I'm glad I went there. It's a great school, I have tons of friends on the East Coast now, people on Wall Street are good friends. Of course, they're all getting to an age where they're getting to retire now, but I have many, many friends that I still see and correspond with that became Wall Street tycoons and were very much a part of the gang at Cornell.

Hotel school was a great education. I mean, when you got a Bachelor of Science degree at the Statler School of Hotel Administration at Cornell University, you could almost name your job in the hotel industry. There were guys up there recruiting and almost fighting over you. But I wanted to come home. There are a lot of hoteliers here in Hawai'i now, from Cornell.

WN: So when you left for Cornell, that was your ultimate goal, to come home?

SC: Oh, yeah.

WN: Did you ever think about not . . .

SC: No, no. I was coming home. No. Never would I stay on the Mainland. (WN laughs.) Never, never. Every time Mary and I go away on a trip, and we come back, we're

always thankful that we live here in Hawai‘i. A lot of things I disagree with, but I guess that’s the way it is everywhere. It’s fun because people come to visit us. We see a lot of our friends. Cornell was a great experience.

END OF SIDE ONE

SIDE TWO

WN: Well, before you could come home to Hawai‘i after Cornell, though, you had the slight roadblock of the draft, didn’t you?

SC: I had the military. I took ROTC [Reserve Officers’ Training Corps] at Cornell and got a commission when I graduated as second lieutenant. But those were the days when Korea was cranking down, and Vietnam hadn’t cranked up yet.

WN: Right.

SC: So there was a plethora of second lieutenants, and they really didn’t know what to do with us. So they had what they called a Reserve Forces Act, RFA, and you went into the military for six months on active duty, and then you were in the reserves for eight-and-a-half years. So I elected to do that. Because I was a Cornell School graduate in hotel administration, my MOS was a club officer. So I went down to Fort Lee, Virginia and was a second-in-command at the Fort Lee Open Officers Mess, which was the officer’s club, and that was an experience, too. So the military was not a real gas for me. Because I’d come back here afterwards, and went down to [Fort] DeRussy every other Thursday night to school. That’s all I ever did, and two weeks at the summertime out at Schofield, or on the Mainland. So the military wasn’t a big part of my life. I didn’t like it. I didn’t like it because growing up here during the war, I didn’t like the curfews and all the other stuff that went on with the military here.

WN: Why did you join ROTC?

SC: To get a commission. I didn’t want to be drafted. I didn’t want to be a private. It was a little harder, because they sent us to six weeks of officers’ school at Fort Lewis, Washington. They roughed you up. They tried to make you want to quit because they wanted to find out if you were officer material. So it was a tough six weeks, but it was good for you, it was good for you. We learned a lot. I went to Fort Lewis simply because I was a Hawai‘i boy, and it was cheaper for them to ship me to Fort Lewis than it was to ship me to Fort Benning or any place like that. But I ended up in an officers’ club and I didn’t like it. But you can do anything for six months if you put your mind to it.

WN: (Laughs) That’s one way to . . .

SC: It was awful. I made the statement that I'd rather be on the front lines of Korea fighting with my bare hands than running an officers' club. (WN laughs.) Because Fort Lee was a quartermaster corps, and the dregs of the military are in the quartermaster corps. There were five thousand of them here. At this officers' club, at five o'clock they had happy hour. You'd have five thousand officers hit the club at one time, drinking fifteen-cent beers, and get drunk on three of 'em. It was my job to kick them out. (WN laughs.) There was a law in the club that said that everybody had to have a tie on after six o'clock. Well here I was a second lieutenant, going around telling majors and colonels to put a tie on or leave the club. I suffered all sorts of abuse. (WN laughs.) Just terrible abuse. But I had one good buddy. His name was Charlie Kruger. He was a right tackle for the San Francisco 49rs for years.

WN: Yeah, I remember him.

SC: Big Charlie. What we'd do after the club closed, we'd go down to the pool room, and have a crap game, and put Charlie on the door, and if anybody got unruly, Charlie took care of them. But it wasn't pleasant. We lived in horrible, dumpy BOQs [Bachelor Officers' Quarters], and worked nights.

The commanding general was a guy by the name of General Dennison, and he was paranoid. Things like, he had a table in the dining room that nobody could sit at, because he might decide to come to the dinner some night. So, you know, you'd get four-star generals from Washington D.C. down there wanting dinner, and looking over and seeing this empty table and being told, "No, you can't sit there because the commanding general might show up." So one night—there were about four or five hundred people in the club—and I get paged. So I go upstairs, and here's General Dennison half-lit, and he wants to know why there's a car in his parking space.

I said, "Well, I don't know sir, but it's marked 'reserved for General Dennison.'"

But he said, "There's a car in my parking place, and I want you to find out who the hell it is and come back and tell me."

So I go down there, and I find out after about an hour, the car belongs to General McDonald, who's a quartermaster general from Washington D.C. and this guy's boss. So I go back there, and the general dresses me down, and he says, "Who the hell was it?"

I say, "It's General McDonald."

"Go find him! Bring him up here, I want to buy him a drink!" (WN laughs.)

One thing like that after another. The captain who ran the club ended up at Leavenworth, stealing. You had a bunch of guys, air force guys who were on the bars, sergeants who would steal the place blind. I knew it, and I tried to tell the captain that, but the captain wouldn't listen to me. You know, they'd pour you a drink for fifty cents, and you'd pay 'em cash, and the money would go in their

pocket. It wouldn't go in the cash register. That's the type of thing. I just hated it. I couldn't get out fast enough.

WN: Sounds pretty forgettable.

SC: Oh, it was. It was. But you can do anything for six months.

WN: So you were in Fort Lee for only six months.

SC: Mm-hmm.

WN: And then you came back here as a reservist?

SC: I came back here as a reservist.

WN: I see.

SC: The reserve unit on Kaua'i where I was [while] working at Kaua'i Surf, the wonderful guy who was the colonel up there, a guy by the name of Francis Ching, went on to be a senator.

WN: Yeah, Senator Ching.

SC: He was a great guy. His wife Dolly worked for the Bank of Hawai'i. They're just great people. I remember having to take an exam, and the only time I could take the exam to go from, I think, second lieutenant to first lieutenant, was in the afternoon. So I asked Francis Ching to come down to the Kaua'i Surf, and we sat in the bar. (Chuckles) I passed the exam.

(Laughter)

WN: In the bar.

SC: In the bar.

(Laughter)

With a little coaching. (WN laughs.) But . . .

WN: How did you get the job at Kaua'i Surf?

SC: I came back and interviewed. I [also] had a job offered to me at the Hawaiian Village [Hotel]. It was owned by Henry Kaiser in those days. Dudley Child was a good friend of mine, he was the interviewer at Inter-Island Resorts. He wanted me to come work for them. They didn't own the Kaua'i Surf then. They were building it. They owned a place called the Kaua'i Inn. He gave me a job as assistant manager at Kaua'i Inn.

WN: That was the older hotel, right?

SC: Yeah. It's not there anymore. Cabins and things like that. So I went up there to the Kaua'i Inn and worked for a guy by the name of Bradbury. We got along pretty well. That was an experience, too. Great experience. Hurricane Dot came through Kaua'i. So everybody in Kaua'i came to the Kaua'i Inn because they wanted to be protected, and we had a big, strong building. Bradbury said, "Hey, this is a good chance to make some money. Keep the bar open until four o'clock in the morning, or whatever." There were nothing but fights and riots. The whole damn thing was just one thing after another. It was quite an experience.

Then when the Kaua'i Surf opened up, the day it opened up I got married, and so we could only go on our honeymoon for a week. We went to Moloka'i and then came back because there was a lot to do.

WN: Who owned Kaua'i Surf?

SC: Inter-Island Resorts.

WN: Oh, okay.

SC: Yeah, it was Dudley Child who was the head of it. He had a whole bunch of Cornell guys working for him, and I felt very much at home there. But eventually it just turned out not to be the kind of work I wanted to do. I always felt that if I was going to get into the hotel business, I'd get into it in the proprietary way, which we eventually did on Moloka'i when we built a hotel down on the west end with our partners, Louisiana Land & Exploration. But then that all changed, too. The hotel is still there.

WN: And you met Mary on Kaua'i?

SC: I met Mary at Punahou.

WN: Oh, okay.

SC: She was a year ahead of me. She just happened to go to Cornell, I happened to go to Cornell. She didn't want anything to do with me because I had different ideas about drinking beer and having a good time. (WN laughs.) But something happened, I don't know.

WN: Yeah, that was my next question.

(Laughter)

I'll ask her that. (Laughs)

SC: Yeah, you ask her that. She loves to tell that story.

(Laughter)

But it's all worked out. We had three kids and married now for forty-three years.

WN: You got married in '60?

SC: Sixty, 1960, yeah.

WN: So you worked three years at Kaua'i Surf.

SC: About two-and-a-half years. Then I said, well, I didn't want to be in the business, there's nothing on Kaua'i. I didn't want to work for a sugarcane plantation. That's all there was then. So I came back here to Honolulu, I rented a house down on Dominis Street and went to work for Lewers & Cooke. Now, why I did that, I don't know. But my dad was a big stockholder there, and I figured, ah, maybe I could someday . . .

WN: In 1963 you started at Lewers & Cooke.

SC: Yeah, '63. Stayed there about a year and a half. Maybe eighteen months, twenty months.

WN: What was your title there?

SC: Trainee. I trained in the glass department and the paint department. It was a standard procedure there. But then I got to do a lot of work in economics, and that's when Fred Lowrey noticed that I had a talent for that kind of stuff. He assigned me to a guy by the name of Hal Hocking, and we started doing long-range planning and it was getting to the point where that piece of property on Pi'ikoi Street was getting awfully, awfully valuable. So we were out merchandising that, seeing what we could do with it.

WN: Four-oh-four [404] Pi'ikoi, right?

SC: Four-oh-four [404] Pi'ikoi, right.

WN: You want to stop here?

SC: Okay, you're done?

WN: Yeah, we'll finish up on Saturday.

SC: Okay, Saturday morning.

END OF INTERVIEW

Tape No. 43-3-3-04

ORAL HISTORY INTERVIEW

with

Samuel A. Cooke (SC)

Mānoa, O'ahu, Hawai'i

March 27, 2004

BY: Warren Nishimoto (WN)

WN: This is an interview with Samuel A. Cooke on March 27, 2004 at his home in Mānoa, O'ahu, and the interviewer is Warren Nishimoto.

Okay, session number three, Sam. Let's see, we got you out of Lewers & Cooke. We are going kind of chronologically.

SC: Yeah.

WN: We got you out of Lewers & Cooke. Why did you leave?

SC: I don't know if I explained this last time, but Lewers & Cooke was bought out in 1963 by U.S. Plywood. I worked on part of the merger with U.S. Plywood and I was hired by an investment banker. At that particular time, it was Dean Witter. I went to work at Dean Witter because I was fascinated by that kind of business.

(Taping stops, then resumes.)

WN: Okay, sorry.

SC: It was a situation where I went up for six months' training in San Francisco and came back and became a stockbroker, you might say. That was my career at Dean Witter. Went for thirty-eight years. Dean Witter merged with a number of companies and finally was merged with Morgan Stanley. We were Morgan Stanley Dean Witter for a couple of years, and then they dropped the Dean Witter and just became Morgan Stanley.

WN: How do you get trained to be a stockbroker?

SC: How do you? I went to San Francisco and went back to school. We studied finance basically. How to read annual reports, and different aspects to building a portfolio, and how to make money in the stock market, and that type of thing. It was a very intense six months, but it was very pleasurable because there were a number of guys

in my class who were—we got along very well and we all did very well later on in the business. But it was a great business. It's an independent business. You made of yourself what you wanted to make yourself of, so the harder you worked, the better it was.

WN: You worked on commission?

SC: Worked on commission. Straight-on commission. You know, you don't make money in that business unless you make money for your clients. If you lose money for your clients, they're going to go away. So it was very much of a challenge. We always made money, but we lost money, too, at times.

WN: How did you get clients?

SC: Basically, by referral. Initially your name is known in the community as being a stockbroker. People come to you and you get clients. My best client that I ever got was a man by the name of Harry Weinberg, who I think is well known in this community. I got him because I had a good friend by the name of Willard Wong, who was a stockbroker at B.Y. Wong & Company, decided to give it up. He was Harry's broker. Willard introduced me to Harry, and we hit it off. I was Harry's broker for sixteen years.

WN: Now, what kind of things was Harry doing back then?

SC: Harry was a very interesting man. He was a billionaire.

WN: Was he a billionaire at that time?

