

National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Honokaa People's TheatreOther names/site number: TMK: (3) 4-5-016:011 and 56

Name of related multiple property listing:

Historic and Architectural Resources of Honoka'a Town, Hāmākua, Hawai'i Island, Hawai'i

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(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 45-3574 Māmane Street,City or town: Honoka'a State: Hawai'i County: Hawai'iNot For Publication: ☐ Vicinity: ☐

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ X statewide \_\_\_ local

Applicable National Register Criteria:

X A \_\_\_ B X C \_\_\_ D

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**Signature of certifying official/Title:****Date**

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**State or Federal agency/bureau or Tribal Government**

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

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**Signature of commenting official:****Date**

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**Title :**

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**State or Federal agency/bureau  
or Tribal Government**

Honokaa People's Theatre

Name of Property

Hawaii/Hawaii

County and State

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#### 4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register  
☐ determined eligible for the National Register  
☐ determined not eligible for the National Register  
☐ removed from the National Register  
☐ other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

##### Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

Honokaa People's Theatre  
Name of Property

Hawaii/Hawaii  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>                    </u>	<u>                    </u>	sites
<u>1</u> (billboard)	<u>                    </u>	structures
<u>                    </u>	<u>                    </u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register                     

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/theater

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/theater

COMMERCE/TRADE/restaurant

Honokaa People's Theatre  
Name of Property

Hawaii/Hawaii  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

CLASSICAL REVIVAL/Neo-Classical Style Theater Building

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Both concrete and post and pier/Exterior Walls: Wood (Front)/Iron (Back and Sides); Roof: Iron

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Honokaa People's Theatre fronts Māmane Street, the main street traversing Honokaa, a town with a population of almost 3,000 people. The two-story, clapboard clad building sits on a 14,105 square foot lot, which slopes downward to the rear. The building's 50' x 134' rectangular footprint occupies a little over half of the parcel, with the area to the Waipi'o side being vacant with a dirt driveway leading down to a one story, gable roofed garage. The vernacular classical revival building is characterized by its symmetric facade with pilasters, cornice and false front parapet. It sits on a concrete foundation, which is raised toward the rear, and has a corrugated metal, front facing, gable roof with overhanging eaves and exposed rafter tails. A corrugated metal monitor with wood slats traverses a portion of the gable roof's peak above the auditorium. The external auditorium walls are of corrugated metal. The building retains its integrity. Which aspects of its integrity does it retain?



Honokaa People's Theatre

Name of Property

Hawaii/Hawaii

County and State

**Narrative Description**

See Section 7 Continuation Sheets

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Honokaa People's Theatre

Name of Property

Hawaii/Hawaii

County and State

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

COMMUNICATIONS

ENTERTAINMENT/RECREATION

ETHNIC HERITAGE, EUROPEAN (Euro-American, Portuguese), ASIAN (Japanese, Chinese, Filipino) PACIFIC ISLANDER, HISPANIC (Puerto Rican)

PERFORMING ARTS

SOCIAL HISTORY

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**Period of Significance**

1930-1964

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**Significant Dates**

1930-Construction

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

N/A

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**Architect/Builder**

Unknown

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Honokaa People's Theatre

Name of Property

Hawaii/Hawaii

County and State

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Honokaa People's Theater is eligible for the National Register of Historic Places at the State Level under Criterion A (Events/History) and Criterion C (Architecture).

**Criterion A (Events/History)**

The Honokaa People's Theatre is significant at the State Level under Criterion A because it has been a center of community life since its opening in 1930. The building's ability to accommodate both live and moving picture entertainment has meant it has been used extensively as a multipurpose facility. Generations of audiences and performers have here experienced ethnic dances, music festivals, plays, and cultural exhibitions. The theater has provided a venue for political/economic speeches and rallies. It has been the scene of children's programs. American, Japanese and Filipino films have drawn audiences. The size and facilities, as the largest theater on the island outside of Hilo, attract people to Honoka'a.

**Criterion C (Architecture)**

The Honokaa People's Theatre is architecturally significant at the local level under Criterion C as a good example of a classical revival style theater building constructed in rural Hawai'i during the 1920s and 1930s. It is typical of its period in its design, materials, methods of construction, and workmanship.

