

N. Hedemann

**Lela;** It is Feb. 5, 1994 and we are at the home of Dr. Nancy Oakley Hedemann, 2110 Kakela Place, in Manoa. The home is unique and looks as if it would be at home in Scotland. Dr. Hedemann has lived in more than one home on this short street, and I will ask her about this house. Please tell us about it.

**Nancy;** Good morning Lela, good to see you, and I will tell you about this house we are in. As you know it was built in 1928 and finished in 1929. In thinking back, and in looking back I think my mother obtained the lot through her connection with Punahou School. The planning and attempt to landscape began in the previous year.

I have to say that my father came from Scotland, in the early part of the century so his background was in the British Isles, and my mother was a teacher from Iowa who had come to Punahou to teach in the first part of the century. She was also interested in English, the language, the culture and had gone as an 18 year old to England. She had won a prize and went there to visit in Britain and had a brief time on the continent. Both my father and mother were interested in an English-Scottish style for their home in lower Manoa. It looks up the valley since my mother liked the mountain views of the Koolaus and Tantalus, whereas a number of the people who were buying at that time preferred to look out on Waikiki, Diamond Head and off toward Pearl Harbor.

Anyway, a two story, hillside home was designed by Miles Gray, the architect, and he incorporated many ideas which came from my parents, but also his own ideas in providing style to this structure. There is a living area facing on Kakela Place, and down at the back of the house facing the valley is the lower floor which faces down to what is now called Kakela Iki Place, formerly a carriage road for the area. That level looks out on the valley scene too. There are equivalent areas on each floor; the top floor is the more formal living room and dining room and has a den and a master bedroom. Down below is where my brother and I held forth, the large room was called the nursery although we were both out of the nursery stage by the time we moved in. I was eight and my brother George was three years younger, so we had a wonderful play area. There are fire places on two levels of this house, the space is about 2,000 square feet. I recently had to measure it for an insurance policy but I don't recall the exact proportions.

**Lela:** 2,000 square feet sounds about right. I have had to measure also.

**Nancy:** And I did it all by myself, there was nobody to hold the other end of the tape; a few feet lost may have taken place. Anyway, we moved in the summer of 1929. Mother was teaching at Punahou and this was a convenient place for her to live in contrast to Kaimuki where we had a home previously. So in the fall of the year we walked down the hill of Kakela Drive, a very steep, curvy road which ended with an entrance to the cow pasture with a stile over which we climbed and rotated the turn wheel there, then went down through a rocky area of the pasture to Punahou School. My brother was just entering first grade; he was four and going to be five in October, and I was a mature eight year old, I had just had my birthday, so it was lovely to have this new place and we enjoyed playing in the cow pasture which some people now do not realize was what the space was in the back on Rocky Hill behind the school where the current alumni office is. Some of the cows may have belonged to Punahou School or they may have belonged to Mrs. Swanzy across the valley where she had some animals on Judd Hillside. There was a dairy there I think. It was a wonderful place to play.

In the neighborhood there were families with mature children, Dr. Arnold had his place mauka at the foot of our

garden now and the Wirtz family, from which Judge Wirtz came, was next there heading up in the direction of Mrs. Whitman's rooming house which is still run as a rooming house on McKinley, Lanihuli and Kakela Drive. As we had moved in Dr. Alfred Leslie Craig and his family were in the process of building a house across the street, across Kakela Place and they had bought two lots so they had a spacious house on the corner of Kakela Drive and Kakela Place where they lived, until Fred Lowrey and his wife bought it many years later. The garage was on the vacant lot adjacent to the house. My brother and I got to know the Craig children. There were swings over there and lots of space for playing a variety of games. Then by the corner next to the pasture on the opposite side of Kakela Place, was the Charles Loomis home. They had been there before we arrived and lived there for many years. The lot next to us belonged to Mr. Alexander who ultimately sold it to my parents, I think about ten years after he acquired it .

**Lela:** Do you remember which Mr. Alexander that would be?

**Nancy:** It was Bill Alexander's father and I don't know which Alexander he might have been.

**Lela:** I think that would be W. P.

**Nancy:** Alright, whenever I see Bill, who was a classmate, we always have a little friendly reference to the fact that - well I suppose he might have lived there had any action taken place. That is the site of the two homes in which I had lived after I was married and it was a subdivided piece of property combined with my parents home so I got a little slice off of this property in order to get a larger piece later. So I lived at 2121 Kakela Iki Place, after I was married to Fred Hedemann in 1941, and then later in the 1970's I built a 3 bedroom redwood house up on the property up at 2120 Kakela Place, which was bought by Lawrence McCully Judd III, in 1983. He has transformed it since that time into something that has been worked upon for 10 years, and I don't know what the outcome is going to be. That's a little bit of the history of the space I have been living in.

**Lela:** Could you give us a little more of the background on your parents.

**Nancy:** Oh ! surely. Lela I have just examined an essay which I wrote about 20 years ago, on my father for the Scot in Hawaii contest which the Caledonian Society had. a The essay contained information principally about my father who was a Scot but I can amplify about my mother, so I am just going to read it as you have suggested. The title of it is "Music on the Tradewinds." (see attached essay)

This is an interesting point we have reached in Honolulu history with the breakdown of symphony performances and uncertainties about that organization. I want to say in connection with the Oakley concert business that is was both parents who presented the concerts. Indeed, they did. My mother would work on the planning, the sale of the tickets and even I was writing in the numbers on the printed tickets. It was a family affair, and the activity was one that was consuming for the whole family. It wasn't just something my parents did. We were involved in the meeting and social events of the visiting artists. During this time -(continue essay)

Do you think we should pause. I could (continue essay, noting inserts)

Now I will just go on and if you choose to delete this we can do that.

**Lela:** Yes, we can do that, always edit.

MUSIC ON THE TRADEWINDS

As Herbert Von Karajan, Director of the Vienna Philharmonic Orchestra, laid down his baton at the close of Wagner's Overture to "The Mastersingers of Nuremberg", on November 9, 1969, <sup>1959</sup> in the old Civic Auditorium, those close to George D. Oakley felt that this might be the most impressive achievement in his career of bringing fine music to Hawaii. For thirty years, this venturesome Scot and his wife, Dean, presented concerts of the world's finest musicians to a community which recognized Artists' Service of Honolulu as a resource for consistently fine performances by renowned artists. From the mid-Thirties to early Sixties the people of Hawaii were privileged to experience a series of performances which might astonish a contemporary concert audience, unaware of the historical development of appreciation of music in Hawaii.

Kirsten Flagstad, Lotte Lehmann, Marian Anderson, Lily Pons, Helen Traubel and Marjorie Lawrence numbered among the celebrated women who sang at McKinley High School Auditorium or at Joe Karasick's Civic Auditorium. Lauritz Melchior, Lawrence Tibbett, Richard Crooks, Jussi Bjoerling, John Brownlee, Benjamino Tagliavini, famed opera and concert artists of the twenty year period from 1935 to 1955, appeared on Honolulu stages, after they had disembarked from ships which passed regularly through this port on the way to Australia or the Orient.

Among the instrumentalists who performed cello recitals were Emmanuel Feuermann, Gregor Piatigorsky, Edmund Kurtz, Gabor Rejto. During this time Mischa Elman, Josef Szigeti, Albert Spalding, Yehudi Menuhin and Isaac Stern appeared to enchant their audiences in violin concerts. Pianists, Arthur Rubenstein, Solomon, Benno Moiseivitsch, Vronsky and Babin came to play magnificent musical programs for the people of Honolulu, principally, though some of the artists traveled to neighbor islands as transportation became more developed. The world-celebrated German pianist, Walter Gieseking, gave his first recital in the United States after World War II in Honolulu, at Dillingham Hall. The range of entertainment included choral performances by the Vienna Boys' Choir, before the second World War, the Trapp Family Singers and others. Many exciting dance presentations, included ballet stars, Alexandra Danilova, Alicia Markova, Frederick Franklin and Mia Slavenska, Talley Beatty and company.

Oakley's story was told in part after his death on January 1, 1970, at the age of 86, by Ben Hyams, who titled his article in the Honolulu Star-Bulletin, March 18, 1970, "When an Oakley Was a Ticket to Culture in Hawaii". George Oakley had an imaginative flair and daring which were tempered and at times restrained by the practical sense of his partner, who was also his wife. Both became dedicated to presentation of artists of the highest caliber to audiences in the islands. Their activities in promotion and the collaboration in presentation of these artists,

many of whom became friends, enriched the lives of the Oakleys, who had come to Hawaii from Scotland and the United States in the early 1900's.

Scotland, home of many young men who came to the Hawaiian Islands at the turn of the century, remained his "old country" for George Oakley, who had sailed from Glasgow out along the Clyde bank on his way to the sea, on his voyage to see the world and visit Australia, in the first decade of the twentieth century. George had been born in December 1883 in Beith, a small town in Ayrshire, which was known for its production of fine furniture. His mother's family, the Millars, owned a newspaper and publishing firm in the town. Young George, who had been reared in this region of Robert Burns' birthplace, was well-acquainted with all aspects of operating the family newspaper. He might have stayed in Beith to work in this enterprise, or even have continued with his early experiences as a newspaperman in Glasgow. However, the lure of remote places was strong for young men then and George's father was a sea captain, whose voyages took him on long journeys, throughout his career in the merchant marine service from Scotland.

Captain Oakley had to leave his family for extended periods of a year or more at times, though during the stage when his four children were young, his wife and the young ones traveled with him aboard ship on short trips around the British Isles or to mainland European ports. Young George and his three sisters, Annie, Jane and wee Nancy spent some time with their father aboard the vessel, "Isola", a Barkentine ship; similar to the "Falls of Clyde", now being restored in Honolulu harbor. The tradition of travel to ports of the world was exemplified by Captain Oakley's work and the influence of this call probably contributed to his son's decision to leave Scotland, eventually to make his home in the Pacific, far from the northern land of his birth.

To reach Glasgow from Beith at the end of the century, necessitated walking over the hills to Kilmarnock, where it was then possible to find transport to the city. The excitement of this industrial center, a seaport with entertaining music halls, in some ways attracted young Oakley, who was musical; he had a pleasing voice and natural ability to play the piano and cello. His father used to take his violin to sea on his voyages. This was a time when performance of amateur musicales was an appealing social activity.