SC: Oh, yeah. But Harry started off making his money in a very interesting way. He would go into a city like New York or Scranton or Dallas or Honolulu where there was a public bus company. In other words, you could buy stock in the bus company. Harry would notice that in the downtowns of these cities were large areas where they parked the buses. Lots of real estate. But the companies never made any money. They were losing money. So Harry would buy up the stock very cheaply, get control of the company, and then he'd go to the union and he'd say he's cutting wages by 25 percent. Immediately you had a bus strike and the city became paralyzed. So what happened in those four cites—Scranton, New York City, Dallas, and Honolulu—was that cities became paralyzed by the bus strike, forcing the local administration to buy him out. Of course, Harry would have all that downtown land reappraised. It was worth a hell of a lot more than he paid for the stock and he made the bulk of his money that way.

But then he went on to make lots of money in Amfac [American Factors, Ltd.]. What he would do is buy a big piece of Amfac, and then make a pest out of himself. The only way they could get rid of him was to trade him some land for his stock. He did that at Amfac, he did that at Dillingham [Land Corp.] His biggest coup was Alexander & Baldwin, where he bought almost a quarter of the company, and then

they bought his stock back. He made a tremendous amount of money on that. A very, very smart man. Very rough, and crude, but very honest and very, very smart.

WN: And how was it with you working with him?

SC: I don't know. We hit it off very well. I used to go stay with him in Baltimore. We had a great amount of respect for each other. He was a stockbroker's dream. I mean, he'd buy millions of shares of stock. This was a boon to me. I enjoyed it. But he wanted me there at four o'clock in the morning. He wanted me around so that he could talk to me on weekends. He was kind of a lonely guy. When he died, he left the largest Jewish foundation in America, the Weinberg Foundation, which has done so much here in Hawai'i. I maintain that two people have been, in my lifetime, eminently responsible for the success of these islands. One is Dan Inouye and the other is Harry Weinberg. Harry, through his foundation. They've given millions of dollars to Honolulu in charitable situations, mostly in the social service area. But everybody was scared of him when he was around, being such a rough, tough guy. But he really was good, very good.

WN: Now, as his stockbroker, I guess for the benefit of future generations reading this, you know, buying and trading stocks now are done mostly on the Internet, very much . . .

SC: Lot of it is, yeah, mm-hmm.

WN: How was it back then?

SC: I came into the business before the commission discount. So everything was figured on a hundred-share basis. But we didn't have the volume in those days. So when the discounts came in, in the 1970s, I believe, we all thought we were going broke. But immediately, the volume picked up. I remember early on in my career, a ten-million-share day on the New York [Stock] Exchange would be a huge day. Now, if you don't do two billion, it's not a big day. Two billion shares. Of course, the commissions have shrunk, but the volume has creeped up so that they're comparable where brokered deals in volume. The Internet stock trading has become quite a big thing, but there's still a personal touch that goes along with a broker. There's a lot of research and other things that the broker can offer you that the computer can't. There'll always be a need for a broker.

What we're seeing today in the brokerage industry is a diversion from commissions and going into fees, where you will take a portfolio of, say, a million dollars, and you will get a standard fee on that, and there'll be no commissions charged on the trading of stock. So that's one way to combat the Internet. Lot of those Internet guys were poorly capitalized. They all went broke when the market crashed in 2000. So there are very few left, but there is a lot of people who use them because they like to do their own thing. Morgan Stanley has an Internet operation, too, that you can sign up for. So everybody's in that game.

WN: Would you say, other than the technological advances throughout the years, that it's pretty much the same?

SC: Hmm . . .

WN: Well, the volume that—more volume and so forth.

SC: It's more products, yeah. A lot more products. Most of the brokers at Morgan Stanley now are licensed to sell insurance. There's a lot of work in commodities. Not here, because of the time differential, but there's a big amount of commodity trading. There's lots more options in the bond market. Packaging financial deals, tax deals, these types of things have become more available to the brokers, so there's a lot more to work with than when I started off. But it's good. I mean, it's worked very well. Wall Street firms, when I first got into the business, were not public firms. They were all partnerships. Now all the big ones are traded on the New York Stock Exchange. Goldman Sachs, Merrill Lynch, Morgan Stanley, those types of firms. They do pretty well. So it's not strictly a commission business like it used to be. It's a fee, commission, trading, and investment banking, which is a big part of it, especially in an up market. Morgan Stanley is the second-largest private investment banker in America right now, which would probably make it in the world. They're all over the place. A huge firm.

But there have been excesses, as witnessed by Eliot Spitzer and his probe into the brokerage and mutual fund industry in New York, the fines that are being levied and the way the business is changing, as far as research goes. There're all sorts of new controls over what a company can do as far as issuing the research, and who can own stock and who can't. That type of thing. It's going to get tighter and tighter and tighter. I think what we're going to see in the brokerage business is an amalgamation of all the smaller firms into the big firms. You're going end up like the automobile industry with only three big firms. They might have more in the brokerage business because it's more universal, but there is a tendency to merge from an efficiency standpoint. The other thing that's looming is that big brokerage firms like Morgan Stanley and Goldman Sachs are banks. I think it won't be too long before the banks become brokers, too, and it's happening right now with J.P. Morgan and Bank of America. They're all in the brokerage business, too. When the depression came along in the '30s, the Congress enacted a law called the Glass-Steagall Act, which separated brokers from bankers. Now, that's being repealed. They're getting back together again, but with a lot more controls. Hope you don't ever have another crash like they did in 1929.

WN: How did September 11 affect it?

SC: That really affected it terribly. September 11, 2001, we were right in the middle of a bear market. It only made it worse. It stayed that way for quite a while. We're just beginning to come out of it now, in 2004. Two thousand three was a good year, a very good year, but we really got beat up in 2000 and 2001. But the icing on the cake was September 11, 2001. We had forty stories in one of the Trade Centers there

and lost them all. We only lost eleven people, but that's because we had good people to get 'em out of there. But when the building went down, we lost forty stories of office spaces. It was a tremendous job to recover from that. But everybody was hurting. I mean, it killed the airlines, and people didn't buy things. We were just beginning to come out of it now. So if we have another tragedy like that, I'm afraid it's going to go back into it again.

WN: Where were your offices?

SC: Here in Honolulu, they were down on the sixteenth floor. It was the Ka'ahumanu Tower.

WN: Bishop Street.

SC: Bishop Street, yeah.

WN: What was the Downtown scene like in those days, early '60s?

SC: When we started, all the brokerage firms were on the ground floor because there was a tremendous lot of walk-in business. People would walk in. Now you don't find brokers on ground floors anymore. You find them upstairs in high-rise buildings. That's part of the thing that's changed. You know, used to have a tickertape where you could come in, and read it, and watch it. You don't do that anymore. People can do that on computers. It's changed. The whole idea has changed. It was very much of a male business when I got in. There were no women in it. Now 25 percent of them are women and they're doing very well. So it's gotten to be huge.

But bear markets have a way of eating marginal brokers. Every time we have a marginal broker in a bear market, we lose the broker, which is the way it is in most industries, I think. But I think a good barometer of what the market is going to do is when the brokers start to hire, you know there's a top coming along. When they start to lay off, you know the market's going to rally. So that's kind of one of the barometers that I watch. Because nothing goes one way forever. It doesn't go straight up or doesn't go straight down. It just doesn't do that. There's a lot of psychology in the stock market. One day you can have a company with good earnings and good earnings should make the stock go up. For instance, Morgan Stanley came out last week with earnings that are up 35 percent for the quarter, and the stock sold off three dollars. So, it's a very interesting science.

WN: I notice you started—okay, this is in '63, '64, five years after statehood—when you started, did you talk to anyone who was involved in it before statehood?

SC: Mm-hmm.

WN: Trying to see what the differences were. Was there a difference? Was there a change when we got statehood in terms of investment?

SC: Yeah. My father had started a company called the Cooke Trust Company. They were a trust company, they were a stockbroker, they were a real estate agent, they were a bank, and also an insurance agency. That's when we were still a territory. The financial laws of America precluded the states from operating like that. So when statehood came in, Cooke Trust Company was sold to First Hawaiian Bank, and Hawaiian Trust Company was sold to Bank of Hawai'i. They didn't merge right away because of some technical things. So that was the end of the old trust companies as we knew it. But my father had been a stockbroker at the Cooke Trust Company, so I knew quite a bit about it before going into it. It was kind of a hobby of mine. I wanted to do it. I didn't want to be at Lewers & Cooke or Inter-Island Resorts.

WN: But what was it about statehood that forced these changes?

SC: It forced the recognition of Hawai'i. We were just a territory then. Nobody paid much attention to us. But with the coming of statehood, if you remember, the other significant thing about that year was, it was the first year of the jet airplane. People just poured in here. Real estate values took off. We had Hawaiian Telephone Company, then. That stock took off. The bank stocks took off. All the local corporations that publicly traded their stock really took off because it was an awareness of what we were and what we had to offer. You know, you could buy Maui real estate for ten cents a square foot and it now sells for a hundred and fifty dollars a square foot. I mean, this is what happened. It was a complete change. It opened this place up to the world. It was a sleepy little territory before then, and after statehood everybody recognized it.

We've had waves of people. First it was Americans coming out here—of course, we were all Americans—coming out here, pouring into our property here. Then the Japanese came in the late 1970s, and '80s, and early '90s, and just pushed the price of real estate and everything out of contortion here. Then they went away and who's to say who the next are coming. It's predicted that the Chinese will come because there are so many of them and they're becoming a very wealthy nation. But it's a nice place to come to. People like to come here.

WN: So local corporations did well then.

SC: Very.

WN: One reason is because the advent of the jets bringing people . . .

SC: Right. Bringing people in here.

WN: What about the Big Five? Amfac . . .

SC: Okay, that's all gone.

WN: Yeah, I know, but at that time.

SC: At that time, they were the sugar factors and the real estate holders. I think it was very paternalistic up until the war. After the war, 1946, '47, that began to change. The unions became very strong. The way of life here in Hawai'i changed. Paternalism just didn't work anymore. People wanted to be independent, to be free, and not be told when to go to work, what to work in, and how to work. I think the ultimate demise of the sugar industry is because of this, but that might not be a bad thing. The pineapple business has gone, too. This state, economically, when statehood came in, was based mainly on pineapple and sugar, and those no longer exist. Now it's military expenditures and tourism. But tourism—while the industry is not a high-paying industry, it's a service industry—has become huge compared to what it used to be. All of it used to be in Waikīkī, with little inns on the outer islands. Now, well, you know what exists here now. All those big high-rises, Mauna Kea Beach Hotel, and Mauna Lani [Resort], and those hotels at Mākena on Maui, and the hotels on Kaua'i. I mean, they're huge. The Hyatt [Regency Kaua'i Resort and Spa] at Po'ipū is a beautiful hotel. It's huge. Huge, huge one. Five hundred rooms, spread over the place. Never had that before.

WN: None of them are owned locally.

SC: None of them are owned locally except the Kelley chain—Outrigger. Roy Kelley was a smart man. He had smart kids. And they expanded the company. Kelley has more rooms in Waikīkī than any other company, including Sheraton. Of course, they did very well. Extremely well.

So I think statehood, the jet airplane, the improvement in communications, the overall technology boon that hit the island changed it forever. The only really independent corporations that are left here that are of any size are Bank of Hawai'i, First Hawaiian [Bank], and Alexander & Baldwin. The rest of the companies have all been merged or bought by somebody else.

WN: Now, is that, in your opinion, a good thing or not a good thing?

SC: I think it was inevitable. I don't know whether it's good or bad. It was inevitable. Because Hawai'i is a capital-poor state, there's not a lot of money here. They couldn't have done that by themselves. So when a Mainland firm came in here, they could afford to do that. It's very much---the analogy that I like to cite on that is David Murdock at Castle & Cooke when he bought [the island of] Lāna'i. Pineapple went out of business. He put two fancy hotels up there. Beautiful hotels, but they lose their shirt on them. But the firm is so big, they can hide that loss. They're the largest produce producer in the world. It's a very profitable company [i.e., Dole Food Co.]. Losing twenty million dollars on Lāna'i doesn't seem to bother them. But it has not been a profitable organization. But that's the kind of money that has to come in and buy something, and can afford to lose money on it for twenty years, and then finally turn it around because of real estate values. The local [i.e., locally-owned] companies couldn't do that. No way.

When I was at Dean Witter in the '60s—the late '60s, early '70s—local companies began to list on the New York Stock Exchange. Castle & Cooke listed and Dillingham listed. Hawaiian Airlines went on the American Stock Exchange, but it's never done very well. But that brought a little more sunshine to the state of Hawai'i. The stocks were so small, I mean, from a capitalization standpoint, that many of my friends who were big institutional investors in the East would get hot on Hawai'i and they'd buy a little of Bank of Hawai'i, they'd buy a little of First Hawaiian Bank, they'd buy a little of Castle & Cooke, they'd buy a little of Dillingham. They'd buy what they'd called the "Hawaiian package." Because you couldn't go in with five hundred million dollars and just buy Castle & Cooke, you'd put it through the roof. They couldn't get it, they couldn't do it. So that was the thinking then. Since those firms have either gone or been merged or become huge like Castle & Cooke, that's taken away the play for most Hawaiian equities. You don't have too many out here except for the three that I mentioned that have done very well. But First Hawaiian Bank now belongs to a French bank called Paribas. So you can't buy First Hawaiian Bank anymore. They sold about a year ago. So actually you just have the Bank of Hawai'i and Alexander & Baldwin left. Probably pretty good investments. Very good investments.