Honokaa People's Theatre

Name of Property

Hawaii/Hawaii

County and State

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

See Section 8 Continuation Sheets

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)</p>
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**9. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

**1. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

Put Here Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

Put Here Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)</p>
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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)	Put Here
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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

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**Previous documentation on file (NPS):**

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested  
☐ previously listed in the National Register  
☒ previously determined eligible by the National Register  
☐ designated a National Historic Landmark  
☐ recorded by Historic American Buildings Survey # \_\_\_\_\_  
☐ recorded by Historic American Engineering Record # \_\_\_\_\_  
☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- ☒ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☒ Local government  
☒ University  
☐ Other  
 Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

**10. Geographical Data**

**Acreage of Property** 0.3539

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

**Or**

**UTM References**

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

- |            |                     |                      |
|------------|---------------------|----------------------|
| 1. Zone: 5 | Easting: 241911.32  | Northing: 2222154.02 |
| 2. Zone: 5 | Easting: 241919.02  | Northing: 2222188.92 |
| 3. Zone: 5 | Easting: 241953.72  | Northing: 2222182.02 |
| 4. Zone: 5 | Easting : 241936.97 | Northing: 2222142.79 |

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

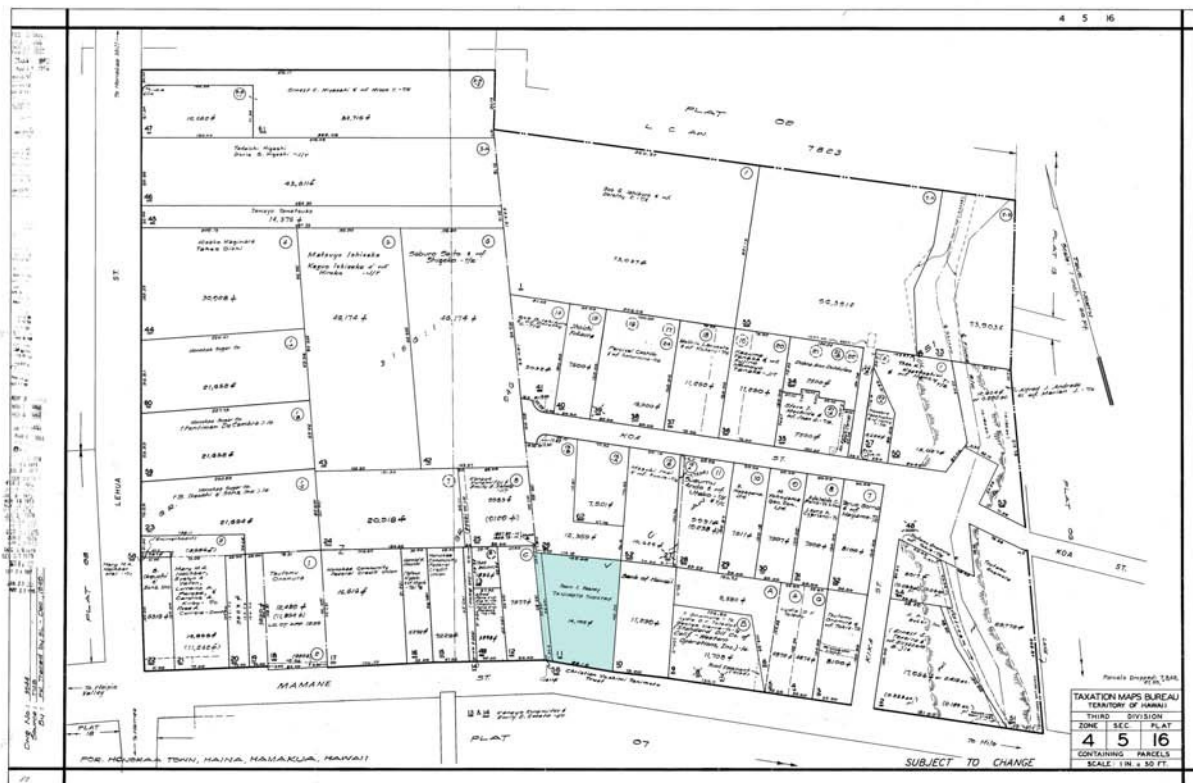
**Honokaa People's Theatre**  
Name of Property  
**Hawai'i, Hawai'i**  
County and State  
**Historic and Architectural Resources**  
of Honoka'a  
Name of multiple listing (if applicable)

**Verbal Boundary Description** (Describe the boundaries of the property.)

Consists of two parcels. (3) 4-5-016:011 and (3) 4-5-016:056. The first is a rectangular plot containing most of the property. It is 149.68ft x 109.00ft x 148.95ft x 88.10ft. The second is an undeveloped right of way with an irregular makai end, 153.80ft x 3.88ft x 9.93ft x 8.38ft x 149.68ft x 12.26ft. (The latter lengths for both parcels reflect their frontage on Mamane Street.) The two parcels abut each other, with parcel :056 to the immediate west of :011.