Before he was twenty-five years old, George Oakley set off by ship for America, arriving in New Orleans. Years later, this accomplished story-teller entertained his children with tales of his adventures. Terribly exciting were the accounts of travel from the southern port of his arrival in the United States to the West Coast state of Oregon, where money ran out and he picked plums until the "Oregonian", a newspaper in Portland, gave him a job. Work as a newspaperman, as writer and reporter and as linotype operator seemed available to him in many of the places which he visited. On the sea voyages, he shipped aboard as seaman, having a background of seamanship from his father.

The destination of this young adventurer was Australia, which he visited after a thoroughly entrancing stop in the Hawaiian Islands, where he met a young teacher at Punahou School, whom he ultimately married. After a year spent in Sydney and Melbourne, where he worked on newspapers, Oakley signed on to one of the early coal-burners for the trip from Australia to the West Coast of America. As an old man, he rather sheepishly, but with amusement, told his daughter the story of jumping ship with a friend in Honolulu. Both young men were frightened that the Bo'sun would catch them and force them aboard, so Oakley and his friend hurried to the top of Nuuanu Valley, from which point they watched the ship sail out of the harbor. Then they felt safe to descend to the town of Honolulu, where Oakley remained to make his home for sixty years.

Among the Scots who were friends of George Oakley in his early days in Hawaii were James Greig, George McKinlay, George Low, all of whom were soccer players. He was a member of the Healan Team and participated in track events, where he placed in long-distance running. When World War I broke out, Oakley joined the U. S. Army; an old photo showed him in uniform at Fort De Russy, during the 1914-18 period. Naturalization as a U. S. citizen occurred during this time for the confirmed resident of the Territory of Hawaii.

Marriage to Dean Spry took place in June 1920 and the couple moved in early 1921 to Kaneohe, where he worked as manager of a pineapple-growing project for Libby, McNeil and Libby, a short-lived experiment in raising this fruit on the windward side of Oahu. After the arrival of two children, he re-commenced employment in the newspaper field, first at the Honolulu Advertiser and later the Honolulu Star-Bulletin, where he worked as a writer and linotype operator until his retirement in 1948. During the thirties George Oakley became Music Editor, writing musical criticism and promoting interest in music for the readers through his column, "Music on the Tradewinds". On his first visit to Scotland in 1937, after being away for thirty years, he was photographed as Music Editor of the evening paper, with his wife and

children, as they prepared to sail on the Mariposa to attend music festivals in Europe.

The exciting period of initial activity in the promotion of concerts started in the early nineteen thirties, in connection with his acquaintance of a colorful radio personality in Honolulu, Reginald Clutterbuck. This large, cheery Englishman, an early D. J. in Honolulu's radio programming, used to entertain the local population with a varied program, including English music-hall tunes, such as those sung by Gracie Fields. Reggie Clutterbuck and George Oakley decided one day that they would present musical events, though their partnership ended after a single financially-disastrous attempt. Clutterbuck pulled out and George and Dean Oakley carried on, to present first Charles Wakefield Cadman, an American songwriter, and Rita Raymond, a Honolulu soprano. Shortly following this successful appearance, the Vienna Boys' Choir was presented to the delight of local people. Suddenly, audiences were stimulated by the arrival of numbers of artists, who were directly attracted by the possibility of performing in Honolulu, the "Paradise of the Pacific".

The contribution of the Oakleys in making possible the experience of fine music for Honolulu audiences, during a period of tremendous growth, has been mentioned as an important historical influence for the diversified cultures of the island peoples. These two individuals wanted to bring to the residents of Hawaii a range of experiences which would enrich and broaden the lives of an isolated population. Scotland was well-represented by George Oakley, who lived most of his life in Hawaii.

Nancy Oakley Hedemann  
November 25, 1975

(continue essay noting inserts)

**Nancy:** I was just thinking back this morning about one of the funny songs Reggie Clutterbuck used to play was "I've got a lovely bunch of coconuts," Do you know that one Lela?

**Lela:** I do

**Nancy:** Isn't it from Australia?

**Lela:** I think so, but I am not sure

**Nancy:** Anyway, this man , I don't know where he hailed from, but he had a very remarkable accent and he was a funny person, we enjoyed him. (continue essay)

I was talking with Beatrice Krauss a year or so ago and she caught on that I had been the person whom she called "little Nancy Oakley." As I am far from little in size now this amused me. She said "Forget your work with the Scots and get on with writing about Artists Service of Honolulu, because that's history too." So I have taken some time to tell you of the background of the organization of the enterprise. Alright let's pause for a little bit and see what we are going to do next.

In reminiscing about those days of the concert activity of my parents I wanted to say that Punahou School was involved in a number of aspects of this activity. First of all my classmates in the class of '38 were very pleased to help out with ushering at Dillingham Hall or at McKinley auditorium, and for them - I still hear from a number of them about the importance of those musical experience. Hearing so many very fine musicians so early in their lives, they recall what was developmentally fine for their growth and appreciation.

It was a rather simple matter for the parents usually to have an after concert party up here at the house after the program was over, and friends who were consistent patrons of these concerts came up to meet the artists and have a little refreshment after the music. My mother would put on a large casserole of something like chicken and noodles with mushrooms, that is sort of an informal thing and I guess they had something a little more appealing and nutritious for the concert artists. It was an informal arrangement. Some of the artists stayed down at the Pleasanton Hotel which was just opposite the entrance to Punahou School. Others stayed at the Halekulani, where the Kimballs had a wonderful hotel there and some of the old time residents lived there. Meta Hedemann for one, with whom I was later related. So it was such a small community and the people who were interested in music of this kind were all friends too.

There was that involvement with Punahou, oh yes. In the music school there were teachers of music at Punahou who were always interested in helping, assisting, if not formally, at a social level. Verne Waldo Thompson was a piano teacher at Punahou, very well known for his high level of competence and he filled in, on one occasion at Marion Anderson's concert. When the accompanying pianist was indisposed Thompson stepped in the following day and accompanied her at the concert at McKinley auditorium and then went off to Kauai to play the concert there. There were others in the music school. It was a period when the interest of people in music was serious and a non-competitive situation in which everyone had something to offer.

**Lela:** Now you mentioned numbering the tickets and the Thayer Piano Co.

**Nancy:** Oh Yes, the tickets would be delivered; my father did the publicity. He put out posters around town and wrote the stories that went in the paper. The tickets were printed up and delivered here to the dining room table, and mother had the plot plan of the concert hall and she sectioned off the various areas and the costs of the tickets, so it was essentially my responsibility, my brother was a little bit young but he helped in other things. I remember numbering the tickets very neatly and accurately because they were not printed up with the numbers. I guess the price of the tickets was on there.

**Lela:** What was the price of the tickets, do you remember ?

**Nancy:** \$3.30 was a top prices. \$1.10 was the lowest price. Somewhere in the attic I may have some of the old papers. They were very reasonable, however I suppose that was the top price for entertainment at that point. I had the wonderful opportunity to go shopping with Lotte Lehmann who loved to buy, *kaufi*, that's the German word for buying, and she bought me a hula skirt, a necklace, and a beautiful bag.

**Lela:** What we would call today a compulsive shopper.

**Nancy:** Possibly. There was a music teacher who lived right over there in a house that keeps being remodeled on McKinley St., at the end of Kakela Dr. across the street. His name was Paul, can't remember the last name. One probably could find out from the Department of Education what his name was. He had a little model A Ford, a small convertible with a little rumble seat. He took Piatagosky, the cellist, and myself for a trip around the island. I was squeezed in between Piatagosky and Paul, for a lovely trip. The cellist was a great story teller and had an enchanting personality. Some of the artists were more serious but he was wonderful and I was studying the cello at that time and he looked at my hands and said " Um - umhu, carry on." Maybe not quite that but he was great. Also the Feuermanns had come through. He was the famous cellist. This was all leading up to the trip in 1937 to Europe. The concert business had been going for about four years by that time and New York was interested in developing an ongoing relationship so that they could place artists here on their way through to the Orient. So a trip for the family, was initiated in June of 1937. We headed off to New York. Then we took the ship to Scotland where my father presented his family to his sisters and old friends. He had lost many after World War I. We were leading up to WW II at that time. My father wrote back to the newspapers his experiences and impressions of being in Scotland again.

Then we went down to London. I can still remember how thrilling it was to come down on the Royal Scotsman train and know you were coming into London town. We stayed there and heard wonderful music. I guess it was a number of weeks we were there before we headed for Paris. That was the year of the Exposition where Picasso's dove was prominent as a symbol of peace for the world. The Spanish Civil War was being fought then. The place was teeming with people. However, there were more fascinating musical experiences. I saw the opera *Die Walkiire*, at the Paris Opera. Then we took the train to Switzerland where the Feuermann's lived They had been a honeymooning pair the previous year when he came through to play. We saw them and stayed there and visited them. Then we were on to Austria, Salzburg for the Festspiel 1937. Max Reinheart, the director, lived up in the castle on the huge mountain just behind the city. He directed *Jedermann*, the play "Everyman," which we saw in the courtyard of the Cathedral. And Lotte Lehmann was there, I went to see and hear *Rosen Kavalier* here the other night and was immediately transferred back in memory to seeing her as the *Marshalli*, a role which conveyed great



dignity and sadness in her realization of her aging in relation to the seventeen year old lover, Octavian. This was a wonderful time for us all in the music experiences. Bruno Walter was the conductor there for many of the musical events. Then on to Vienna where we saw other operas and connected with Lotte Lehmann again. We visited the Vienna Choir boys in their home Schonbrun. I never was the same after that trip to Europe and it has certainly stimulated my desire to travel and find special experiences ever since.

**Lela:** And interest in Scotland probably.

**Nancy:** Oh yes !! There I saw the real thing and I just loved it. Yes, I was counting up and I think I have been to Scotland twenty-three times. It was two times last year. We were moving on. I think that was the last of the Salzburg Festivals because the Nazi Anschluss took place the following year. The Anschluss was the Nazi occupation of Austria. And we met people in our '37 trip, Jewish people who wondered if there was some way that my father could help in getting them out of the area there to play elsewhere. One definitely sensed the ominous aspects of what was coming. Then we were headed on to war in Sept. 1939, WW II started with the German and Italian combination against the British.