WN: What do you see as the future?

SC: Here? Well, the military's never going to go away. No matter what is done, they're always going to be here. Because of them pulling back from Guam and Wake and all those other areas in the Pacific, I think this is going to be a huge military place where you'll have the navy and army getting bigger. We're seeing that right now with the construction coming up with the two billion dollars that's going to be put in here to refurbish housing and build new housing.

I think you're going to see the continuation of tourism. It's a great place to come. Both foreign and domestic.

Technology, I think, is going to be a big thing here because you can come here and you don't need a lot of assets to build a high-tech company. You know, you don't have to bring over big factories and all that kind of stuff.

WN You can get tax breaks, too.

SC: You can get tax breaks. How long that's going to last, I don't know. (WN chuckles.) I think it's been abused. But you can, right now, from the state, which is a good idea to try and lure business here. One of the big industries that's coming on strong is television and movies. You remember the "Hawai'i Five-0?" That was a roaring success.

WN: Yeah. I still watch it.

SC: Yeah, I do, too. They filmed three [episodes] here in this house.

WN: Really?

SC: Yeah. I have the scripts over here, right there.

WN: What kind of setting was this house? I mean . . .

SC: Always the house of an evil man.

(Laughter)

WN: Evil guy with servants. You know . . .

SC: Servants, and big cars, and everything else.

WN: Wo Fat.

SC: No, Wo Fat never came here. But I see Wo Fat all the time. But the first one they did here was called "Highest Castle, Deepest Grave." It was a story about a man by the name of Mondrago who lived in this house. Jack Lord, and Al Harrington, and Zulu [Gilbert Kauhi], and all the boys were up here. Jack Lord has a fight in the porte-cochere with Moe Keale. I don't know if you remember Moe.

WN: Yeah, sure.

SC: Moe could have killed Jack Lord with one hand. Of course, Jack Lord wins the fight.

(Laughter)

SC: But France Nguyen, the movie actress, was in that. Mondrago was her father, and she ends up shooting Jack Lord in the hallway out here.

WN: Really?

SC: Yeah. It was nominated for an Emmy, but it never made it.

WN: No kidding?

SC: Yeah, it was kind of exciting.

WN: Now, how did they acquire this—I mean, . . .

SC: They have a scout.

WN: . . . did they pay you or. . . .?

SC: They paid us. They have a scout. The scout reads the script and he goes and looks for locations. One day the doorbell rang, and it was this kid. He wanted to know if we were interested. The kids [i.e., SC's children] were all very much interested in

"Hawai'i Five-0," so we said, sure, and we tried it out. I'd never do it again. We did it three times, that's enough.

WN: Well, it must have been intrusive.

SC: It was intrusive. You know, they were here at sunup and they were here till sundown. (WN chuckles.) It's incredible to watch 'em film. They don't start at the beginning and go to the end. They start in the middle, and then piece it all together later on. But it was very interesting, all these characters walking around here. Herbert Lom, who played the part of Mondrago, the bad guy that lived in this house, was the first king in *The King and I.* He was a great big European. . .

WN: Wow, first king?

SC: Yeah, on Broadway. He [played the King of Siam] before Yul Brynner. He has a great booming voice.

Lord threw him [i.e., Mondrago] in jail, I guess it was. "Book 'em, Danno." (Laughs)

WN: You have it on tape, don't you, or. . . ?

SC: Yeah, I have it on tape and I have the scripts over there, too.

WN: Oh, yeah? That's cool.

SC: Yeah, we had a lot of fun with that.

WN: That's cool.

SC: One of the scenes that was out here in the hallway was Jack Lord with France Nguyen on the top of the stairs, very emotional, with a gun. She thinks she's shooting her mother's ex-lover, but it's Jack Lord. When the gun goes off, Lord has to take this fake blood and (SC makes slapping sound) slap it on his shoulder like this. Well, the first time, he misses, and all the blood goes all over the wall. So had about five takes to get that thing perfect. It was awful.

WN: Did you get to meet Jack Lord and everybody?

SC: Yeah. He was very much here. He had a big trailer where he would spend all day in an air-conditioned trailer, and he'd just come out for the scenes. Had a makeup artist following him around, putting makeup all over him and combing his hair and everything. He's very much a prima donna. Very much a prima donna.

I went to school with Al Harrington, and Al was on the show. Al was bigger than he was, so he fired Al. He didn't want anybody bigger than he was.

But it was fun, and it did very well.

WN: Was that after Zulu or before Zulu? Or were they at the . . .

SC: Same time.

WN: . . . same time?

SC: Same time. Early on. The best guy that we ever met out of the whole thing was Moe Keale. He was a great guy. Just a great guy. Always recognized me when I saw him. Poor guy died about a year ago. Great Hawaiian. Beautiful. From Ni‘ihau.

WN: Oh, yeah, that’s right, yeah?

SC: Yeah, mm-hmm.

WN: I don’t think he was on very long, though. Because I don’t remember him . . .

SC: No, no, he was a bit player. Lucky Luck was on it, and . . .

WN: Right, right. Those . . .

SC: Way back in those days. Yeah, mm-hmm. (Chuckles) But that was one of the most successful TV programs of that kind, of that police-type thing, ever. I think it went on for twelve years. The reruns, I watch every Tuesday night or something.

WN: Yeah. Can we take a break?

SC: Yeah.

(Taping stops, then resumes.)

WN: Okay, we were talking about the house. Okay, let’s get back to the house. What happened in ’63 when you got back from Kaua’i? You came to O‘ahu, right?

SC: Yeah, I came to O‘ahu. I went to work for Lewers & Cooke. We’ve been through that. Then after that, I went with Dean Witter and stayed with them for thirty-eight years. Retired about a year and a half ago. We moved into this house in 1970. My grandmother lived here. She passed away in 1970, and my father inherited this house. He wanted to sell it. We felt very strongly—we’d lived next door where we built a house—that it was something that we wanted to preserve. So I bought it from my dad back in 1970. It needed a heck of a lot of work. We put a lot of paint. We built this library in here. This [formerly] was an old room where my grandfather kept his shells. We painted the entire inside, and remodeled the kitchen, and got rid of the termites, put a new roof on it. I mean, it was just one thing after another.

WN: So from ’63 to ’70 you were living next door?

SC: I was living in a house that we built over here, the one by the gate. We built that in ’63.

WN: Okay. So you and Mary were living there?

SC: Yeah, we lived there. Then when my grandmother passed away, as I said, my dad had inherited the house. He was going to sell it.

WN: So did your dad ever live here?

SC: Oh, yeah, he grew up here.

WN: Yeah. But then did he live here on his own after his parents died?

SC: Yes, he lived next door. He built that house in about 1934, and they lived there. I lived there until I was a senior in high school with my brother, and my mother, and my father.

WN: So how many houses are there on this lot?

SC: Well, they were all subdivided and sold off. But there was our house that we built in 1934, and then my aunt, Carolene Wrenn, lived down here.

WN: *Makai* of this house?

SC: Yeah. And then there was my brother, who built *makai* down by Cooper Road. And there was me, who built this house right over here.

WN: Which is more sort of . . .

SC: More toward Mānoa Road.

WN: Into the valley.

SC: At 2859 Mānoa Road. So over the years, the place—you know, it was a huge dairy in the old days. So there was enough land to split up. But we didn't retain the majority of the land *mauka* of us here. It's been sold off over the years. So the complexion of the place has changed, but the [main] house sits on about three acres. We had to buy the *heiau* out here. We had to buy two lots down below, because my cousin sold to a developer, and I bought them from a developer. Just to preserve the place. We've had a lot of fun in this house. It's been a wonderful house.

WN: Did you have any family disagreements?

SC: None.

WN: You know, you wanted to keep it for preservation purposes and your father wanted to sell?

SC: I think my father thought I was a damn fool to come into a situation this size. But we wanted to do it. It was an old family home, and there's nothing else quite like it in the

state. It was just too precious for us to walk away from. We lived right there. The thought of a subdivision coming in here was really appalling.

WN: So you bought it from your father?

SC: Bought it from my dad. Had it appraised, and then bought it from him. It was the right thing to do because the price was pretty good back in 1970. While I'd never consider selling it, I'm sure that it's appreciated at least a hundred times from what I paid for it. But actually, you know, when we had this house appraised, the highest and best use was a retirement home, not a residence. So I'm happy we did what we did.

WN: So you did it with the idea of living here?

SC: Living here, yeah, forever. The plan is, so far, we have started two foundations. One called the Kūali'i Foundation, which is the name of the house [i.e., Kūali‘i], which owns all the assets. The house will be left as a museum when we die and be run much like the Grove Farm Plantation Homestead on Kaua‘i. We founded our foundation based on what they did on Kaua‘i. That's my mother's family up there. So if you go to Līhu‘e, you can go and visit the Grove Farm [Homestead Museum]. Did you go to see that?

WN: Yeah. It's nice.

SC: It's nice, it's beautiful. Beautiful old house. That's a typical old plantation community type house, where G.N. Wilcox lived.

WN: They sort of based it around something in Vermont. Stur. . . .

SC: Old Sturbridge Village. They had a guy who came out from there to run it.

WN: Right, right, right. That was Barnes, right?

SC: Yeah, Barnes Riznik. Barnes was an advisor to us here. That particular museum is very well endowed, so they're not really pushing to get the public roaring through that museum, and I don't think we will, either. This will be a place for scholars to come, and for people to do translations, and morning music clubs and things like that. We'll have a docent tour of the house and the property. The *heiau* is especially interesting because it's the only restored *heiau* on this side of the island. There are a couple more, one at Mākaha, and one in Waimea. There's one in ‘Aiea. But they haven't been meticulously restored like this one out here. So there's a tremendous amount of interest in that. We've planted the *heiau* area with native plants, and so there's a tremendous interest in that, too. We bring kids through and groups through—Boy Scouts and people like that—and take 'em through. But we have a board and we have an (education director). So we're getting there, slow by slow. That will be available for school kids to come and get a briefing and an orientation, and then come up to the *heiau* and walk around. All these schools now, in the area,

like Punahou, Hanahau'oli, Mānoa School, Noelani School, St. Francis School, all the schools in the proximity, have a great desire to come up here and see that *heiau* with their Hawaiian studies program. So eventually that'll be available to them. That's one way we can keep the property together and preserved because the foundation has certain benefits from the tax laws.

WN: Right. I would imagine the upkeep is tremendous here.

SC: We have one full-time guy. Comes every day. Without him, we'd be dead. Then we have one that lives in. We have a gal who cleans house, who lives downstairs right below us. She's full-time, too. So that seems to work.

WN: So when you came here in '70 and you said there was a lot of work to be done, was it because it was a house. It was a house where people lived in, as opposed to what it is right now.

SC: Well . . .

WN: I mean, you live here, but. . . .

SC: My grandmother lived here. She lived to be eighty-nine years old. But in the last ten years, she didn't do any maintenance here. The place was painted in a very dark color because it kept it cool. We painted it white and we painted the trim brown. Then there was a lot of termite damage. There was a lot that we had to do to upgrade the electrical system. Over the years we've had to put in new plumbing. Then the roof went. There were about five layers of shingles up there, because every time there was a leak, they'd put a new layer of shingles up there. So we had to take 'em all off. We went back to the original shingle that was put on the house in 1911 and had the whole house reshingled. That was very expensive.

(Laughter)

Extremely.

WN: That came out of your own pocket?

SC: Yes, it certainly did. It was very expensive, but. . . . Then we've added a lot of furniture. Mary and I have collected antiques and paintings mainly. We bought all the books. Some of it came from my grandmother, but a lot of it was disbursed to the rest of the family. So we had to go out and buy things that would fit. But we've had a good time doing it. Very good time doing it.

Mānoa is a great place to live. This house is kind of a magnet for people who live in Mānoa. You know, over the years, many of the people who lived in Mānoa couldn't come here. Mary opened it up tremendously to people like Mālama o Mānoa and those types of organizations. It's not unusual to have a meeting here with a hundred people, all Mānoa people.

WN: Where? Inside? Or . . .

SC: In the living room.

WN: Oh.

SC: Yeah, we set it up with chairs. We've had the University of Hawai'i up here. [Former President] Evan Dobelle's been up here several times.

WN: Really?

SC: Yeah, mm-hmm. [Former President] Ken Mortimer would come up in the old days. We'd have receptions for him. We've had receptions here for the Hewlett-Packard Foundation. We had a huge reception here for the Council on Foundations when they came here. We've had many, many Punahou [School] parties here. Well, every year we have a dinner for the Cooke Foundation trustees here. So it gets used. It gets used a lot. People like to come to a place like this.

WN: Sure.

SC: It's so different.

WN: And you've had a lot of weddings here also.

SC: Lot of weddings here. Not since I've been here, but when my grandmother was here, had lots of weddings. Most of the people that worked here were married here in the living room. Those are fun. People who don't have a place to have a reception would come here. If we knew them and they wanted to have a reception here, we'd certainly let them use it. My grandmother was a great member of the Episcopal church and there were many, many people who were married down at St. Clement's [Episcopal Church] and came up here to have the reception. The house has gotten a lot of use.

It was built by my grandfather and he was the oldest son of Charles Montague Cooke. There were five kids and they all built beautiful homes, but this is the only one left. There was one girl in the family. She was Alice Cooke. She married a guy by the name of Spalding. That's the Contemporary Museum now, Spalding House. But the Clarence Cooke home is gone, the George Cooke home on Moloka'i is gone. The Richard Cooke home in Nu'uanu is a Unitarian church now. The Clarence Cooke home is still there, but it's in shambles.

WN: Where is that?

SC: It's on Old Pali Road. The state condemned it, and then they recently sold it to the Unity House. So I don't know what they're doing with it. It's a labor union. But this [i.e., Kūali'i] is the only house of that generation that's still around. It's unique because it's made of stone. The masons who cut it all were imported from Japan to cut it. I don't think anybody can cut stone like this anymore. So it was something we

felt very definitely that we wanted to keep and preserve for the future and going into a foundation. We'll fund the foundation and try to leave it in perpetuity so that people can use it over the years much like Grove Farm.

WN: What about the grounds? What needed to be done, other than restoring the *heiau?*

SC: We didn't own the *heiau* when we moved in here. I bought it from a developer. I always knew it was there. It was part of our garden, my grandfather's garden. It was a jungle up until about 1996 when we decided to do it. So we went in and hired Tongans and they cleared the place. It was full of bamboo, and Brassaia trees, and all sorts of exotic plants that didn't belong out there. Then we hired a man by the name of Billy Fields, who was a Hawaiian, who was a stonemason who practices in the old way of building stone walls, and platforms, and things. Billy came here and put the *heiau* back together. Didn't have to import many rocks because the rocks were all there. But he had to rebuild it. Took him about six weeks and he did a beautiful job.

WN: Where is Billy from?

SC: He's from Kona.

WN: Kona?

SC: Yeah. He's a premier stone wall builder in the state.

WN: Oh, okay.

SC: He's quite a guy. The way he can move rocks because he knows how to use leverages is incredible. I know most guys can't move a rock the way he can. So it was a real revelation. Then we fenced it because people were climbing in to see it all the time. Then we started planting it out, and it's come along very well.

WN: Let me turn the tape.

END OF SIDE ONE

SIDE TWO

WN: Okay. So forty years here---no, I'm sorry.

SC: Thirty-four.

WN: Thirty-four.

SC: Thirty-four years. Mm-hmm.

WN: Now, I wanted to ask you about your community work, your community leadership. You know, it seems to me like what you're doing here and what your plans are for the future here coincides with your interest in things like preservation and so forth. You're involved with the [Honolulu] Academy of Arts, for example. Can you talk about . . .

SC: Okay, yeah, sure. Well, let's go back. I helped the [Honolulu] Symphony and I worked with Mission Children's Society. I was president of Mission Children's Society in the '60s.

Then a guy by the name of Herb Cornuelle came to see me. He was the president of Dillingham [Corporation]. He had gotten a mission from a guy by the name of Young, who was the head of Hewlett-Packard on the Mainland, saying that we should start a Nature Conservancy out here. So Herb came to see me and asked me to head it up. I had just stepped down from the [Honolulu] Academy [of Arts] board as chairman. So in 1981 we founded the Nature Conservancy of Hawai'i. We got off to a flying start. It was the thing to do. It's a thing that arrived. Everybody was talking about conservation, and Nature Conservancy's mission was to conserve biologically important places in the Islands. We went out and put a board together, mostly of Downtown businessmen because I needed them to raise the money. We raised about fifteen million dollars and preserved about fifty thousand acres in the State of Hawai'i, principally on Moloka'i, on Maui, and the Big Island. I was chair of Nature Conservancy here for ten years. I was on their national board. I went to all the meetings in Washington, D.C. for ten years. I became vice-chair of the national Nature Conservancy. That was a real experience because I got to rub shoulders with all kinds of wonderful people. I was through with that in 1991, but I'm still on the board.

But about 1998, Henry Clark, who was the head or chairman of the board of the [Honolulu] Academy [of Arts] came to me and said that he wanted to step down, he was too old and would I take the chairmanship again. I said I would. We started a fund drive to raise thirty-five million dollars to renovate the Academy. We built a new building down there, a wing. We did raise the money. We raised half of it on the Mainland. My great-grandmother founded the Honolulu Academy of Arts. She built it, she gave her home, she gave her collections, and she funded it. It's a wonderful institution. Carter Brown, who is the director of the National Gallery in Washington, D.C., said it was the finest small museum of its kind in the world. I kind of agree with him. I mean, we have a great, great collection down there. Our strength is in the Oriental field, but we do have a good Western collection.

But we have things down there that are unique in the world. One of the most unique things is the James Michener collection of *ukiyoe* block prints. It's really put us on the map. It's an interesting story. Michener gave that collection to the Honolulu Academy of Arts. Originally he was going to give it to the Met in New York City, Metropolitan Museum of Art. He was in New York and he'd called the curator at the Metropolitan and they'd arranged to meet. So he was driving up from Long Island.

He got lost in the city, so he pulled over a police officer and asked the police officer how to get to the Metropolitan Museum of Art. The cop sassed him. He said, "If you don't know, I'm not going to tell you." So the old man got mad. So he came back here. He was writing *Hawaii* in those days, 1960. He called up Howard Link at the Academy of Arts and said he wanted to come up and see him. He's coming up from Kāhala and he got lost. So he flagged over a policeman—this is about two weeks later—flagged over a policeman and asked him how to get to the Academy of Arts. The cop said, "If you don't know, I'll give you a motorcycle escort." (WN laughs.) So the cop took the old man up to the museum. Guess who got the prints?

(Laughter)

That really put us on the map. But there's wonderful, wonderful things down there. In the Western collection we have a van Gogh, we have a Gauguin, we have a Monet, we have a Modigliani. We have a representative of almost every great French impressionist. We got great American stuff, we got great European stuff. As I say, our strengths are in the Chinese and Japanese collections down there. We're opening a show on the 7th of April called "Japan in Paris." We've imported fifty-four original French impressionist paintings from Japan and we'll show them there for two months. It's going to be a hell of a show. We got the guy from "Star Trek" to do the vocal tour.

WN: William Shatner [actually, George Takei]?

SC: I think so, yeah. Because he speaks fluent Japanese, and this is the 100th anniversary of Japan Airlines. We're expecting a ton of native Japanese to come through there. So we have a vocal tour in Japanese. He's done it in Japanese and he's done it in English. He has a very resonant voice.

My first love now is [Honolulu] Academy of Arts. I've been down at the Academy for almost thirty years. It's really developed. We've had wonderful directors since I've been there. George Ellis was there for twenty-one years and did a marvelous job. Now, the new guy, Steve Little, is doing a wonderful job. It's a community gem and a lot of people don't know about it. It's interesting because over the years the Academy has had a program with the DOE to educate kids in the public schools. That's been going on for years. I remember, oh, [over] fifteen years ago, when George Ariyoshi was the governor, going down to receive some kind of award of excellence, and George getting up and talking about how, as a little kid, he'd gone to the Art Academy and taken art classes up there. We've seen a great demand for that because the DOE has been de-emphasizing art [in the public schools]. So we have a lot to offer them. But I've been involved there, fundraising and running the board, almost on a daily basis.

WN: Why do you do that?

SC: Well, it's family and I enjoy it. There's sort of an intellectual satisfaction of being associated with people like that. All my life I'd worked at Morgan Stanley with

people who were chasing the almighty dollar. Now it's kind of nice to sit down there and talk to people who are chasing French impressionism, and Japanese art, and things like that. It's very rewarding, extremely rewarding. I'd never had any of it as a kid. As I told you, my father was a great outdoorsman and a fisherman and everything else. It was his grandmother that founded the place, my great-grandmother.

WN: Yeah, I'm trying to think, what—not just the Academy of Arts but all your philanthropic activities, conservation, and so forth—what is it in your upbringing that sort of brought this out?

SC: I think being brought up as a kid on Moloka'i, as loving the *'āina,* the land. Not wanting to see massive changes. Trying to keep those pristine areas as pristine as possible. The preserves that we have in Moloka'i are just beautiful. All our preserves are beautiful, Nature Conservancy preserves. I guess I'm kind of a buffoon and an old-style kind of guy. (WN chuckles.) I just like to see what was so (raps table) well done, preserved. It just kills me to go down to Ala Moana Center and see the new Wal-Mart store. It's solid concrete from Kapi'olani Boulevard all the way up to King Street.

WN: Yeah.

SC: It's just incredibly awful. That type of thing just tears me apart. But there's a lot of that. But I guess it's inevitable.

WN: Is being a stockbroker for a company like Morgan Stanley and then getting involved in these types of activities, is there a conflict?

SC: No, it's a plus. Because when you get involved in things like the symphony and the opera, and the Nature Conservancy, and the Art Academy, you meet the cream of the crop. In some way, lots of times, those become clients. So I realized that if I was going to get known in the community and to have people of my peers seek me out for investment advice, I had to associate with them in some way. That was the best way to do it. Everybody has a---people do it on the golf course, people do it on the tennis courts. But I decided I'd do it in conservation and the arts, and it worked very well, and I enjoy being involved in those kinds of organizations. I'm on the board of the National Tropical Botanical Garden that has a beautiful, beautiful garden on Kaua'i. It's the only tropical botanical garden in America that was chartered by Congress. It's a beautiful, beautiful operation. In so many of these operations, they need help. They're undercapitalized. They have great aspirations, but they can't pay for it. So it's a constant fundraising type of thing, which gets old. But nevertheless, it's been done. I was given the Outstanding Philanthropists of Hawai'i Award—whatever that is. Can't even pronounce the damn thing.

WN: Philanthropist?

SC: Philanthropist's award, three years ago. So I guess I must have done something to earn that.

WN: How do you get involved in something like Hawai'i Pacific University?

SC: A good friend is the chair [of HPU Board of Trustees], Bill [William E.] Aull. You see, I'm head of the Cooke Foundation. The Cooke Foundation gives away about a million, two [$1,200,000] every year. These organizations just love to get you on the board because they figure they can tap you. So you have to be careful. But I'm also on the Strong Foundation, which is similar. I started the Hawai'i Community Foundation. I'm back on that board now. So when you have resources like that, that can be tapped, you are very attractive to organizations like Hawai'i Pacific University. But I've enjoyed it. They're all my buddies and we have a good time [HPU president]. Chatt Wright, who runs it, is a wonderful guy. They have an astounding record of success in this town. You know, they just bought Sea Life Park.

WN: Really?

SC: Yeah. And they merged with Hawai'i Loa [College]. They've been extremely successful.

WN: It's becoming THE university.

SC: Yeah, it is, it is.

WN: We got to watch out.

(Laughter)

WN: The Mānoa Valley Cultural Heritage Foundation.

SC: We changed the name to Mānoa Heritage Center.

WN: Okay.

SC: Mm-hmm. That's the operating foundation for all these properties here. They pay for the maintenance of the place, and they're going to pay docents, and they are paying the taxes. They're the money-raising end of it. Then the other one, the Kūali'i Foundation, owns all the real estate. That's the way the Grove Farm was set up. Barnes [Riznik] helped us do that.

WN: Well, you retired [from Morgan Stanley] in 2002?

SC: June of 2002.

WN: What have you been doing since?

SC: Oh, I've been doing a lot of Art Academy work, lot of Mānoa Heritage Center work, lot of work with HPU, Hawai'i Pacific University. I'm on the board of Haleakalā Ranch, and they're very actively diversifying their real estate. They just sold a big piece of property to Oprah Winfrey. Unfortunately, the head of Haleakalā Ranch [Company], Mike Lyons, died last night.

WN: Last night?

SC: Yeah, last night. He's my age. He had cancer.

But I'm very involved with that and keep a lot of balls in the air. I collect. This type of thing. I'm always looking for books, and I'm running out of room to hang paintings so I can't do that anymore.

(Laughter)

WN: Buy another house.

SC: No, no. (WN laughs.) This is too much for me as it is. (Chuckles) But I keep very busy. The Bank of Hawai'i gave me an office in Downtown Honolulu. So I go down there every day. I'm involved in my university, Cornell University.