**Lela:** They marched into Poland didn't they ?

**Nancy:** Yes, but that was where Chamberlain had visited Poland and weakened in his position . Having just seen "Schindler's List" I am feeling in touch with that time again. Have you seen it ?

**Lela:** No. I have read a lot of books, etc.

**Nancy:** Yes, but this is an art experience, this film.

**Lela:** That everybody should see ?

**Nancy:** Yes.

**Lela:** Now you had mentioned that the depression had hit in 1933 and your mother had lost her job at Punahou, do you want to say something about that ?

**Nancy:** Yes, I had thought about that period, because it was the time the depression arrived in Hawaii and gradually influenced and affected people in a variety of ways. It didn't come slamming in as it did on the mainland. I do know that my husband's father had become involved in the stock market in such a way that depleted his resources significantly.

**Lela:** History kind of tells us that the depression arrived here later and didn't hit as hard and didn't make much of an impact on the sugar industry.

**Nancy:** Could be. I think that is true. On the other hand I always understood that my mother was let out of her teaching position because any female who had a spouse who was employed was let go. So that freed her to take a trip with her children in '33, the first time she had taken them and herself back to the states in all those years since she had arrived. So we went back to find and visit many historical parts of America. We also visited about ten

aunts and uncles and their children.

**Lela:** This was in the Midwest ?

**Nancy:** In the Midwest but all across the country. We went on to Washington D. C. and I had cousins and an aunt there who took us on a driving trip all the way up into New England visiting the various historical places having to do with the Revolutionary War and Civil War and various other events of our nation. Then back we came and I think that is was the beginning of the Artists Service took place. Mother had freedom to do that, so my parents moved along together on that activity.

**Lela:** Now let's back up just a little in the Manoa Valley history to 1928 when the Jamieson case took place which you stated and others have stated changed things considerably in Manoa.

**Nancy:** As I mentioned the last time we talked I looked at the timeline for the Malama O Manoa which from a social standpoint was a very benign history. Lets's see, (consulting printed timeline).

**Lela:** I put it in the wrong place, a hundred years before it happened, I was just trying to remind myself to remember.

**Nancy:** Well things like in 1927 University Ave. constructed, etc., these are very objective, impersonal events and I told you Lela that our entrance to Manoa was associated with an absolutely horrendous event which was the kidnaping and murder of Gill Jamieson. Since then I have read your copy of "Jen Ken Po" by Dennis Ogawa, and I bought a copy for myself. Prior to this I had interviewed Bill Jamieson, who was son of one of the three Jamieson men who came from Scotland. I knew I didn't want to press him too far on those terrible events but he told me in a very objective way, as his family has been taught to do the about that horrible period when Gill was taken from Punahou School. I guess the story is not necessarily known nowadays, unless somebody is fairly mature or getting on to elderly.

**Lela:** That is correct, when I mentioned this to some of the other people at Malama O Manoa, they did not know what I was talking about.

**Nancy:** These are people who have lived in Manoa ?

**Lela:** Yes, but mostly much younger people.

**Nancy:** Let's see, it was September 18, 1928, that was the date on which Gill Jamieson was attending Punahou School when he was ten years old and was kidnaped and murdered.

End of tape one

Tape 2 & 3

**Lela:** It is Feb. 7 and Lela is again at 2110 Kakela Place with Dr. Nancy Oakley Hedemann. I am asking her to tell me more about the neighbors here in Manoa in the 1930's.

**Nancy:** Or twenties even.

**Lela:** Yes or twenties.

**Nancy:** Hi Lela; we are trying to pick up where we left off last Sat. and have been talking about a variety of things that relate residents in Manoa Valley. I thought I had begun on the immediate neighbors that existed when the Oakley family moved in at this address in the summer of 1929. I spoke of the Craig family, constructing a house across the way about that time. I remember Marilyn Craig sliding down a hillside of mud and getting her pants completely covered with mud, much to her mother's dismay. Dr. Alfred Leslie Craig was head of the Shriners' Hospital down on Punahou St. There were four children ultimately and Bobby Craig was about my age. Dr. Robert Craig also became a physician and he now lives in Florida. Myra was the second girl, she lives in California. Marilyn was the third child, who lives on Maui, and Marvin was born shortly after they moved there.

Up the hill, at the top of Kakela Drive lived Marjorie Atherton Halford and her husband Dr. Francis Halford. They began producing their family just about the time the Craigs' had their fourth child. Dr. Halford was at the Honolulu Medical Group and he was my physician. My mother had known him in Iowa before he came to the islands. The Halfords had two girls, Julie and Joan and then two boys, Frank Atherton Halford and Peter Halford, a surgeon in Honolulu. At the top of Kakela Place was the home of Charles Loomis and his family, Herbert, Alice and John. They were older than my brother George and me, but goof neighbors across the street

I mentioned that the Caricofs built their house on the corner of Kakela Place about the time we were settling in. My parents had purchased the Alexander lot, next to the Punahou pasture. This Mr. Alexander was the father of Bill Alexander, my classmate at Punahou. Then below was Dr. Harry Arnold's home. Harry is the son perhaps, anyway Dr. Arnold, father and son. The elder Dr. Arnold was a dermatologist, at Straub Clinic. The family of Judge Wirtz, Cable Wirtz, lived next to the Arnolds on Lanihuli Drive. I probably mentioned that Mrs. Whitman ran a boarding house, a huge one at the end of, or at the beginning of Kakela Drive on the mauka end of Kakela Drive. Then the Westervelt property, a large piece of land with a house on the corner of the curve of Kakela Drive was there. It was an old house which apparently Westervelt and his wife owned. She had been Miss Castle. I don't know the history of the house but it probably is known somehow. Westervelt was the Rev. Westervelt and he had written "The Myths and Legends of Hawaii." The name of the street, Kakela, relates to the Castle family who lived there. Kakela means Castle in Hawaiian. This was all bare property there. I had already told you about Punahou pasture being just up the way there and the fun that we had exploring there. There were caves above the school and it was wonderful sliding down the steep hill, down toward Manoa Road on coconut, big palm fronds. That was great fun, plus riding the bucking cattle.

I started to tell about our early hikes up towards the falls which we would do with the Craig children and my brother George. Then I realized that in 1928, I was seven in the second grade, now I was in the third grade at Punahou. I

started at age five, first, six is second and seven is third. That was the time of the horrible kidnaping and murder of Gill Jamieson. It was particularly dreadful because my mother was teaching at Punahou then and that was the year in which we were planning and developing the lot for the house building. But the teachers and principal at the elementary school were close friends of my mother. They were colleagues, we knew them well. I was in the grade at first with Miss Barnard and then there was Miss Eucke, who I think had a Swiss background. I will have to look up the spelling of her name. The important thing is that Miss Jane and Miss Mary Winne who was the principal of the elementary school at Punahou are identified correctly. Professor Ogawa, who has written "Jen Ken Po," has called Miss Jane, Jean by mistake. She was always Miss Jane. She was a specialist in music, and taught us singing. We were involved in small theatrical productions there, Miss Jane also was known for her transmitting Hawaiian cultural activities to us at an early grade. I don't think it was being done in the public schools. I can remember a riddle which she taught us:

Puka kini kini, puka kini kini  
Aole ona puka, a puka aku ai

It is a fish net, which has many holes, but there is no hole in it. Well that is one of many memories I have of that period.

The terrible effect on Miss Mary Winnie being asked to release Gill Jamieson to a driver on September 18th, 1928. I will never forget. The effect on the lady herself, Miss Mary Winne had always been a rather plump, attractive woman who was very responsive to children and parents. She would be greeting us on the front steps every morning and be present as children were being picked up in the afternoon. She was changed by the horror of this event to a very slender person. It is my belief, and I understood from people who knew her, that she never recovered from the horror of this event .

For those who do not remember or never knew about this kidnaping and murder, the effect was transforming for the citizens who lived in this Honolulu community. It was a mysterious situation and the family of Frederick Wylie Jamieson was immediately involved in trying to respond to a ransom note which was produced. The details of this I will probably go into a some later time as I talk about the Jamieson family which comes into play because there were so many Scots who lived in Manoa Valley at that time. I have been involved in a project of the Caledonian Society for fifteen to twenty years of studying the Scottish immigration. Lela Goodell who is interviewing me was also involved, so we have a knowledge of the residents in Manoa of Scottish background. At any rate, the children of the Jamieson family which included Ronald, Bill and Gordon, cousins of Gill, who were sons of William Jamieson, were very carefully secluded and others in the community were watched with vigilance because the ransom note which identified the sender as the K.K.K. 'the three kings' was ominous suggesting three people. I can very well remember the concern and grief and horror of my family and friends of the Jamiesons.

**Lela:** Nancy I think you mentioned in talking about this in how you used to go up to Manoa Falls and how the children would go without any worries and that this all ended with the Jamieson case.

**Nancy:** Well, of course, a week after Myles Fukanaga had committed this crime he was apprehended because he had passed a marked bill which Fred Jamieson had given to him. He was apprehended and then there was a year of preparation for a trial and then his ultimate execution by hanging the following year. But that had brought into the minds of everyone the possibility that there might be strikes against local families. It is curious that three years later almost to the day the Massie case came into public view. And this I guess I will talk about at some later time, it was in Sept. of 1931 that that sensational case was brought to public notice.

You were asking about people in the valley. I had classmates of Scottish background and my parents had friends who were Scottish, I won't go into great length but Gordon Cantlay was in my class at Punahou. He became a General in the U. S. army. His parents had both come from Scotland, and Elseth Cantley is a younger sister of Gordon. The Cantlays lived up on Ferdinand Avenue, somewhere up on the lower side of Tantalus on Armstrong Street. And important historically are the Macintyres who lived off University Avenue. I interviewed Florence Hall Macintyre who was a missionary descendant for the Scot in Hawaii project. Her husband Malcolm had come in 1900 with his sister Janet, who lived diagonally across from them on University Ave. They were important in the banking business for Samuel Mills Damon with Bishop and Co., as it was called. Janet took care of Damon's personal accounts as well as bank accounts. Ultimately Malcolm became an insurance agent and transferred to or rather set up the Sun Life Ins. Co. here in Honolulu. Before that their older brother, Donald Macintyre, had been imported from the Edinburgh Botanical Garden by Samuel Damon to develop the grounds of the Moanalua Gardens Estate, which Damon had inherited from Princess Bernice Pauahi for himself and his family. Donald did a beautiful job importing appropriate plants to beautify and to use Hawaiian propagation. Ultimately his father and mother came over from Scotland and his father ran the dairy up at Moanalua and there was a whole cluster of Scots who were living there in that area. I guess I will leave that but there were a number of Scots in the valley here as I was growing up.