WN: Okay, look back at your whole life, what would you have done differently, if anything?

SC: Probably been an archaeologist. Yeah. It was very much my hobby, going out and looking for artifacts and things like that. But I don't think I could have sustained the lifestyle. I was fortunate enough to go to a good high school, Punahou. I had parents who treated me very well. They were disciplinarians. I was fortunate to get into Cornell University. That was a great school. Fortunate to come from a family that had been here for five generations. I always had to work. I had a very high work ethic. I don't think I'd do anything different. Morgan Stanley was a great company to work for. Dean Witter, then Morgan Stanley treated me very well. And well, I don't think I could have lived anyplace else but Hawai'i. That's all I knew. I didn't really relish the military, but I had to do it, so I did it, as we talked about earlier. Great wife. Three kids. No, I don't think I'd have done anything different. Just very fortunate.

WN: High points, low points in your life?

SC: Well, I did get several conservation awards that were national awards. We did go to the White House for one when George Herbert Walker Bush was president. I did get into the White House and got an award there. I got a big award out of New Zealand. I got an award from the Botanical Research Institute of Texas in Fort Worth. We went up there. It was an award of excellence in conservation. Then getting the Philanthropist of the Year was a great thing. Not many people get that. Work at the Academy was great. I got lots of recognition for that.

Everybody has low points, but you tend to forget 'em. You know? There were times when . . .

WN: I'm sure the military wasn't fun.

SC: No, that wasn't much fun. You know, as a little kid during the wartime, I didn't realize it, but we were really under the gun here. But that probably made me a better person. I was kind of a goof-off in college, but I was smart enough to get through. (WN chuckles.) Tried to rid the world of beer by drinking it up. (WN laughs.) But that didn't work either. (Chuckles) But I don't know. No, I don't think I'd have done any different. It's been a high road the whole time.

WN: Well, you're still a young guy. What are your plans from now?

SC: Just continue doing what I'm doing. I thought I'd miss the brokerage business a lot because I was so involved with it. You know, I was down there at four o'clock every morning for the opening. It was a very rewarding business. But I haven't missed it that much. I just keep on doing what I'm doing. I think, as we get older, the house will be more precious, the concept will become more precious. We will see a great more interest because there's so much of a diminution of this type of thing. This kind of stuff doesn't exist. I think as we grow older, it'll become more interesting and we'll have a lot of fun with it. Barring any kind of depression or recession or anything like that, that would force us not to be able to continue, I think we'll just continue doing what we're doing. We have the other two lots down there to develop, and grow old gracefully, you might say.

WN: What advice do you have for future generations growing up in Hawai'i?

SC: Well, as I see it, the conservation ethic is beginning to wane a little bit, so it would be very encouraging to restart that. But our generation, the [board] that I put together at the Nature Conservancy, are all becoming older. They feel they've done their work. People like Duncan MacNaughton, and Charlie Wichman, and even Frank Manaut, who's passed away, on that particular board. He was head of the Bank of Hawai'i and a real good, good guy. We had a wonderful, wonderful director in Kelvin Taketa, who is now the head of the Hawai'i Community Foundation. But I don't see the enthusiasm for doing these big deals that we did. Although they just did a wonderful thing by buying the Kahuku Ranch from the Damon Estate. Dan Inouye was very, very much involved in that though the current president of the Nature Conservancy, very good friend of mine by the name of Jeff Watanabe, who is an attorney in this town. He's done a marvelous job in bringing National Park money to the Nature Conservancy. The idea is that we go in and we buy the ranch, and then we turn around and sell it to the National Park Service. It becomes part of the Volcanoes [National] Park on the Big Island. I would say that the younger generation has to get going and start working on conserving things on these islands that have to be conserved or else they're all going to get paved over. It'd be just like that Wal-Mart thing down there. They just can't have that. I mean, one of the big things that we did,

and Mary led the charge, against Hawaiian Electric [Company] for putting up those poles up on Waʻahila Ridge.

WN: Oh, yeah.

SC: And we won. We weren't supposed to with the kind of forty-ton gorilla in the back room, but we won. We were just a fly speck. But that type of thing. Now there's a huge fight over putting those lines under the ground in Pālolo and Mōʻiliʻili. In the old days, they'd have had those poles up there. We fought overwhelming odds against Hawaiian Electric. I liked the company and all my buddies are on the board of Hawaiian Electric, but we agreed not to talk about it. And we won. (Chuckles) We weren't supposed to. But that's the type of thing, I think, that has to be promulgated and worked on and thought about. It just can't go out and ruin everything for the sake of prosperity and jobs. I'm sure this Wal-Mart that's *mauka* of Ala Moana Center is going to create hundreds of jobs and hundreds of tax revenues and everything else, but there's a finite point at where you do that and where you don't. I don't know. This is one of the reasons we're keeping this house. Economically it doesn't make any sense to keep this big house. I can make a lot more money by knocking it down, and subdividing it, and go and live in a condo someplace. But I'm not going to do that. It's not going to happen.

WN: I really think the major conflict that's going to face Hawaiʻi is the need to balance economic development with conservation.

SC: Very much so.

WN: There's going to be wars, I think, waged here . . .

SC: Well, one of the things is, and this came out on the Waʻahila fight with Hawaiian Electric was, that if you continue to pollute the area or the atmosphere, nobody will come.

WN: Right.

SC: You can see Waʻahila Ridge from Waikīkī, you can see it from Ala Moana, you can see it from everywhere. To have 134-foot aluminum poles up there with great coaxial cables going amongst them would be an absolute blight on this community. I think the people at DLNR [Department of Land and Natural Resources] and the people in the courts saw that and ruled in our favor.

You go out to the airport. You see those horrible things out there?

WN: The airport?

SC: Yeah, as you're driving out to the airport, there's great big aluminum poles?

WN: Oh, yeah. I live right by them.

SC: Okay, you know what I'm talking about. Go up to Kalihi. They're all over the place up there. They're just awful.

But that's only part of it. I feel sorry for the Hawaiians, but they're making strides. They're making strides. I don't completely understand their feeling, but they've got to get with it and they've got to get some leadership. They don't have any leadership. Kenny [Kenneth F.] Brown's a good friend of mine. He's kind of a leader, but he's getting old. He assures me that there is a core of young people in the Hawaiian community that will lead it.

I have a friend by the name of Henry Maunakea who is a pure Hawaiian and he's a leader in the church at Kaumakapili in Kalihi. He came to see me and said, "Look, we got to remodel our church. It's going to fall down." So I said I'd help him. We raised little bit over two million dollars. And they just won an award, architectural award, for excellence on the remodeling of that church with stained-glass windows and everything else. If you got a minute, you ought to go down there. It's beautiful. But I felt very good about that. I felt very, very good about that, helping people. They couldn't have been more receptive. So that's the type of thing I like to do.

WN: What about your kids? Are they. . . . What are they doing?

SC: I have three daughters. One is at Cedars-Sinai Medical Center in Los Angeles. She's a psychologist. Our oldest daughter is a [hospice] nurse in Portland. She works with elderly people. Our middle daughter Cathy took my place at Morgan Stanley and is a vice president down there and doing quite well. Getting involved in Make-A-Wish Foundation and all these other things. So, gradually working into it. But very often, you find that, like my father was a fisherman, I don't like to fish. I think, being what I am, I don't think my daughters are off on another tack.

But I see a lot of good in this community. I worry about people like Dan Inouye becoming so old he can't run anymore, because he's been so effective here. I worry about the stranglehold the Democratic party has had on this community for so long. I see things that shouldn't happen happening, although I'm not a Republican. I'm an independent, and I vote both sides of the ticket, and I support both sides of the ticket. There's some very, very good Democrats in this town. Very good Democrats. But I think there had to be more of a balance here. I think you're seeing it.

WN: I think it's time to . . .

SC: Wrap it up?

WN: Wrap it up.

SC: Okay.

WN: Okay, thank you.

SC: Okay. Good, Warren.

END OF INTERVIEW

Tape No. 43-4-1-07 (video)

ORAL HISTORY INTERVIEW

with

Sam Cooke (SC) and Mary Cooke (MC)

February 16, 2007

Mānoa, Oʻahu, Hawaiʻi

BY: Warren Nishimoto (WN) and Sylvia Yuen (SY)

WN: Today is February 16, 2007, and we're at the home of Sam and Mary Cooke in Kūaliʻi, Mānoa Valley. The interviewer is Warren Nishimoto and also Sylvia Yuen, and this is session—I guess this is the first joint video session after a series of audiotape sessions that we did last year.

SC: Right.

WN: Okay, Sam and Mary, thanks for sitting down with us. The question I want to ask you, first of all, is, you know, both of you have been involved in preservation, conservation, and philanthropy. Could you tell me what the correlation between the three are? I mean, how do they connect? Those three things.

MC: Well, I think they all involve giving, and there's nothing that makes you feel better than to be able to give of yourself to something that you think is going to make a difference. So, philanthropy is giving; conservation is giving back to try to save.

SC: I really feel that the important part about the three is philanthropy because without philanthropy you don't have conservation or preservation. Philanthropy is the engine that drives conservation and preservation. Mary is much more a preservationist than I am. I'm a conservationist because I've been involved with conservation organizations like The Nature Conservancy, American Farmland Trust, and The Conservation Fund, which are large conservation organizations throughout the United States. When we got involved back in the 1980s, there was very little conservation being done in America. I mean, wetlands were drying up, rivers were drying up, mountains were getting deforested, and there's been a great effort in many, many organizations in America to replace what was there originally, through methods employed by conservationists.

MC: Preservation is conservation of the built environment, when you think about it, or when you think of conservation you think of nature, the natural environment.

SC: Some of the great preservation events in America have been preserving places like the birthplace of George Washington, the wonderful Stratford Hall [Plantation] that is the birthplace of, the residence, of the Robert E. Lee family. The Monticello, the home of . . .

MC: Thomas Jefferson.

SC: Thomas Jefferson. If you travel on the East Coast and look for these places, they're beautifully restored. We would hope that we could bring some of that effort here to Hawai'i.

MC: Sam's grandmother's house is such a landmark here in Mānoa. I couldn't bear the thought of it not being cared for. So when she died in 1970, we said, "Well, let's take the plunge and move over there," and we've been there for thirty-seven years now.

WN: I think I asked you this, but I'd like to ask you again.

MC: Mm-hmm [yes].

WN: Why did you decide to turn it into sort of a public place as opposed to leaving it as a place for a family to live?

SC: Well, first of all, it's on three acres of land in Mānoa, and if we had to pay the real estate taxes, I don't think there's any member of our family that could continue to operate this place. Second of all, our children are all modern kids, and living in a house like this just didn't make any sense. Two live on the Mainland and one lives here.

MC: It's terribly costly.

SC: Very expensive.

MC: So, we wouldn't want to give them the burden, is what it is.

WN: Well, in what way, when you say costly?

MC: It's a financial burden, putting on a new roof, which we did couple years ago.

SC: That was $175,000.

MC: Painting the house.

SC: A hundred and forty thousand dollars. Even the constant of rodent and bug control cost is very expensive. The house is old, so we remodeled our kitchen. That was very expensive. We put a lot of spit and polish into it like these rugs that you see, and wallpaper, and drapes. We buy lots of paintings that are significant to what we collect. So it's a never-ending expense.

MC: Nice to share it with everyone. We want to make sure that it is here for a long time. So we would like to leave an endowment. Being a historic house, if you don't have an endowment, you just struggle. There's so many that I've seen that really are having a hard time.

SC: Well, to a great extent in Hawai'i, my great-grandmother started the Honolulu Academy of Arts. She built it, gave her collection to it. That is a great preservation attempt. Her home in Makiki is now The Contemporary Art Museum, which is a beautiful place that [Thurston and Laila] Twigg-Smith did a wonderful job in restoring and keeping. My aunts, Mabel and Elsie Wilcox on Kaua'i, maintained the old Grove Farm home [today known as Grove Farm Homestead Museum]. That's much like what we're doing here [with the Mānoa Heritage Center]. We follow their pattern of preservation in forming foundations. So we've been involved in it, my family has, both on my mother's and my father's side, for quite some time.

MC: We purchased the property that the *heiau* is on, which belonged to Sam's grandparents but went out of the family, and we never had anything, you know, we weren't given it. So we purchased the property, then we purchased two lots next to it. We thought, oh now what are we going to do with all this (chuckles). You know, it's too much to ask our children to take care of. So we thought, well, we'll copy Aunt Mabel Wilcox on Kaua'i, and set up a foundation, and give it all to the foundation.

WN: What's it like having people coming through your home?

MC: Well, the house is not open to the public yet.

SC: No, it's not open.

MC: But we do have quite a few friends we invite to come visit. But, well, you know, as you were getting set up, there was a group of librarians from Kamehameha School that were touring with—one of our tour guides is a retired librarian from Kam[ehameha] School, so.

SC: Everybody knows her.

MC: All her pals. Sigrid Southworth, who I knew as a kid from Kaua'i.

WN: Oh really?

MC: Yeah.

WN: Oh, that's right.

MC: Yeah, she grew up on Kaua'i. Her dad came to Kaua'i with the YMCA [Young Men's Christian Association].

SC: But people generally like to come here. You don't get an opportunity to see an old house like this very often. It's structurally very sound and can take groups of 150 to 200.

WN: Now Sam, you said earlier, that without philanthropy there's no conservation, preservation.

SC: That's right. Mm-hmm [yes].

WN: What do you mean by that?

SC: Well, I mean that, as I said, that philanthropy is the engine that drives those two efforts. We are selling some property on the outer islands to put into our endowment, such that we can carry the property for as long as we can imagine. At some point, maybe in a hundred years, if the museum is still open, they will have to raise money again to support this from an endowment standpoint. But right now, I think if we were able to sell a property on Maui and a property on Kaua'i, we will be substantial and be able to operate very much in the black.

MC: Sam's mother gave her home on Maui to the Mānoa Heritage Center. So it's for sale up in Kula.

SC: Yeah, it's fifteen acres and two [Vladimir] Ossipoff houses. It's very nice. Beautiful place. Mary has given her beach home on Kaua'i at Hā'ena, to the foundation. We're in the process of selling it now, and it's in escrow. But we don't count our chickens until we cash the check.

(Laughter)

MC: No, because the Maui property fell out of escrow, so it taught us a good lesson.

SC: I was already spending it.

(Laughter)

WN: I'm glad you're mentioning these homes because you talked about these homes [in previous interviews]

MC: Yes, that's right. That's right. My family home, we built out in Hā'ena in 1954. So it's over fifty years old.

SC: Hā'ena's hot now, you know, all the movie stars have moved out there. Pierce Bronson just built or bought a place right next to us. It's a lot of real estate action out there as it is on any beachfront property in Hawai'i, Maui, Kaua'i, Big Island.

MC: It's kind of sad to see because, you know, it used to be such a nice rural area. Still is. We've been working hard to keep the road from being straightened and widened, and, you know, how fast can you go to get to the end of the road. People love to go

over the bridge in Hanalei, which my grandfather built. He was the civil and county engineer for the island. They love to have to take turns going over the bridge, can't have two going at the same time [in opposite directions].

WN: Now you said earlier that, you know, Mary, you're into conservation. Oh I'm sorry, preservation of the built environment; and Sam, you're more into the conservation aspect. How did that come about? That, you know, you became, you learned more to the conservation side . . .

SC: Well, I think they complement each other, Warren. They certainly go hand in hand as an effort. I was asked initially to become a founder of The Nature Conservancy of Hawai'i. Prior to that, I thought every conservationist was a communist. (WN chuckles.) But that didn't work out that way.

(Laughter)

So I got involved with conservation, which was a very rewarding experience. We did very well. We conserved a big valley on Moloka'i called Pelekunu. We did a bog on Moloka'i. We did a bog and a big area on Maui near the Haleakalā Ranch. We did big projects on the island of Hawai'i. It was a very, very good effort. One of the stars of the Nature Conservancy was a guy by the name of Kelvin Taketa, who is now running the Hawai'i Community Foundation. But I worked with Kelvin for almost sixteen years, in putting The Nature Conservancy together.

MC: Then Sam sat on the national board of The Nature Conservancy, and we met so many interesting people.

SC: Right.

MC: And we always go to interesting places for their conferences every year, so.

SC: We started this project and Mary got national recognition and was picked up as a trustee of the National Trust for Historic Preservation, which is a fine, fine organization. Fine organization.

MC: I've been on that board for nine years.

WN: You've learned a lot being on that board.

MC: Oh, yes.

SC: Met the best people in the country there. Just wonderful.

MC: You know, they're into green buildings for historic buildings. Now, you know, people would talk about building new green buildings. Well, now they're into, "Don't tear down the historic building, you know, you can make that green, too."

WN: Well, interesting when you said that, I guess, a couple of generations ago, conservationists were called communists. I know that's a joke and everything, but is that contrary to the capitalist ideal?

SC: No.

WN: Conservation?

SC: No.

WN: Or is it consistent?

SC: It's very consistent. They call The Nature Conservancy the conservationist with the button-down collar. They're non-confrontational. They're very, very supported by big business: General Motors, R.J. Reynolds, people like that. Simply because, I think it's kind of the guilt feeling on the part of some of those big corporations, that they want to be in a conservation situation, but they don't want to be in a radical one like saving spotted owls and tree hugging. But they want to be with somebody who will plan these things out and do them in a very concrete way, and get 'em done.

MC: Lot of them are hunters, bird hunters, fishermen.

SC: Right.

MC: You can't hunt birds when you have all this development, so they're interested in preserving some of the wildlife refuges.

SC: Wildlife's a big part of it. I think you've heard of a firm called Ducks Unlimited. That's a huge organization. They make their money from duck stamps that they sell to hunters who shoot ducks. But they are much more of a preservation organization than a hunting organization. It's a wonderful organization.

WN: And you said preservation and conservation go hand in hand.

SC: To a great extent, yeah.

WN: But I'm just wondering, to what extent were you both together in these activities, and to what extent that you go one way and you went another . . .

MC: I think we've been together on all of this.

SC: Yeah.

MC: You know, Sam supports my efforts and I support his.

SC: One of the interesting things about Mary is that, we got this feeling of green buildings long before it was ever popular out here. Mary and I went to San Diego to see a green building under construction at the University of San Diego, came home,

got ahold of John Hara, who is a very prominent architect here, who was doing the Case Middle School at Punahou. Mary convinced him that he should design it as a green building, which he did.

MC: He went back to see the building that we saw on the Mainland.

SC: What you have down there is a $62 million green building. You open the windows and the air comes in. The air conditioning is made at night by blowing air over ice. I mean, it saves hundreds of thousands of dollars on utility costs.

MC: Lots of reused things. You know, the new chairs are really actually made out of old milk cartons and that kind of thing. It's amazing what they produce now. It's very attractive.

SC: I think, Mary, in doing that, brought a tremendous amount of acknowledgement to her and this is one of the reasons why she was picked up by the National Trust, which has been a wonderful, wonderful experience.

WN: And I know you practice what you preach 'cause I look in your garage and I can see . . .

MC: Ah, the Prius.

WN: . . . the energy-efficient Prius. (SC laughs.)

MC: Yes, yes. (SC laughs.)

WN: Next to the Jaguar.

(Laughter)

SC: Cancel each other out.

(Laughter)

MC: That's the second Prius. We bought the first one when it first came out.

WN: When I first came in to interview you last year, my reaction was, you know those Cookes, they're okay. They have a Toyota.

MC: Best technology in the world.

WN: Yeah.

SC: When we were involved in the controversy on Wa'ahila Ridge with Hawaiian Electric, a very well-known scientist . . .

MC: Don?

SC: Anyway, he came out and stayed with us.

MC: Don.

SC: He was quoted in the papers and everything, about why they shouldn't build that thing up on Waʻahila Ridge.

MC: Donald Aiken.

SC: Donald Aiken, yeah.

MC: He works for the Union of Concerned Scientists in Berkeley. He said, "I've just test driven this new Toyota Prius that they've come up with. You need to buy one because you'll be making a statement."

SC: Yeah, wonderful guy.

WN: One of you made a statement once, in a publication I think it was, that Mānoa is a garden. What do you mean by that?

MC: Well, look at the lushly vegetated walls on the three sides of the valley. They're absolutely beautiful. Sylvia lives in the valley, so she knows. And you work here. So it's still very green in spite of being very highly populated. [The valley] used to be the breadbasket for this area, you know, all taro *loʻi,* and sweet potatoes, and sugarcane.

SC: Interesting, in our work with the Mānoa Heritage Center, we've come to know a lot more about Mānoa than we knew in the past, even having grown up here. The *ahupuaʻa,* Mānoa, starts at the head of Mānoa Valley, but goes all the way up to Portlock.

MC: And so the *ahupuaʻa* of Waikīkī.

SC: Yeah, it's the *ahupuaʻa,* Waikīkī.

MC: We're part of that.

SC: Mm-hmm [yes]. It's huge. We're the only *heiau* left in the *ahupuaʻa* of Waikīkī.

MC: Used to be fourteen.

SC: Fourteen of 'em. Mm-hmm [yes].

MC: The major *heiau* were probably in Waikīkī, you know. This was a small agricultural *heiau.*

SC: There was a big *heiau* on the top of Rocky Hill, right behind Punahou School. They tore it all down and made walls out of it. I think if you could go over to the Mānoa church here, lots of the rock work, that came from the *heiau.*

MC: I think not Rocky Hill, but across the way. On Judd Hillside, is where the *heiau* was.

WN: On Judd Hillside?

SC: There was a *heiau* there, too, yeah. They were all over the place. But Mānoa was, as Mary said, the breadbasket of the whole area because [George] Vancouver, who came here subsequently after [James] Cook, came into Mānoa Valley and could see the *lo'i*s and the bananas and the sweet potato. This hill up here is called 'Ualaka'a, and it means, "rolling sweet potato." So there was lots of sweet potatoes here. We have sweet potatoes planted down below in our food garden.

WN: So Mānoa as a garden, you know, you can play that out, you know, equate that with conservation, too.

SC: Sure.

WN: So you're looking at preserving a valley?

SC: Well, we'd like to. We'd like to join forces with the University of Hawai'i. There's a [researcher] down there by the name of Ken [Kenneth Y.] Kaneshiro who has some great ideas about Mānoa.

MC: We'd love to work in the Paradise Park area.

SC: Mm-hmm [yes]. Start there. Ken's a great friend of ours and we support everything he's trying to do, but unfortunately it's political. In some respects, he can't do what he wants to do because of . . .

MC: Hard to get the landowners to agree.

SC: Yeah, hard to get the landowners to agree.

WN: Changing the subject a little bit, well, maybe not. You know, you've been married for . . .

MC: Forty-six.

WN: Forty-seven, forty-six years.

MC: Almost forty-seven.

WN: And I know Sam, you have a momentous birthday coming up (SC chuckles).

MC: The big 7-0.

WN: The big 7-0?

SC: Yeah, the grave is yawning in front of me.

(Laughter)

MC: We thought, oh, we have to celebrate. We celebrated your dad's seventieth, your mother's seventieth, my mother's seventieth, so it's been a family tradition.

WN: Well, what's the secret? Twenty-seven years (SC chuckles) . . .

MC: Marry a nice guy.

(Laughter)

SC: Marry a nice woman. We had three kids and, you know, it's had all the trials and tribulations of a marriage, but it's work. I'm a type A and I think Mary's a type B.

(Laughter)

WN: So what's type B?

(Laughter)

SC: It's a little bit more condescending . . .

MC: Bossy?

SC: Bossy and . . .

(Laughter)

SC: But we are . . .

MC: Doesn't work, though.

(Laughter)

SC: But whatever we've done, I mean, we both like to collect the kind of things that you see in this room. We have both agreed that we like Oriental carpets and we like antique furniture and we like famous Hawaiian artists.

MC: Started out on Kaua'i, buying all our furniture at C.S. Wo's. Sam loves old paintings that were done here in Hawai'i and he's been collecting for a long time.

WN: Well basically, commonality of interests is one, but anything else?

SC: That's one, yeah. I like white wine, she likes red wine.

(Laughter)

WN: I'd say you just have separate bottles.

SC: That's right, yes.

(Laughter)

One of the things Mary's been involved in is, she's been a trustee at Punahou [School] for . . .

MC: Almost forty years.

SC: Almost forty years.

MC: Forty years next year.

SC: That's kept a common interest between the two of us. We've been very involved down there, not so much lately but during the [Punahou president Roderick] McPhee years, we were very much involved with Punahou, and that's helped.

MC: We've spoken up to save some of the older buildings. At one point they were going to tear Pauahi [Hall] down.

SC: Yeah. Mary wouldn't let 'em.

(Laughter)

I think Mary's interest in Mālama o Mānoa was a real success in being able to pull together the residents of Mānoa, whether they were *Haole*s or Orientals or Hawaiians or Portuguese or whatever they were. They seemed to work, and they all worked very well. There's a wonderful man that lives in this valley by the name of Mr. Oda. Mr. Oda used to deliver ice here at the back door. We had a [testimonial] night down at Japanese Chamber of Commerce for Mary.

MC: [Japanese] Cultural Center [of Hawai'i].

SC: Mr. Oda got up and said, "You know, this is funny." He says, "In the old days I used to take ice to the back door and call her 'Mrs. Cooke.' Now I go to through the front door and call her 'Mary' and she calls me 'Mr. Oda.'"

(Laughter)

It brought the house down.