**Lela:** Nancy I wonder if you would describe graduation from Punahou and compare it to what goes on today and then maybe your time at Mills College, and we are heading up into your marriage and World War II. Lets start with Punahou.

**Nancy:** Punahou. Well I told you at some length that our parents had taken us to Europe in the summer and the fall of 1937 pursuing musical activities but also to see my father's Scottish relatives and friends and to orient the children to history which was important to both my parents that it be accomplished for George and myself. So when I got back in the fall 1937 there was only a month or so of school before we led into '38 which was the year of my graduation. As I recall it was pretty easy getting back to the school activities. Graduation was in June and took place at Dillingham Hall. I think there were about 95, not quite a hundred of the graduates at that point. We had some sort of convocation, which I don't remember it terribly well. What I remember was preparing the clothes we were going to wear. This convocation required a short but dressy outfit. The dress for the graduation, we each chose our own long dress, and I remember I marched in with Nancy Cameron, who was a friend. We headed up one of the lines. Edna Ruth Doty had a nice voice and played violin with Nancy Cameron and myself in the Punahou junior trio. I played the cello and Nancy played the piano. Edna Ruth sang some songs, Katherine Ross from a Scottish family, gave an address, perhaps the baccalaureate. Oh I remember her being rehearsed to prepare for this event. Somewhere I'm sure I have the program. That's about what I remember of that. I guess there was a school party afterwards but Nancy and I were not tied up in any special way with anybody or any group, so I think her parents had a few people over to celebrate in a quiet way.

**Lela :** And then you went off to Mills.

**Nancy:** Yes, I got back from this huge trip to Europe and everyone was planning their college or their choice of college, and then where they were ultimately to go and I had no plans. My parents had just spent a great deal of money on taking us for six months away from the islands. Somebody said "Why don't you apply to Mills College for a scholarship?" So I did. I talked it over with my mother and father and went ahead with that and I went off I

guess it was August or so on a ship. I have a picture of myself being sent off. Doty Schenck, later Kneubuhl, John Kneubuhl's wife was a good friend then and lived in Manoa. Her parents were the Rev. Norman Schenck and his wife, Dorothy, who became the first Curator of the Honolulu Academy of Arts, after Mrs. Cooke put up the building. Anyway Doty was there to send me off, she was going to be at the University of Hawaii for a year or two and later went to Wellesley. I went up and found myself there among a group of girls many of whom who knew each other. I had just become seventeen that summer and I would say my adjustment was not easy. I was a shy person and many of those young women were already organized with their friends from the area. There were others who had come from other parts of the states, but mostly it was Californians. So it took me awhile before I found a good friend who was Jean Meyerhoff, who is still a good friend. I was placed in Ethel Moore, a residence hall where Mrs. Judd, the former wife of Governor Lawrence McCully Judd, was the residence hall mother figure. Lela do you know what her first name was ?

**Lela:** I can't remember.

**Nancy:** She was a very kind woman who was the mother of Lawrence McCully Judd Jr., " Baba" as he was known, and Sophie Judd Cluff, who is on Kauai now, a great historian. Were there other children ?

**Lela:** Yes, she had a sister who was on Maui, wait two sisters

**Nancy:** The names are not coming to either of us. Ok, so there I was to study languages and music. Mills was very good for that. In the music area, however, they had a large number of young women who were very proficient in instrumental work, primarily piano, and they performed regularly. Darius Milhaud, a composer, was in residence and there were excellent people to teach harmony and composition. I was a beginner in that area and never attained much skill. However, I enjoyed taking German from Helena Meyer who was German and had been an Olympic fencing champion. And I started studying French which I have continued even into recent years, at that time. The English that was taught was very free form, quite different from what I had been experiencing at Punahou where assignments were given. I was to explore something about what was happening in the German political situation at that time having been in Austria in 1937, where I had heard personally about the fears of some of the residents there regarding the Nazi intentions. This was a very sensitive area to explore and not easy to get information although I interviewed a young German student who was full of great praise for what Adolf Hitler had done in terms of the roads and the resources of a variety of kinds. It was just about this time that the Anschluss was taking place in Austria and I hearkened back to my personal impressions of the anxiety on the part of the Austrian musicians we had met. So that was part of my experience there. I loved going into San Francisco to operas. I had some friends of my parents who were very kind to me and so I got a wonderful sense of the pleasures of being in the big city.

Then it was time to come home and I found there was an apprehension in this city about possible war. Not just in the city, there were articles and we had a radio. I don't remember ever being very concerned about anything touching us here in the way of war. September 1939 was the time the war began between England and Germany.

**Lela:** September was when the Germans marched into Poland.

**Nancy:** Poland, that's right. Of course Neville Chamberlain had been over there with his umbrella and he had not been firm with the Germans and in they went. September third and I guess war was declared at about that time. I

was dating Fred Hedemann. I had entered the University of Hawaii as a sophomore and Fred and I had become friends. I remember I was in a car with him driving out by Kau Kau Corner and news came on the radio that war had been declared, another of those memorable instances. I knew that my father's family was back there and a many things I loved. It was a very confusing time and certainly then began a sense of what the implications of all this might be.

**Lela:** But the main concern was the European war.

**Nancy:** That's right and I remember my mother preparing CARE packages, I guess those were to be sent to Britain, to Scotland, to my family. Where are we?

**Lela:** Your marriage ?

**Nancy:** Alright, the engagement and then the marriage. The engagement was in the year of 1940. In December Fred Hedemann proposed to me. He is the son of Dr. Ferdinand Frederick Hedemann, who was a pediatrician in Honolulu. Ferdinand was the eldest son of Christian Jacob Hedemann, whose story has been written up and published by the Bishop Museum. They were a distinguished family in town and his mother Dorothy Hartwell, had married Ferdinand Frederick Hedemann who lived across the street from her family home which was that of Judge Hartwell, Alfred Steadman Hartwell in Nuuanu. The Hartwells lived on the mauka side of Judd street and the Hedemanns' lived on the makai side. Fred grew up there in that family context. His aunt, Mrs. Alfred Wellington Carter had a large home on the corner of Judd and Liliha, and his aunt Bernice Hartwell lived right next door to the Hedemann family, the home that Dorothy and Ferdinand had built. Just beyond that was the home of Madeline Hartwell Judd and Albert Francis Judd, Jr. who was in the court.

**Lela:** Yes, he was Attorney General.

**Nancy:** Ok, you know about him, having studied these people. I can dredge up something like that, anyway, Madeline's children were "Juddy" Albert Francis Judd, III, and Bernice Judd who was working down at the Mission Childrens' Society in the Museum or whatever it was at that stage. There was a sister, Dolly Jackson, in New England.

**Lela:** At that time the library was in the Museum.

**Nancy:** Fred's younger sister, Julie Hedemann, was in my class at Punahou, so when I returned to Honolulu after being at Mills and was attending the University I met up with Julie again and Doty Schenck was there too. In the course of getting around with these friends I had become more connected with Fred who was about four years older than myself. It was a relationship that moved within a year, I guess it was, to a proposal that we marry and that was agreeable to me. So we set the date for May first, 1941 at the Church of the Crossroads on University Ave. Dotsy's father, the Rev. Norman Schenck performed the marital rites. My parents had built a little house, a little bungalow I guess you might call it, down at the foot of the Alexander lot, I call it the Alexander, the next door lot which the Oakleys. So Fred and I moved in after our stay at Alice Smith's house up on Judd Street. The Smith as in Dr. Smith of Koloa, Kauai and descendants were part of the family. Grandma Dorothy, that is what my son Chris called her; Dorothy Hartwell Hedemann's mother was Charlotte Emily Smith from Kauai the daughter of Dr. Smith, I thought you would like to get some of this missionary background and Kauai connection, Lela, having lived over

there and studied these people. Dr. Smith's descendants were a part of the larger extended family of the Hedemanns, into which I married.

Fred had graduated from the University with a degree in automotive engineering. He had been a protege of Jack Walker and was employed at the Oahu Railway and Land Co., I remember getting up at four o'clock in the morning to drive him down to work there at O.R. and L. That went on into the fall when I resumed my work at the University, my work being a senior in the Arts and Science Program. By this time we had moved into the little cottage back down the hill there and it was easy for me to walk over to the campus and I was enjoying an interest in English. It wasn't English so much as literature and I was becoming educated in a variety of kinds of writing, plus continued French and German which I had started at Mills. This is the period when there was greater consternation about what was happening in the Axis, the Italian-Japanese connection. As I said earlier, I was nineteen when I married and I was not a very sophisticated person. I became twenty that summer and was interested in my studies primarily and in the new relationship with Fred and the family. I was not a keen reader or observer of material relating to the rather ominous situation which was developing.

**Lela:** You were not very political is what you are saying.

**Nancy:** I never have been in the sense of joining a particular point of view. However I am very passionate about some things but don't mean to get into that now. I guess there were signs that we were becoming defended against the possibility of an attack. After all the military were considering such things. In retrospect, I have in the last fifteen years of my life not only studied the Scots in an oral history project, but I have done the same for people who were involved in the Women's Air Raid Defense. Many of their husbands had military connections. That has been a fascinating retrospective look at the way people were thinking both in the community and also those who were on the line, Navy, Air Force and Army. So there was a lot going on as anybody who has read the reporting of what took place actually at the time of the attack on Pearl Harbor. There was apparently a lot of bungling which took place and resulted in a less than prepared state. When I start to tell of the Women's Air Raid Defense, which mobilized after the attack on Pearl Harbor, Dec. 7 '41, I will speak of the fact that the women who were called up to serve, voluntarily were involved in the first application of radar after it was proved that the readings of the the two men out there at the Opana Unit on the north shore had accurately traced the track of the coming Japanese attackers. That was fascinating. That turn of 1941 changed our lives very dramatically here, as you perhaps can imagine. I think I have just about covered the period coming up to the end of '41.