MC: Oh, he was such a great guy.

(Laughter)

He used to raise vegetables at the head of the valley. They also made *ʻōkolehao,* and they would hide the *ʻōkolehao* [bottles] underneath the vegetables.

(Laughter)

SC: Prohibition.

MC: Take them to market, sell them. He tells that story. It's just . . .

SC: A wonderful story.

MC: We did an oral history of him after you trained our Mālama people.

SC: Then there was another old gentleman up there. I think he was probably a first-generation Japanese here, and he could get up and recite the Gettysburg Address word for word.

WN: Hmm.

SC: Yeah, amazing, just amazing. (Chuckles) But we got to know all these people through this Mālama o Mānoa effort and it was wonderful. Because they always thought we were kind of off living in a big house and not having anything to do with 'em. We invited them all in here and we had a heck of a good time with 'em.

WN: How old is Mr. Oda now?

MC: He's got to be in his nineties. Noboru Oda.

SC: Noboru Oda. Oh, he's a wonderful guy.

WN: Well, I read not too long ago an obituary for the Kawashimas.

SC: Oh yes, Jimmy.

MC: James.

WN: Jimmy Kawashima, right? Passed away.

SC: They lived here.

WN: Yeah.

SC: Prior to that, the Tomonari family lived here. Al Tomonari runs Neiman Marcus. That's his grandfather, lived here.

SY: Is he a local boy?

SC: Yeah.

MC: Yeah, grew up in Mānoa. His sister is an archaeologist who lives in Arizona. When we purchased the *heiau* and then we did an archaeological study, we hired her to come.

SC: We didn't know her at the time—her name is Myra Tuggle and her middle name is Tomonari. Then we put two and two together and [found that] she was part of the old Tomonari [family]. This was a much bigger property in the old days. My grandfather's hobby was dairy cattle. So he had a big dairy up here and he called it Kaimi Dairy. There were a lot of dairies in Mānoa, especially over at Woodlawn.

SY: Right.

SC: Woodlawn [dairy] used to be where Central Union Church is [today]. Then when the Dillinghams gave Central Union Church to the church, they moved the dairy up to Woodlawn. It's the old Dillingham Dairy, Benjamin Dillingham's dairy. We had a dairy here, and there were all sorts of dairies. That's before they could bring milk in [from the U.S. Mainland]. I remember as a kid, the cows out in back.

MC: Victor the bull.

SC: Victor the bull. Then after the war, people started moving in the valley and it became more residential. They objected to the smells and the noises and the cows. So we shipped 'em over to Maunawili, and they were over at Maunawili for years. Then when my grandfather died, they stopped the dairy. My father and his sister sold the dairy to Maunawili Estates. It's a very nice residential place. But it used to be an old dairy.

WN: I'm wondering, talking about Hawai'i as being a sort of a unique, special place. How does philanthropy—how is it different here in Hawai'i as opposed to, say, the Mainland and the other parts of the world?

SC: Per capita giving here in Hawai'i is higher than any other state in the nation. That means you and me and all of us, per capita, give more to charity than any other state in the nation.

WN: Really?

SC: Yeah. There's several reasons for that. There are some large client of trusts like the Athertons, the Castles. My family [Cooke] has one, Wilcoxes have them. Then you have the Harry and Jeannette Weinberg Foundation, which is huge, much bigger than any other *kama'āina* foundation. They're very philanthropic. You have the Hawai'i Community Foundation, which has $490 million in assets now. They give away around $22 million a year, mostly through scholarships and things like that. But there's been a great emphasis on giving back to the community and what you're seeing is an effort by these foundations and these organizations. The corporate giving here is very big as opposed to on the Mainland. Now you're getting OHA [Office of Hawaiian Affairs] becoming very aggressive in giving money away for Hawaiian

causes, which is wonderful because they have a lot of money. But the philanthropic feeling of the state is very high.

WN: Has it always been that way?

SC: Yeah, I think so. See, my family gave the Honolulu Academy of Arts and they started the Cooke Foundation. The Athertons have a huge foundation. Castles have about three foundations. All the old *kama'āina* families did this. Most of it goes to areas of scholarship and the underprivileged.

WN: So corporate and per capita giving is higher here than it is on the Mainland?

SC: Very high, yeah. I think because we're insular, we can't go to California and say, "We're on your border. You got to help us with this particular fund drive." But look at Punahou [School]. They raised $62 million to build the Case Middle School. That's incredible. That really is incredible. But there is special interest out here. This is a special place. People like to make their mark out here. You see recently Jay Shidler gave the business school at UH, $25 million. I knew Jay when he was crunching numbers for the Kaluakoi Corp.

(Laughter)

MC: When he was a graduate of the business school. And he's giving back.

SC: Very, very able man. Very able.

WN: Besides the tax benefits for being philanthropic, what else is it?

MC: It's a wonderful feeling to know you're doing something that's making a difference.

SC: Yeah, they're not tremendous amount of tax breaks. The way the government structures the income taxes, is that, you can only give away a maximum 30 percent of your total adjusted income. So the tax advantages are there, but they're not significant to make you make the deal. It's the feeling of wanting to keep Hawai'i the way it is. I think you're seeing that Bishop Museum is doing a lot of that type of work. Academy [of Arts] has done it, Contemporary Art Museum has done it, Punahou's done it. To a certain extent, University of Hawai'i is doing it. I think they're getting a better feel after Mr. [Evan] Dobelle left because I think you got a wonderful guy there now.

WN: You talked about Dobelle before . . .

(Laughter)

SC: He was a character. Personally, I enjoyed him.

MC: Nice wife, drove a Prius.

SC: Yeah, at your insistence.

MC: I took her riding in my car and she went out and bought the same color.

(Laughter)

There's so many generous people. Look at Pundy on Maui.

SC: [Masaru] "Pundy" Yokouchi, yeah.

MC: Starting a Maui . . .

SC: Amazing guy. Just passed away.

MC: . . . Arts and Cultural Center.

WN: Right.

SC: He was a very good friend of ours. Have you ever seen that organization that he put together?

WN: Yes.

SC: It's wonderful.

WN: Well, I'm glad you're saying that it's more than just some accountant saying, "You better diversify your income."

SC: It's not that, no.

MC: It's wanting to make a difference.

SC: Absolutely, it's wanting to make a difference.

WN: How do you describe the feelings that you have, you know, when you give and something comes out of it?

MC: Golly, just feels good. When you can see something that you want to happen, it's just a great benefit. So it's kind of hard to express, but you live the life that you believe in. Sometimes good things happen. Not always (chuckles).

SC: I think the realization that you've made a difference and you left something that people generally like and you're able to give it to the city and the people of Hawai‘i, it's important. Very important. At least it is to the both of us.

MC: Not everybody agrees with us.

SC: No.

MC: We have a neighbor who's not too happy with Mānoa Heritage Center because she doesn't want anything but residences in our neighborhood.

WN: So what do you say to a neighbor like that?

SC: Tell Mr. John Komeiji at Watanabe, Ing & Komeiji, and let him tell her what they think.

(Laughter)

MC: We tried doing it the nice way.

SC: We tried, it didn't work.

(Laughter)

MC: So it's not always easy (SC chuckles).

SY: You know, what was it like—because you've always handled things so, you know, gentle and diplomatic, but at one point in the last few years, you became this real radical activist.

MC: Oh yes (chuckles).

SY: What was that like for you?

MC: Well, when we were trying to keep Wa'ahila Ridge from having these 130-foot metal towers marching up the ridge, we went down to the capitol and picketed. I learned how to get up and testify. I had never done any of that before in my life. It was kind of scary, but there were so many people that really pitched in and wanted to make a difference. It was the numbers of people that, I think, and all the different ideas. Our daughter produced a video called "Wa'ahila," beautiful music about Mānoa that Ken Makuakane put together. Jim Rumford, who lives right down the road, retold the story of the princess of Mānoa. *Ka-hala-o-puna* is the name of the book, about Kauhi, the sleeping giant up on the ridge. You know, that was a children's book, but it was to increase people's awareness of how important that [Wa'ahila] Ridge is, historically and culturally, for the Hawaiians and everyone else.

SY: Was it a difficult time for you because there must have been a lot of stress? I mean, not just for—because you were the leader of that movement whether you liked it or not. I think that the role was thrust upon you. And then, of course, Sam in business, and so . . .

MC: A lot of people didn't want to speak out against the largest corporation in town [i.e., Hawaiian Electric Company]. Sam lost a few accounts (MC and SC chuckle).

SC: It's interesting because Jeff Watanabe is a great friend of mine. He was the chairman of Hawaiian Electric. Bill Mills and Kelvin Taketa are directors, and I think they

sympathized with us. Kelvin flat out told 'em at a board of directors meeting, "If you take on Mary Cooke, she's going to eat your lunch."

(Laughter)

What happened, it went into a contested-case hearing, where they got their lawyers and we got our lawyers, and we went at it, and we won.

MC: If it hadn't been for the Gerbode Foundation . . .

SC: That's right.

MC: . . . paying a quarter of a million dollars of legal fees for Mālama o Mānoa, we never could have done it. You know, how many community groups can afford $250,000 for legal fees? We had this person whose mother had saved Diamond Head from the high-rises that Chinn Ho wanted to build way back then, and she said, "This [i.e., Wa'ahila Ridge] is the Diamond Head of Mānoa. You go for it and we'll pay your legal fees."

SC: She's a blessing. She's a cousin of mine, so that helped.

WN: I think what you folks did was, educate the public.

SC: Mm-hmm [yes].

MC: Yes.

WN: Through this situation.

MC: Mm-hmm [yes]. Fortunately, the Wa'ahila Ridge was zoned conservation, so they had to do an EIS [Environmental Impact Statement]. There had to be public response. So often property is not zoned conservation, and you don't have to go through those processes.

SY: So, Sam, you never had second thoughts about saying to Mary, "Why don't you sort of slow down or don't be so visible, Mary, or let someone else do it?"

SC: No.

SY: Never?

SC: No, no, no. If we wanted it done, that's the way we had to do it. It's interesting, though, that Tim Johns was head of the DLNR [Department of Land and Natural Resources] at that particular time. He was the one that finally made the decision not to let Hawaiian Electric go up there, and now Tim Johns is director of Hawaiian Electric.

(Laughter)

MC: When we went through the contested-case hearing, that was really an eye-opener to me.

SC: Yeah, that was.

MC: It's just like a lawsuit, you know, like a court case. The judge is the one that recommended to Tim Johns, who was head of DLNR, that they decline, or do not allow them to have the permit.

SC: It was some twenty-four points and we won 'em all, didn't we? But it was interesting because we went down to an auditorium one night, to hear Hawaiian Electric's presentation.

MC: Down at the capitol.

SC: At the capitol. We had a lot of Hawaiian groups that were with us. They didn't want that up there. One [group] was led by Leina'ala Heine, who's a very famous culturist in this town. We go down with our group, and there must have been twenty-five of us and three hundred of them. They all had yellow shirts on that said, "Kick Wa'ahila Ridge off the map," and all this thing. They had archaeologists get up and testify, and all these big union guys went down there. Big, tough guys.

MC: They were the electrical union.

SC: Yeah, electrical union. We walked in with Leina'ala, who was very Hawaiian, and one of these big brothers comes up and says, "Hello, Aunty."

She looks at him and says, "I'm not your Aunty."

(Laughter)

Then she gets up and she does a *pule*, a prayer, before the meeting, and everybody kind of gets hushed down. Then Hawaiian Electric puts on this huge thing. You know, they're going to paint the poles green so you can't see 'em, and all this stuff. You know, just bull. Vicky Holt-Takamine is very eloquent. She gets up and just blasts 'em. Just shoots 'em to pieces in there. Their archaeologist goes running out of the meeting, and the Hawaiians chase him out in the parking lot and grab him and bring him back to their meeting.

(Laughter)

MC: They wanted him to answer questions.

SC: Yeah.

(Laughter)

They just excoriated him.

(Laughter)

It turned out, you know, they fed these people. Hawaiian Electric fed these people, they gave 'em t-shirts, they bussed them in to the meeting. They did everything but sit 'em in their seats.

MC: They even taped off a whole bunch of seats . . .

(Telephone rings.)

MC: . . . so we couldn't sit down. I was just amazed to see what goes on.

SC: It was a stacked deck. But we persevered and we won, so we don't talk about it anymore. Because they're very friendly. You know what HIPA is?

WN: HIPA?

SC: HIPA. HIPA is an organization here. Hawai'i [Institute] . . .

SY: Public Affairs.

SC: Public Affairs.

SY: Institute for Public Affairs.

MC: Hawai'i Institute for Public Affairs.

SC: It's a big organization, it's huge. Last year, Bill Kaneko, who runs it, decided that he would honor Mary and me for what we did up here at Hawaiian Electric. Guess who bought the table? Hawaiian Electric.