End of tape 2

---

Tape 3,

**Lela:** It's Feb. 11, and we have brought Dr. Hedemann's history up to World War II, so maybe I'll ask her to begin with her description of what happened on Pearl Harbor Day, December 7th, 1941.

**Nancy:** Good morning Lela, we are continuing; on Dec. 7th, 1941 at which point I was living with my new husband down at 2110A, Kakela Place in a cottage which had been built for us on the bottom of what was known as the Alexander lot next door. Well at that point in December, 1941, I had resumed my work as a senior at the University of Hawaii where I was in a program of Arts & Sciences, number 2, as it was called and my interest was primarily literature. So there I was, Fred had gone down at about 4:30, as he was wont to do even on a Sunday, and



I was in bed reading my assignment for Dr. Stroven who was teaching the class which I would attend the next day. All of a sudden there was a rather loud sound of an explosion in the distance. We were quite used to the sounds of batteries of guns going off in practice on the shore there at Ft. DeRussy and maneuvers had taken place but this was extraordinary in the amount of sound that was generated and it was disturbing and certainly generated some curiosity in myself so up I went. I was already dressed and I went up the hill to Kakela Place where my father was emerging from their home at 2110. We walked up to another stile on the Punahou pasture and carried on through up to the promontory, which I guess was a surveying station at one point, there was a huge cement platform with a pole in the center.

There were about half a dozen people with whom we were standing looking out toward Ewa and the place was covered with black smoke and obviously something more extraordinary than maneuvers was going on and we looked and speculated but nobody said "My God this must be you-know-what." Instead, within a short period of time there was the sound of a group of airplanes coming close and we looked up and there were about three or more fighter planes which were curving around, they had come up from below Manoa. I have talked to Pat Morgan Swenson and she too and her family saw these fighter planes and we looked up and there was the rising sun on the wings of these planes. The message was immediately clear what was happening. They swarmed around and made their way off and made their way off (here I am gesticulating as though you were making a video of me) it aroused a great deal of anxiety in us because it was clear we were being attacked by the Japanese.

Just about that time a young man arrived, rushing up and he said that he had received word from someone out there in the service, that the Japanese had attacked Pearl Harbor and all of our planes and our ships were either strafed or bombed out. Somehow he had the impression that we had no support system operating at this point. This really caused us to be quite troubled and down we went. I went down to my little cottage and my father went to join my mother to tell her what was happening. I understood from things I had read that one should get a supply of water because that might be contaminated, so I filled up the washing machine which was one of those -

**Lela:** Wringer washers ?

**Nancy:** I guess so, thank you. It had a wringer, I was lucky to have it. And then I had whatever bottles I could find I filled up and then I turned on the radio and the radio of course, was announcing that we had been bombed. Then there came the charming bit of information that there might be parachutists, in fact, I checked this out with Pat Morgan Swenson, I think she said, and I had the idea that they were coming down in St. Louis Heights. It is sort of pathetic but I went to get a baseball bat that was in the closet and I imagined myself, if some Japanese came up the front steps, doing battle with him, which is just the primitive response of myself to any threat, I guess, however unrealistic it was didn't seem to enter my head. It was proved later in the day that there were no parachutists and we were instructed to begin blacking out our homes. I went up to see my parents and check in with a little meal with them. And then I went back then Fred: - I think it was 24 hours before I heard from him. He was at that point working for Oahu Transport which was the new trucking department of the O. R. & L. (Oahu Railroad and Land Co.) company down there in Iwelei and he was working with supplies and had to get things out to Pearl Harbor and generate the amassing of whatever was required. He may have called that night but he wasn't coming home for another day and I didn't see him. It was a very frightening time obviously. Oh yes! the word was that there would be planes coming from the U.S. west coast but it would take them quite a time to get here.

**Lela:** Yes, I remember pilots saying the during the war it took 18 hours to get to Honolulu from the west coast.

Nancy: 18 hours, well I 'spose it could.

Lela: When I arrived it took 9 hours.

Nancy: When was that Lela ?

Lela: 1949, before jets.

Nancy: Well before jets. Anyway there we were and I remember the Craigs were in touch across the street. We were trying to figure out where we were and what was going to happen to us. The blackout, the purchase of denim and making blackout curtains was very important. You put something over the light bulbs to diminish the amount of light they gave out. I was contacted, oh I guess within a week after the attack, by Jean Wilson, who let me know that Air Force General Davidson had called Mrs. Una Walker to see if she knew a group of young women who might be capable and willing to work on a volunteer basis on a very secret mission which was, at this point I can tell you, to replace the radar operators in the service so they could be sent on to forward stations where they were going to be needed. I was one contacted and Fred was busy all the time so I talked it over with him and he thought that was something I could well do.

We had Christmas, I remember I cooked my first turkey. Fred got these huge turkeys once a year from the company. This had to have been a 20 some pounder. The Craigs came for Christmas dinner.

On January first we went down and heard about this very secret program at Iolani Palace, which is where we were signed up. Mary Erdman was there to show us uniforms that were being designed for us. We had pictures taken and then we began our training right there in the Palace on New Years Day. It being 50 some years later now I can happily say that 4 of the W.A.R.D. colleagues decided that a history of the Womens Air Raid Defense should be compiled so I spent, well it was years, let's say 5 years or 6, with Betty Ballentyne, Kathleen Bruns Cooper and Pat Morgan Swenson, dredging our memories and then getting into what records there were and beginning to write up names that we could remember. The records of the wards were apparently destroyed in Central U.S.A., some fire.

Lela: There was an archive s fire, I remember that.

Nancy: Oh do you Lela, where was that, someplace like Kansas.

Lela: It was in St. Louis.

Nancy: St. Louis

Lela: It was in St. Louis and I remember, 15 or 20 years ago and many of the service records were destroyed.

Nancy: Yes, well we had to do this from memory then, remembering people and getting in touch with those that might remember. There was an Oahu contingent and then there were these recruits after 18 months or so who were brought in from the mainland so there were those contacts. I don't want to take up this whole tape with the story of World War II, but I would like to say that first of all at the 45th reunion, Dec. 7th, we had a small bound report for

those who attended the reunion and we went up to see where we were in the mountain up near Ft. Shafter in a tunnel there and got more information. I went with Pat Swenson up to the mainland to a mini reunion which was held at Catalina and began oral history, recording the members of the group who were there. I did many oral histories and I did interviews, and we have tapes. They were given to the University of Hawaii.

My own personal little story was that I worked out there at Ft. Shafter, - - we started in ramshackle building right at the foot of Ft. Shafter where the G.I.'s had been working in this building which was camouflaged because the Japanese did know where it was. For six months they were preparing this tunnel up in the valley so that the women and the whole operation could be put under a mountain. So we moved up into the valley there and on the grounds at Ft. Shafter and I worked there for half a year till after Midway. Midway was the critical turning point in the war. It took place in May 1942 and after that I became a town reserve, I would be picked up down there at about 6 and transported out for duty as a town reserve to start at 7 a.m.

**Lela:** 8 hour shifts ?

**Nancy:** No they weren't 8 hours because you had to sit plugged into a board and you would collapse, so I think it was 6, into 24 hours goes 4, right, I'm getting along and my memory is not that good, however, I worked as a town reserve, generally they wanted relief for those getting off in the morning from the 7 o'clock shift, and that was best for my life too, and then in May of '43 I discovered that I was pregnant. I told Mary Erdman or someone who had replaced her. Anyway when I mentioned that you would have thought I had the plague. Get rid of her immediately, now days people go until practically term but no, so I left. My career with the Women's Air Raid was ended.

However, as I started to tell you we decided there should be a history of the WARD ( Women's Air Raid Defense ) as we were called. One of our members who was not very well wanted to write the whole thing but she just couldn't. I met Bob Chenoweth who was curator of the Arizona Memorial in 1990, when I was taking a course in preservation under Bill Mertough (sp ?) up there in American Studies at the University of Hawaii. I showed Bob some of the emblems, such as my badge, as we were in the class. We donated one of the uniforms at that time. Betty Balentyne and I went out there to give it to him I said we had been wanting to write something but we had a problem with one of the members being ill. He said "You want some help with this ?" and I said " We are up the creek without a paddle " He said "Could you arrange a meeting with your group, my wife is an editor." So we got together and Bob and Candice Chenoweth moved with this thing and by the 50th anniversary there was a booklet entitled Shuffleboard Pilots: the History of the Women's Air Raid Defense in Hawaii, 1941-1945. It is available at the USS Arizona Memorial Museum. Chenoweth had written a foreword and mentioned my role in getting this thing underway. In the front are pictures of Pat Morgan Swenson and Mrs. Coonley, our director and myself and Jean Wilson and little quotations and our stories are included in this booklet which includes the names of the people. We really did a lot of work. I think it is a good story about a group nobody knew because it was such a secret operation.

In 1943, December 8th I had George Christian Hedemann, an 11 pound 4 ounce baby boy. I had a cesarean and wasn't responding very fast. I remember we had an air raid alarm and I was not out of bed yet. They brought Chris in for nursing and all the nurses had gone somewhere and I remember thinking 'now how am I going to do this, am I going to roll off the bed with the baby.

**Lela:** This was at Queens ?

**Nancy:** Queens' Hospital, oh yes, Pete Halford, about whom I have spoken earlier. He wrote Nine Doctors and God, he was married to Marjory Atherton, a friend of my family and had taken care of me as a child, anyway he was the surgeon. Eventually they recovered, we didn't get bombed. It took me awhile to recover from the emotional effects of that, it was real helplessness, there was no baseball bat to lift up. So we made our way through World War II and it was a whole new bag here, of course.

I didn't go back to school till Chris was ready for first grade at Punahou.

This leads into what I would call my dancing days which I have not mentioned to you, Lela. When we talked about my life you may not have been aware that I was a modern dancer.

**Lela:** No, I was not aware, tell me about it.

**Nancy:** I was quite a good athlete at Punahou, I had been one of the ten best swimmers in 1937 before going off to Europe. I was pretty good in many athletics. The person we had at Punahou, I don't know whether she has been written up, was Helen Campbell. She was in the phys. ed. dept. She was the wife of Joe Campbell who was the chemistry prof. there. She had a background of dance, I suppose if not with Isadora Duncan then in the Isadora Duncan style of natural movement. She put on extraordinary, huge dance programs which included musical background with symphonic pieces of full length. She got practically all of the girls into some aspect of a dance piece which went on for several hours. Jean Erdman, who was our outstanding modern dancer in this community. She is now retired from active dance but her 3 volume video was just presented at the Academy of Arts, called The World of Jean Erdman, Myth and Legend. She was married to Joseph Campbell and she has had a distinguished career as a creative artist in New York City, anyway she remembers Helen Campbell too.

**Lela:** You said she was married to Campbell ?

**Nancy:** Yes, You know Joseph Campbell ?

**Lela:** No

**Nancy:** You don't. I almost introduced him to you at Bishop Museum but I had the feeling you wouldn't know who he was anyway. He's a very distinguished writer, Bill Moyers did a whole session on Joseph Campbell. Anyway Jean knew about Mrs. Campbell at Punahou, Helen Campbell and my own background with her really made me in tune with dance movement. After the war the presentation of Josephine Taylor, who was born on Maui and Frances O'Meara of a modern dance concert which my father took me to, really stimulated me to want to learn how to do this creative work. So Josephine Taylor was teaching classes at Punahou, not Punahou, Hanahaoli School where they had an open air studio and she taught the children there creative movement and she taught modern dance classes. So I began and within a year I was part of a concert program that she put on at the Honolulu Academy of Arts. I continued with her and enjoyed the dance and enjoyed the creative aspects of her work. She had taught at the studio Kulu Manu which was out in Kahala. Kulu Manu was an early exponent of various forms of dance and many local people studied with her, so that was the background of Joe's teaching here in Honolulu. I began to appear in more concerts she gave works over there at that little theater, what was it called, I think it was knocked down.

**Lela:** Farrington Hall.

**Nancy:** Yes, Farrington Hall, we appeared there many times, there was the legend of Pele, there was a legend based on the Persephone, I guess it was titled Persophone, I danced the role of Demeter or Cyres (sp. ?) and a variety, several solos. George Barrati had just arrived to conduct the Honolulu Symphony and he was interested in our work. Gradually I began to teach a Palama Settlement where actually I was in charge of various forms of dance there. Then there were all those Community Theater roles. My first performance at the Community theater was in Brigadoon which was directed by Edward Mangum and was the first of a number of musicals which the Community Theater had presented and I danced a solo, non speaking role of Maggie in that series of performances which I guess lasted for a month and then was extended. So from the period of 1944 to 1955 when I was taken on as a part time worker at the Bureau of Mental Hygiene to be a clinical psychologist, I had a modern dance experience. It was not a place to earn your living at that point but it was a wonderful time for me and meant a lot in my development of self confidence. I was not the most outgoing, well I was outgoing in a certain sense but I was never very comfortable in expressing myself socially.

I notice here that you have Punahou again as a possible item. Punahou again might mean that I was the parent of a child who was attending Punahou, is that it ?

**Lela:** Yes. I wanted to bring it down more to -

**Nancy:** Family life and what was happening. As I say I did not attempt anything very time consuming.

**Lela:** Were you in P.T.A. ?

**Nancy:** Everybody had to be in P.T.A. but I was starting to say that for the first 5 years of his life I did not devote myself to anything more than homemaking and child care. My sister-in-law Julie Hedemann Howard lived up the Valley then and we would spend time together with the children. And my mother-in-law Dorothy Hartwell Hedemann was a lovely lady so it was a domestic life primarily. I had been cut off in my university work by the December 7th thing. I would have graduated in '42, but in point of fact, after Chris went to Punahou .

**Lela:** When did you get your advanced degree ?

**Nancy:** Oh ! well I'm going to say that I took classes in the spring of 1948 and finished up. I took education, I took religion, I took psychology. I wanted to see what it was I might wish to study further, and so I took those courses and got a degree in 1948. Clinical psychology just developed really in World War II with the activities of personnel selection etc. which were very important for defense and offense situation which we needed. So it was very interesting to follow the line of study in psychology. So there I was, I guess I was 27 at that point. I have always been intellectually curious, my mother was a teacher as I told you so the , it's not a drive necessarily, it's an internal motivation to keep learning that was present and it was an interesting curriculum in psychology. First of all there were statistics which I didn't quite grasp or appreciate as a primary psychological tool, though obviously in a scientific approach you had to have the research activity. So maybe one or 2 courses a semester I signed up for and I had accrued a certain number. About 1950 I guess it was, a couple of years, and so Dr. Colin Herrick was head of the psychological clinic at the University and so the professors became aware that I

was carrying on there and so I was asked if I wanted to work for a Master's degree. That seemed to me to be impossible. My self confidence had not been that well developed enough to say "Oh of course !" Although I had done well in many areas of scholastic endeavor. They offered me a job as - what did they call that ?

**Lela:** Graduate assistant.

**Nancy:** Ah yes, thank you dear. I presented material, I guess they had it all programed and the experiments which the students carried out were something easy for me to do and correct them etc. BY 1954 I had attained a Master's degree under Dr. Colin Herrick. And I must say that the experimental task which I undertook at that time to attain the Masters, that is the Masters thesis was at least as complex as the one I did for the Ph.D later. There was no Ph.D at that time. It wasn't till 1960 that that was developed at the University. I did a study of the graduates of the Education Dept. Those who had received A and those who had received D. I went around to the islands and interviewed primarily women graduates of the Education Dept. It seemed that those who had attained A's were the least satisfied with their jobs as teachers. Those who had received D were carrying on and doing their teaching.

**Lela:** These were primarily teachers ?

**Nancy:** They were all teachers, oh yes, it was a study of Teachers' College graduates and it was quite fascinating. I went to Hawaii and all around. My brother, Dr. Oakley, was at Lapahoehoe, so it was a nice opportunity to see him and his wife. Dr. Herrick was quite fascinated with the results, as was I. It took a lot of work. I have read Masters theses of a variety of kind and they did not involve that much work. When I got the degree Fred was at the Harvard University advanced management program for about a semester there, three months maybe, so I spent some time in New York and went to Martha Graham's studio for some lessons and then Nancy Cameron, my friend from Punahou joined me and we went to Europe together. She bought a car and we drove around Great Britain and then over to the Continent and had a wonderful trip. Back in the summer of '54. I was taken on at the Bureau of Mental Hygiene of the State of Hawaii, no, no by the Territory of Hawaii, to be an assistant in the clinical psychology program there. Dr. Yan Tim Wong was the head of that . I am getting into my career as a clinical psychologist, however you asked me about when I got these degrees, I worked there under supervision of the psychologists at the psychological clinic . In 1955 that clinic was divided up. Some of the psychologists came to the Bureau of Mental Hygiene, and some of them like David Crowell and Abe Arkof went to the University psychology program. I had wonderful supervision, not only from psychologists but psychiatrists. The Bureau of Mental Hygiene, or it had become the Bureau of Mental Health Division under Dr., E. W. Harty. Consultants came from the Federal government, very distinguished people so not only did I have exposure to that group but I had ongoing supervision in psychological testing and projective testing and I had an ability to work with children and I was selected to see many child cases and wrote up some of the cases of adult and a child which provided a designation in the mental health service for accreditation of the Child Guidance Clinic in national mental health service. In 1960 the University of Hawaii had developed a doctoral program. There was no clinical program but they had developmental and social psychology. Dr. Weaver who I had known, I had been a graduate assistan under him and he asked me if I wanted to apply so I did. That was '60.

**Lela:** By now we were a state, '59 was statehood year.

**Nancy:** Right. I was working for the Mental Health Service as a clinical psychologist out in the old Leahi building and I remember the day which we did have statehood. So there we had a program going at the University so

I applied and Dr. Vinacke became my advisor. I had taken the exams and done all of the course work including the foreign language exams which I had done virtually without studying because I had kept up with German and French. Anyway, all of a sudden there was a movement within the University of Hawaii when one of the deans decided they were going to bring experimental psychology into a primary situation. Some of these professors who understood social and other disciplines of the psychological training just resigned and went elsewhere and there we were. It was a very disagreeable situation and I have written it up and sent it in to the psychology dept. I am not going to get into it in this particular oral history. It took me until 1968 to get the Doctoral degree and I got it in developmental because Dr. Digman was my supervisor. So, there we are and it has been an hour. Where are we ?

Lela: 53 min.

Nancy: Well I have been blabbering away. Why don't you inquire something if you.

Lela: Why don't you say something about your present writing and research.

Nancy: You don't want the Scot in Hawaii project.

Lela: I want that too, but I'm considering that because the family you are writing about is Scottish too, were Scots in Hawaii, that's what made me think of it.

Nancy: Aright here we go, are we on.

Lela: Yes we are still on .

Nancy: I guess it was about 1976 I saw an ad in the paper soliciting essays about Scots in Hawaii, that was the way I understood it and there were even little prizes, many prizes available so I decided I would write about my father.

Lela: Yes in tape one I recorded it and we have a copy of that.

Nancy: We can decide how to use it. It was submitted and I received a call telling me that I had won a prize and there was thirty five dollars coming to me for that. So I joined the Caladonian Society which was the sponsor of this. Alex Pratt, a Scot, about whom I will speak in connection with the project Scots in Hawai had arrived here and tried to find something in the library about the Scots and there was nothing written about the Scots. So this was in part an effort by the Caladonian Soc. to get some historical material on that group from the north of Britain..

End of tape 3

Tape 4 Hedemann

**Lela:** Feb. 5th, 1994. Again at Dr. Hedemann's house on Kakela Place. This is our 4th interview. Since our last interview we have met with Bea Krauss to confirm several things that we weren't sure about. We have wandered around Manoa Valley taking pictures of what we considered to be historic houses which figured in two crimes that Nancy mentioned on both tapes 1 and 2. We took these pictures to Bea Krauss for verification. Now Nancy don't you want to say a little more about those two tragic events, and where the people lived who were involved. Then we will go on to what changes have taken place and what you like about Manoa and don't like about the changes. OK? I hope we are tuned in.