(Laughter)

MC: That's because they hired Robbie Alm. He's really turned them around.

WN: So Sam, if you were asked tomorrow to be a head of Hawaiian Electric or be on the board of Hawaiian Electric, what would you say?

SC: Well, first of all, I won't be asked, Warren.

(Laughter)

But, second of all, I'd say, I don't know. They're getting there. They're getting there. As you said, what we did here made them realize that they can't do it anymore. They can't stuff this stuff down the throats of people who can't resist them. So you're seeing a great amount of ads on TV, Jade Moon talking about replenishable energy, I mean. Sugar cane into ethanol, ethanol into. . . . They're trying, and it's a tough job. They get shot at by everybody. Everybody. Nobody wants a new power

plant, nobody wants this, nobody wants that. Then when the lights go out, everybody screams and yells and shouts. It's a very difficult situation.

MC: We need to be powering ourselves with the waves. Look at the energy that we have in our ocean and the sun and the wind.

SC: The sun and the wind and the hydro.

MC: Ethanol requires a lot of water, so I have a question in my mind as to whether, you know, we can produce enough sugar cane or whatever they're going to be using to make ethanol. Water is really going to be a very scarce commodity here.

SC: Especially the way things are being developed.

MC: We have to be much more water conservative.

WN: So you're a part of the AES? Hawai'i Alternative Energy Systems?

SC: Yes, I'm an advisor. There are three of us: [Fujio] "Fudge" Matsuda, myself, and a lady by the name of—oh gosh, senior moment—Sharon Weiner. They make electricity by burning coal at Barbers Point. They have one customer, it's Hawaiian Electric. They sell all their electricity to Hawaiian Electric. Very profitable, at our expense.

(Laughter)

WN: Now, for example, this consciousness that we're talking about, thanks to people like you, it's become more or less mainstream. I mean, Al Gore's video is something that if it aired like fifteen, twenty years ago, that would be almost like . . .

SC: Laughingstock, yeah.

WN: Heresy.

MC: But now . . .

SC: He's going to get a Nobel Prize for it.

WN: Yeah, or he might win the Oscar.

SC: Yeah, yeah.

WN: *Inconvenient Truth.*

MC: Yes.

SC: Yeah, that's *Inconvenient Truth,* right. Yeah. We saw it down at the Varsity.

MC: Everybody clapped at the end of the movie.

SC: Yeah. Mary knows Al Gore.

MC: Al Gore came out here and I was invited to meet him.

WN: Oh, really?

MC: Yeah, he used to send me a Christmas card.

SC: And as Bob Clarke, who was then the head of Hawaiian Electric, says that he looked across the table and here was Mary Cooke talking to Al Gore about Wa‘ahila Ridge.

(Laughter)

And he sent her a Christmas card, so he must’ve heard something.

(Laughter)

WN: Okay, if you were to come back here, Kūali‘i and Mānoa Valley, in a hundred years, what would you like to see?

MC: No high-rises.

SC: I’d like to see exactly what you see right now.

MC: Let’s hope that this will be kept intact. This house is built out of volcanic basalt that was quarried right underneath the house, and beautifully quarried by Japanese stonemasons. All the corners are mitered, all done by hand. I don’t think there’s anyone who does this kind of work anymore. It’s really a very beautiful home. It needs to be preserved.

SY: When you said in your oral histories, that you saw this house more as a place for scholars and small groups. Is that what you would like to see or would you like to see lots of people coming through like a Mount Vernon? What is your vision for this place?

MC: I think a little bit of both.

SC: Yeah.

MC: It would be nice to have people be able to visit in small groups.

SC: Small groups, not big groups like Mount Vernon. I mean, the place couldn’t take it. It would fall down if we brought the Japan tourist groups up here with three busloads of a thousand people to march through the place. I mean, the thing would (SC make sound).

MC: Plus, the neighbors wouldn’t like us at all.

SC: No. But, I see it as a place for scholars, a place for people who are interested in historic homes, and people who are interested in gardens, Hawaiian plants with *heiau*s, that type of thing. It's our intent to keep it this way, but you never know.

MC: Sam's a scholar of the early voyages that came to the Pacific and, you know, stopped in Hawai'i. So he has a really nice library, and that would be what would be open to scholars.

SC: Right, right.

SY: And schoolchildren?

MC: Yes. In fourth grade they're studying Hawaiian history. We'd like to have fourth-graders come and visit the *heiau* and study about native Hawaiian plants.

SC: We had about a thousand people go through here last year. We could quadruple that.

MC: We have a very nice docent program. Victoria Kneubuhl is our education director right now, and she's been training docents and she's done so much research on Mānoa. It's been just great learning. She even had Maka Woolsey's Hawaiian description of a walk up the valley translated from Hawaiian to English, with one of our events, our tenth birthday party that we had last fall for the Mānoa Heritage Center. She had different characters representing . . .

SC: You (referring to SY) came to that.

MC: Sybil Bingham and. . . . Yes, Victoria wrote all of that.

SC: They were all good. But the best, in my opinion, and I don't know about yours, was that Japanese farmer from the valley.

MC: Farm lady.

SC: Farm lady, yeah. She was wonderful, just wonderful. So we got a lot of mileage out of that.

MC: Talked about Mr. Oda's story of making *'ōkolehao* and hiding it underneath the vegetables (chuckles).

WN: What needs to be done legally, to make sure that it continues this way?

MC: Well, we have our CUP. . .

SC: Conditional Use Permit.

MC: . . . from the city that allows us to have these tours. But when we're, you know, no longer here and the house is open to the public, they're going to have to get a permit to do that. Makes me think we might start doing it now.

SC: Jump the gun right now. But it's a situation where, I think government has really felt that we're doing the right thing. Because all of the historic preservation people and all the people that have been involved with the local government have really kind of championed what we're doing. Nobody else is doing it. [Thurston and Laila] Twigg-Smith did it with The Contemporary Museum, but that's not what we're doing. We're doing more of a historic preservation.

WN: That could be your greatest legacy. You know, that you helped to foster this consciousness of preservation. And it's not just a legal thing.

SC: No.

WN: You know what I mean? In other words it'll be in people's consciousness that places like this need to be preserved.

MC: Yes, we hope that people will learn about conservation and, you know, taking care of the environment.

WN: Recently one of the Damon heirs bought . . .

MC: Moanalua Gardens.

WN: Moanalua Gardens.

MC: Yes.

WN: That's like great news, right?

MC: It is because it could have been sold to a developer. Everybody thought, oh, Moanalua Gardens is, you know, going to be like this, open to the public forever. But it's privately owned.

SC: I think J.P. Damon has got to make some sort of a financial go of it out there because he's got that beautiful tree that he's leased to Hitachi for $4 million for ten years. That's a big help, but it costs over $600,000 a year to maintain that place. So they're going to have to do other things to carry it. But he's got a lot of money and . . .

WN: There's no tree here that you could . . .

(Laughter)

MC: No. Anybody want to adopt something here?

SC: Ask around.

(Laughter)

WN: Do you think the onus for preservation and conservation will remain private? Is it a private endeavor or should it be a government endeavor?

MC: It would be nice if the government would support conservation/preservation.

SC: Well, they do. They have these historic areas that they preserve. I think they're . . .

MC: They do give us a tax break on the property tax so the money we save, we can pay for the roof and painting of the outside and inside. So that's a very good incentive for people.

SC: A friend of Harold Masumoto's, Nadao . . .

MC: Nadao?

SC: Yeah, what's his name?

WN: Yoshinaga?

MC: Yes, Yoshinaga.

SC: Big, big supporter of the environment. We work with him at The Nature Conservancy. He's not . . .

MC: He was a [state] senator.

SC: He's no longer an elected public figure, but he's a very powerful guy. His views on what should be done, as far as conservation in the state, are wonderful. They're just wonderful. He still—I think he still carries a very big stick down there.

WN: The reason why I asked this was because when the Damon heir bought Moanalua Gardens, people were saying, well, gee, it would have been nice if the state bought it. That way it'll be in perpetuity rather than, you know, if a Damon heir maybe gets into financial problems.

MC: Yes, then what?

SC: Yeah, yeah, I know.

WN: They might sell it. I wonder what you folks . . .

SC: I don't know the answer to that. I think the state could be severely criticized for buying it. I mean, why would you put money into a robust rich man's toy when you can put it out on the Waiʻanae Coast or in some other kind of connection for human betterment. I think that type of organization is best left in private hands. I mean, [Honolulu] Academy of Arts is very private. Of course, we do have a relationship with the DOE [Department of Education], but those kinds of situations, I think the state could be severely criticized for shoring up, you might say.

MC: Well, they own a lot of state parks.

SC: Yeah, they own a lot of state parks.

MC: Well, on Kaua'i. Kōke'e State Park, and they don't maintain the roads. They're really not very good about maintenance of their property. It takes a lot of money to really do a good job. I guess they're torn between so many different groups that want funding, so it's hard to get enough to really do a good job.

SC: People who do a good of a job is the federal government with the Haleakalā National Park and the Volcanoes National Park on the Big Island. They do a wonderful job. Of course, that's big bucks, ah?

MC: Even the National Park Service cries the blues about not having enough to take care of all of their national parks.

SC: Isn't that thing going to run out of film pretty soon?

HY: About eight minutes.

SC: Okay.

(Laughter)

WN: Well . . .

MC: That's enough.

WN: I guess that's. . . .

SC: Can we see that some time?

WN: Oh yes, we'll get you a copy of that.

MC: Oh, that would be wonderful.

WN: We want to thank you very much for your time.

MC: Oh, you're welcome.

SC: Thank you. And you're always welcome, Warren and Sylvia.

MC: You always ask interesting questions. (WN chuckles.) You make it fun.

(Laughter)

END OF INTERVIEW

Glossary

The following words and phrases are non-English terms. Non-English is here defined as any lexical item not found in *Webster's Ninth New Collegiate Dictionary* (Springfield, Mass.: Merriam-Webster Inc., 1986) and all Hawaiian words.

The language family of each word or phrase is indicated by a letter or letters in parentheses:

(C) Chinese
(H) Hawaiian
(HCE) Hawai'i Creole English
(J) Japanese

References for the definitions used in this glossary include: Jim Breen, WWWJDIC Japanese-English Dictionary Server (Monash University site) <http://www.csse.monash.edu.au/~jwb/cgi-bin/wwwjdic.cgi?1C>; Koh Masuda, ed., *Kenkyūsha's New Japanese-English Dictionary,* 4th ed. (Tokyo: Kenkyūsha, Ltd., 1974); and Mary Pukui and Samuel Elbert, *Hawaiian Dictionary,* rev. and exp. ed. (Honolulu: University of Hawai'i Press, 1986). An asterisk (*) indicates a definition supplied by an interviewee or a staff member.

The following definitions apply to the lexical items as they appear in the context of the transcript.

'āina (H) land, earth
ahupua'a (H) land division usually extending from the uplands to the sea
aloha (H) love, affection, compassion; greeting, regards

bentō (J) lunch, box lunch
blalah (HCE) local man*

gobō (J) a burdock

haole (H) Caucasian
heiau (H) place of worship, shrine
hekka (J) a meat- and-vegetable dish
holokū (H) loose seamed dress with a yoke and usually a train
ho'olaule'a (H) celebration
hui (H) association ,joint ownership, firm, partnership
hula (H) Hawaiian dance

imari (J) a multicolored Japanese porcelain usually characterized by elaborate floral designs

imu (H) underground oven

kabe (J) a silk crepe or rayon crepe fabric*
kahuna (H) priest, minister, sorcerer, expert in any profession
kahuna lapa'au (H) medical doctor or practitioner
kākā (H) net dropped in a semicircle in shallow water
kama'āina (H) native-born, one born in a place
kaukau (HCE) food*
kiawe (H) Algaroba tree
kolohe (H) mischievous, naughty
kukui (H) candlenut tree (*Aleurites moluccana*)

lānai (H) porch, veranda, balcony
lapa'au (H) medical practice
lei (H) garland
lo'i (H) irrigated terrace, especially for taro
lomilomi (H) masseur, masseuse
lū'au (H) a Hawaiian feast, named for the taro tops usually served at one

makai (H) toward the sea
mauka (H) toward the mountains
musubi (J) riceball
mu'umu'u (H) a loose gown

naupaka (H) a spreading, succulent shrub

'ohana (H) family, relative, kin group
'ō'io (H) bonefish (*Albula vulpes*)
okazuya (J) Japanese delicatessen

pakai kukū (H) spiny amaranth (*Amaranthus spinosus*), a widespread, weedy herb
palaka (H) checkered shirt
poi (H) cooked taro corms, pounded and thinned with water*
puka (H) hole

sakura (J) floral playing cards; *hanafuda*
-san (J) suffix denoting Mister, Miss, Mrs., Ms.*
see moi (C) variety of preserved plum*

ukiyoe (J) color print of everyday life in the Edo period