**Nancy:** Well to resume. In the course of looking over the personal time line which had been constructed for interview preparation for the Malama O Manoa oral history, it had been noted that there were two personal and social events which had gripped the Honolulu community and Manoa particularly. The first in 1928 and three years later in 1931 had been omitted. I think that since Lela has approached the committee, two murders have been put on the time line, as significant in the events from 1900 to 1992. There is an inclusion in the period 1927, when University Ave. was constructed and then in 1930 the price of taro had dropped due to overproduction of the Chinese farms. However in 1928 the kidnapping and murder of Gill Jamieson, a 10 year old boy who was taken on Sept. 18, 1928, from Punahou School by Miles Fukunaga, was a horrible and terrorizing event for Manoa residents as well as the entire island of Oahu. The ransom note was delivered after Gill had been killed by Fukunaga, to the boy's father Mr. Frederick Wylie Jamieson, Treasurer of the Hawaiian Trust Company, demanding ten thousand dollars. The murderer was apprehended after passing a marked note approximately a week later and confessed to kidnapping and murdering Gill. He was tried and executed on Nov. 19, 1929, by hanging until dead.

In his book, Jan Ken Po, the World of Hawaii's Japanese Americans, Dennis M. Ogawa, a professor in the American Studies dept. of the University of Hawaii included the 6th chapter titled "Reaping the Whirlwind," in the first edition of his book. It was printed in Japan by the Japanese Research Center in 1973, the 2nd edition of the book was published by the University of Hawaii Press in 1978. Prof. Ogawa was not here at the time of the Jamieson case and he is a *Kotonk* by his definition, a Japanese American from the United States I do not know more about his personal connection with Hawaii, dates etc. I am not going to go into the horrendous reaction of the total community to this event or a description of the actual sequence of events of the whole terrible time. I was interviewing a cousin of Gill, William Bernard Jamieson, in 1982 - '83 for the Scot in Hawaii project, and it was only after very sensitive approach to the subject of that brutal event that Mr. Jamieson shared the family's reactions to it. The three Jamieson brothers had come from Kirriemuir, Scotland, and they were distinguished workers in



Honolulu. Bill Jamieson's father, William Jamieson, had worked for one of the sugar agencies and the father of Gill was a Vice Pres. (pause in tape) Mr. Frederick Jamieson was employed at Hawaiian Trust. In talking to Mr. William Bernard Jamieson, he spoke in some detail of the terrible time for the family. But it was noted that there was great reticence in opening up this subject and in retrospect the family had been very stoical and had shared very little of their personal reactions to the various aspects of this event. Though we know from recently interviewing Beatrice Krauss on the subject and my own reactions and other classmates reactions to this event it was a very powerful and everlasting occurrence in our lives.

About the time I was interviewing Bill Jamieson I noticed that there was a review on March 16, 1982 in the Honolulu Star Bulletin of a play titled "Vanishing Shadows," which was put on by the Performing Arts Company up at Manoa Valley Theater, right up there in Manoa. I had kept this review because it was part of the story of the Jamieson family and because here was a group of writers who chose to bring up the subject in a dramatic form. I recently read several books on the subject of the Massie case and Mr. Glen Grant has written an introduction in the book called Rape in Paradise by Theon Wright.

**Lela:** It was just one of several books written about the case, but this is probably the best one.

**Nancy:** Oh yes ! Mr. Grant describes himself in the introduction titles "Legacy of the Massie Case," as " an author of detective stories that attempt to evoke the crimes of pre World War II Hawaii." He stated that he had been co-author of "Vanishing Shadows," the title of the play I just mentioned, which depicts the lesser known but equally shocking 'three kings' kidnapping and murder case from 1928. Grant goes on to state that he had been criticised frequently for evoking these disturbing stories and he quotes -"Omne reviewer of "Vanishing Shadows," accused the play of exposing an open wound and to what good purpose. The titillation of crime, the compulsion of good mystery, isn't there enough present day violence unleashed in Hawaii without indulging in historic crime? Grant goes on to justify his behavior as positive by stating that denial was employed in Hawaii by the , "white oligarchy regarding racial tensions." Here I am going into the last paragraph, page 2 to continue this and then I will go into our contact with Bea Krauss and the Massie thing, OK ?

**Lela:** OK

**Nancy:** As I was interviewing Bill Jamieson, a dignified and quiet person, I was disturbed by the fact that the play was being given in Manoa Valley Theater. It struck me as highly insensitive to give such a shocking portrayal of the crime which the reviewer Joseph T. Rozmiarek, Star-Bulletin reviewer described. He reported that the play was unable to effectively integrate the personal and public aspects of the story and prolonged the display of an open wound in the attempt to give it some social significance. He is the one who said what the production so desperately needs is a sense of aesthetic distance to cut the on-stage bludgoned murder scene of the 10 year old boy and to stimulate our dramatic imagination instead. This struck me as a disgusting use of that terrible crime for this production "Vanishing shadows." which was co-authored by, wait a minute I still don't have it Glen Grant and Lynn Nakamura, budding playwrights. Bill Jamieson knew the play was being presented, I had not seen the review at that time, but as I said, I thought it was highly inappropriate, and I chose not to support this production though I have certainly been interested in the work of the Manoa Valley Theater. Let's pause for a minute.

**Lela:** Another crime, of course was the Massie case which was only three years later, as we have mentioned. And strangely enough, the Massie house, where they were living, now this is the Massies, not the mother, is only a few doors away from where the Jamiesons lived on Kahawai street. Yes we both noted the similarities between the street name and the name of one of the victims in the murder. So, I know only what I have read. I have read quite a bit about both of these crimes because that sort of thing arouses an interest in me. But Nancy remembers this and of course, Bea Krauss remembers it and added some details about her father, so Nancy you want to go on with that ?

**Nancy:** In a moment, when I get this stuff out as I don't have the address. Continuing the associations to the Jamieson murder I mentioned that there were three brothers from Kirriemuir who came out and contributed to the development of the community in Hawaii. I have studied and visited Kirriemuir where their family lived and many other Scottish immigrants came from that town. These Jamieson brothers had a mother who was a first cousin of the playwright James Barrie of Peter Pan fame, in case nobody recognizes that. Frederick Jamieson was living at 2751 Kahawai street when his son was taken from Punahou School. He had earlier been listed, according to Judge Ronald Jamieson's historical excavations on a property in the same area called number 15, Halelena Park, so there must have been some reorganization of the boundaries and the setting up of the Kahawai street, in that area. Their house is photographed from several angles. there has been some reconstruction in the front or additions I guess I should say. But the house which Lela and I tracked down belonging, or a rented house which Lt. Massie and his wife had taken on Kahawai also is 2812 Kahawai street in Manoa. Apparently Mrs. Massie, Thalia's mother had

come out after the sensational accusations of her daughter Thalia Fortescue Massie and she had not found it comfortable to live with the young couple but had taken a rented cottage at 2808 Kolowalu street which was in certain respects regarded as around the corner.

**Lela:** Kolowalu street is where the University Press is now located.

**Nancy:** Right, and one door in from a newly constructed rectangular building on East Manoa Road is number 2808, not looking very well maintained. There is photograph of Lela Goodell standing in front of it and we will include that in our little photographic display. Well ! having made an expedition after one of these recording sessions into Manoa Valley with my trusty camera, we got the film developed and decided that we would go to visit Beatrice Krauss who lives on Parker place not far from Kolowalu street. So we had a tea party at her place and we brought the tea and had a marvelous time looking at the pictures and talking about old times. She confirmed that the house that Lela stands in front of was indeed the site of the murder of Joseph Kahahawai by the four people. They couldn't find out who pulled the trigger until much later. It was Mrs. Fortescue who had dreamt up the plan and Lt. Massie participated and his two naval aids, Lord and Jones. Bea Krauss pointed out that there was a driveway which permitted the rented Buick of Lt. Massie to go in and turn around at the back and not be visible from the street. She had a little roadster which she drove. At any rate Bea Krauss recalled that her father had been walking in the neighborhood in the afternoon when Kahahawai's body had been found and he had observed a lot of police activity there and had asked what had happened and was told a murder had taken place there and she (Bea) promptly got herself over there and had a look too.

First of all the accusations against the group of local citizens by Mrs. Massie that she had been raped led to a trail of a certain number of local males who had been apprehended and Joseph Kahahawai was one of them. I have forgotten the details of that ?

**Lela:** Another young man who was one of the five Thalia Massie had accused had also been badly beaten up on the Pali. Remember that ? Before this happened with Kahahawai. They were not in jail anyway.

**Nancy:** Oh No, they were out on bail.

**Lela:** This was before the trial.

**Nancy:** Mrs. Fortescue decided that this was not satisfying to her so she arranged for the man to be kidnapped down by the Judiciary building as he was checking in, or had checked in with the officer with whom he was to make contact and his cousin was with him. Massie's car intervened, Massie with his assistants, intervened with a document which suggested that Kahahawai should accompany them to some place. The man was taken up Manoa and who knows what happened but he ended up with a bullet in his torso and they attempted to take him away up Kokohead way to dump him I guess, dispose of his body. However, Kahahawai's cousin had noted that this looked like a very suspicious apprehension and he saw the authorities so the police were on the lookout for a rented Buick and did intervene and Mrs. Fortescue was in her little car and one of the assistants I believe, Lord by name ?

**Lela:** There were two, Lord and -

**Nancy:** Yes, Lord and Jones, he had stayed back at the house and attempted to clean up the place while the other three were in the process of disposing of the body. Well, this, of course, gave an extra twist to it and they were accused of second degree murder. And that trial went on and Clarence Darrow was called in the defense of these people and he took an unusual approach in this last case which he tried. He was very, very supportive and basically non-questioning of the authenticity of the story of Mrs. Massie or investigation in an objective way of the evidence. The outcome was that they were convicted of manslaughter and the whole United States was aroused by this supposed event in which a southern lady had been violated, raped as she called it. So Governor Lawrence McCully Judd was under a great deal of pressure from the navy by an Admiral there and also directives which he received from the U.S. government to exercise leniency after it was discovered that they were not exonerated, in fact they were charged with manslaughter. He kept them in his office for I think approximately an hour having a cup of tea. Then they were liberated.

**Lela:** And banished, as it were.

**Nancy:** Vanished or were banished?

**Lela:** I think part of the sentence was that they were to leave the island and never return, any of them.

**Nancy:** Oh was it, I didn't catch that .

**Lela:** They did indeed all leave the island and never returned.

**Nancy:** Well I do remember , the first accusations of rape were in September of '31 and then after the murder had taken place, that trial was in '32 and I was older then, I was 11 and I remember that although it suggested in Rape in Paradise the "white oligarcy" was supporting the southern lady. I remember that my parents had very little sympathy for these people.

**Lela:** Certainly Governer Judd had very little sympathy for them probably. He was just under a lot of pressure.

**Nancy:** Oh indeed ! I just wanted to mention that there is a reference in Wright's book to the fact that all the society ladies were down there supporting Thalia and Mrs. Fortescue by their presence and things they had to say. My parents, neither of them ever said anything positive about this group. My father was a newspaper man and had access to a great deal of information being downtown on Merchant street. That was shocking, all those people "mainland haoles" with no style, so I never became very involved. It wasn't frightening the way the Jamieson event was, but it was certainly shocking. Governor Judd decided to hire the Pinkerton detective service to look into the evidence and it was very damaging with respect to the kind of defense, the kind of offense or procecuting evidence. This record he did not publish or I guess he did not even promolgate in the community after the trial was over .

**Lela:** Governor Judd?

**Nancy:** Yes.

**Lela:** He was very reticent, I remember trying to discuss it with him when he was still alive and he said it would appear in his biograophy after he died and indeed it did.

**Nancy:** Yes, but the record supposedly lies in the Archives, now you can find it there ?

**Lela:** Yes, there is quite a bit of information, which I have examined. I didn't remember the business about the Pinkerton, so I am glad you put that in, I forget it. My examination of the files in the Archives took place about fifteen years ago, so I don't remember. But I had always been fascinated with it. Do we want to say anymore on that or shall we go into our last 'Manoa; now and then.' What you like and what's happened and what you like and what you don't like ?

**Nancy:** Well we could do that but you have on my list, what I am doing now.

**Lela:** Your present research, maybe we should mention that first.

**Nancy:** There is no need to spend a great deal of time. For fifteen years as I think I mentioned I had studied the immigration of Scots from the old country to Hawaii and been part of the Scot in Hawaii project which was formally concluded in 1990. However, I had been introduced by George Kerr to the collection of letters of a Scottish family which arrived in 1878. These were letters that had been written by or to the Purvis family of Scotland and collected by Minnie Purvis who married the French commissioner Jules Ratard and had been passed down to Beatrice Holdsworth Greenwell and then to her son Sherwood Greenwell. I got into that collection and transcribed about two hundred and sixty five of the letters. I followed that up with research from other sources and visitations to descendants in Scotland and to Mr. Greenwell at Kealakekua Ranch on Hawaii. I found such a fascinating record of the involvement of this Scottish family in the late 19th century, the 1880's, that I decided it needed to be put in written form because nobody would ever go through all the stuff that I had. So I began writing a text and have recently finished it in an edited form and am looking into self publication at this point for this piece of work. What I will do next I am not sure. I wanted to mention that I have a continuing interest in the historical aspects of the presence of Scots. There were a lot of them in the Valley and if I were to begin with Lela to look into the numbers who lived there we would find many. So the next thing is how I find Manoa?

**Lela:** How you find Manoa, how you find your street. What you like about changes and what don't you like about the changes.

**Nancy:** Well I would say the changes are relatively few from my perception. As I mentioned, Lela, the other day I can look up Manoa Valley and see about to Beckwith street or a little bit more before the road dips down or the

valley dips down toward the flats where Safeway is or up toward the hills past Waioli Tearoom and so on where you live. A very attractive view, there have been some huge houses reconstructed on the side of Tantalus which I see which are done in the California style of building up mansions and leaving relatively small space. Are we finished?

**Lela:** No

**Nancy:** cont. (small space ) for landscaping their yards, however a fine view. I find it convenient to have a shopping mall up there where there had been - well during the war there were wartime cottages, the quonset huts and so on.

**Lela:** There was the Manoa housing project wasn't there ?

**Nancy:** Yes, but there were the Quonset huts that are associated in my mind with World War II and Manoa housing led to many people getting property there, but that has been changed so it's perfectly agreeable for me. I don't like the traffic, there was a police officer this morning tagging two cars that were illegally registered which had been abandoned basically. Only they are not abandoned because they're moved around. I cannot say that I like what has happened on Kakela Place and I have already alluded to great disappointment in not only the building next door but the fact that the owner has a solar equipment business and there are trucks all over the place that relate to that.

**Lela:** When this was built, when this was building up, that we talked about on the first tape, how many people had automobiles in those days ? How could you have anticipated, you couldn't I guess, that there would be several cars to each household. did your parents have a car ?

**Nancy:** Oh yes, they had an old black Packard in the 30's I guess. It was wonderful.

**Lela:** I remember those cars, my grandparents had one. You could get up and walk around in them.

**Nancy:** Oh yes, right ! But, most people didn't have two cars, that was unusual. Some of the people had big fancy cars and chauffeurs too, we didn't have that. There is only a single garage attached to this house, so who

thought about taking up the space to do that.

**Lela:** Of course when I come up here I have difficulty parking and I have to turn around in the area up in --

**Nancy:** The Punahou pasture !

**Lela:** The Punahou pasture, sorry. (laughter)

**Nancy:** Well I guess I have done it ! If I think of things as you are doing the transcribing and I am doing the corrections I might add.

**Lela:** Yes, you can do that. Alright I am going to stop it .

The end of tape 4. Transcribed Aug. 1994 by L. Goodell



lay based on Will Jamison kidnapping - murder

# Startling But Muddled 'Vanishing Shadows'

By Joseph T. Rozmiarek, Star-Bulletin Reviewer

**WATCHING** a production of "Vanishing Shadows" is a good deal like ripping and pulling off an adhesive bandage—it's startling and painful, and doesn't serve an immediately apparent purpose.

"Vanishing Shadows" is an original play based on a 1928 Honolulu murder that escalated into a racial debate and a general realization that Hawaii was not immune to senseless and shocking crime.

The inherent drama in the event is clearly evident. The translation of that drama into a theater piece suffers from lack of focus and a failure to make a clear statement of theme.

Written by Glen Grant, Debbie Lutzky and Lynne Nakamura, the script is a compilation of contemporary newspaper accounts, linked and shaped with dramatic license by the playwrights. The names of the characters have been changed from the original. It is being jointly produced by Kumu Kahua and Hawaii Performing Arts Company at HPAC's Manoa Valley Theater. Direction is by Paul Jozwicki.

**FOLLOWING THE** initial shocking portrayal of the crime, the play is unable to effectively integrate the personal and public aspects of the story, and prolongs the display of an open wound in an attempt to give it some social significance. What the production desperately needs is a sense of aesthetic distance, to cut the on-stage bludgeon murder scene of the 10-year-old

boy and to stimulate our dramatic imagination instead.

Program notes give an indication of the sensationalism and ex-grinding that is to follow: "While thousands of foreign immigrants toiled on the plantations and disinherited natives eked out subsistence livings, kamaaina haoles entertained themselves with polo ... Sensational murder had ar-

## Star-Bulletin REVIEW

rived in Honolulu and nothing would ever be quite the same again."

**ACT ONE** deals with the crime itself. A mentally disturbed young Japanese boy kidnaps and murders a haole child from Punahou school. The murderer sees himself as a "gang of three", splitting his English and Japanese names into two imaginary accomplices—Myles and Kioshi. His plan is to extort enough money from the boy's parents to enable his own mother and father to return to Japan.

**ACT TWO IS DEVOTED** to the capture, in which the Japanese community takes an active part in a unified racial disclaimer. The act also begins to show the disintegration of the families of both the murderer and the victim.

**ACT THREE** is devoted to the trial. The case is not presented in the traditional sense, but as a series of statements of position from each of the characters. It is through the juxtaposition of their personal suffering and community reaction that the point of the play finally begins to take some shape. The point seems to be that the greatest tragedy is neither personal nor public, but is instead a general loss of innocence—a loss of the spirit of Aloha.

The rhetoric seems to have come directly from The Hawaii Visitors Bureau. In that respect, at least, the subject of the drama has contemporary interest. The real trick, however, is to keep it from becoming trite.

When "Vanishing Shadows" is not being shocking, muddled, or obvious, it does provide an opportunity for some good character performances.

**NEWTON KOSHI** plays the disturbed young murderer, Myles Kioshi Nakamura. Koshi does a sensitive and feeling portrayal, making clearly evident the pain and disorientation of the character. His scenes with his family are particularly convincing, and scratch the surface of what could easily become the core of the play if it were allowed to be a personal drama rather than a soapbox.

Danny Kamekona is especially powerful in the role of Mr. Nakamura, Myles' father. Delivering most of his lines in Japanese,

Kamekona projects an intense character presence that dominates the scenes in which he appears. Two short moments are particularly effective. In the first he returns home late for dinner having had too much saké; in the second he renounces his son for having brought shame to the family name.

Dulcie Oshiro is also good as Mrs. Nakamura. In a simple and unpretentious performance, she creates a thoroughly believable character that exists on the stage comfortably as she would in her own living room. Carolyn Marie-Omine also shows good acting ability in the role of Myles' sister Jane.

**DOUG MOSSMAN** does a good reading as Sheriff Kahele, but wraps it in a super smooth delivery that suggests modern Times Square more than it does Honolulu circa 1928. Danny Fitzsimmons is fine as the young victim. Neal Milner and Sylvia Hormann-Alper are appropriately distraught, but bound by hopelessly pedestrian dialogue as his suffering parents.

In its current format, "Vanishing Shadows" suggests a play constructed from historical records that still needs considerable thought and artistic shaping before it can stand on its own. It will play again tonight and March 22 and 23 at the Hawaii Performing Arts Company's Manoa Valley Theater.