**Boundary Justification** (Explain why the boundaries were selected.)

These are the historic tax map parcels reflecting the original subdivision of the area. The boundary includes the theater and one story garage building. 1



TMK (3) 4-5-016.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b></p> <p>Honokaa People's Theatre</p> <hr/> <p>Name of Property</p> <p>Hawai'i, Hawai'i</p> <hr/> <p>County and State</p> <p>Historic and Architectural Resources of Honoka'a</p> <hr/> <p>Name of multiple listing (if applicable)</p>
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**11. Form Prepared By**

name/title: Ross W. Stephenson, PhD

organization: \_\_\_\_\_

street & number: 38 South Judd St., Unit 24B

city or town: Honolulu state: Hawai'i zip code: 96817

e-mail rwaylands808@aol.com

telephone: (808) 679-9060

date: September 10, 2014

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- See Section 8 Continuation Sheets
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b></p> <p>Honokaa People's Theatre</p> <hr/> <p>Name of Property</p> <p>Hawai'i, Hawai'i</p> <hr/> <p>County and State</p> <p>Historic and Architectural Resources</p> <p>of Honoka'a</p> <p>Name of multiple listing (if applicable)</p>
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**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

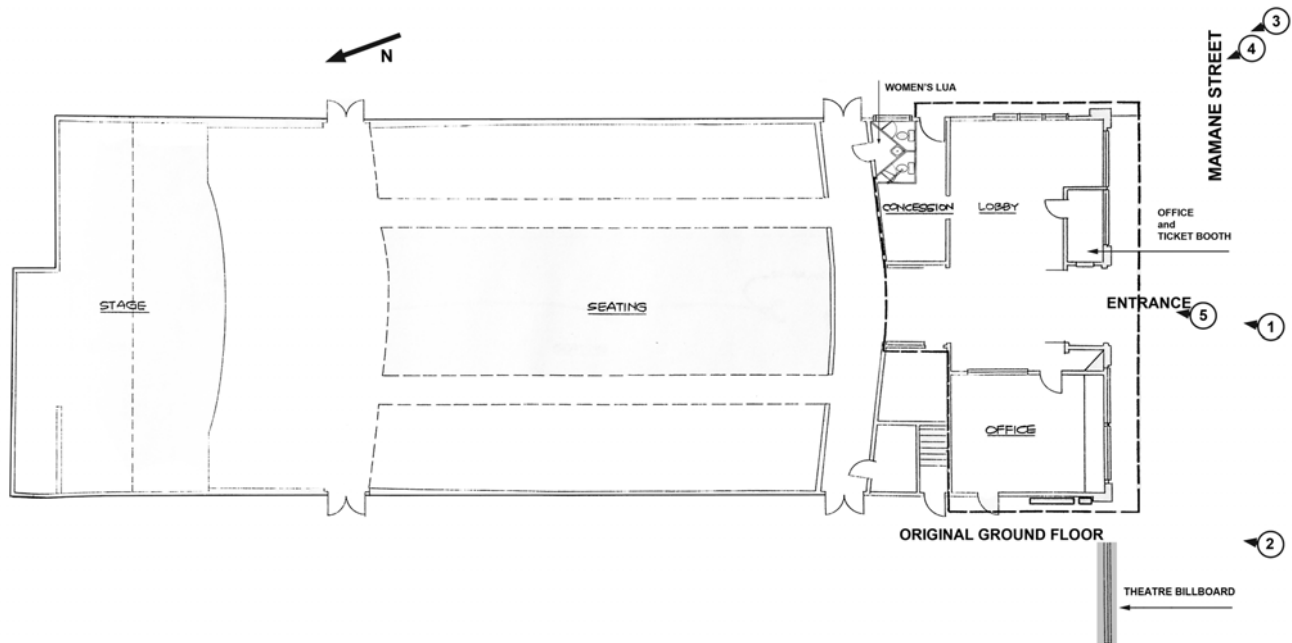
**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

**Photo Sketches**

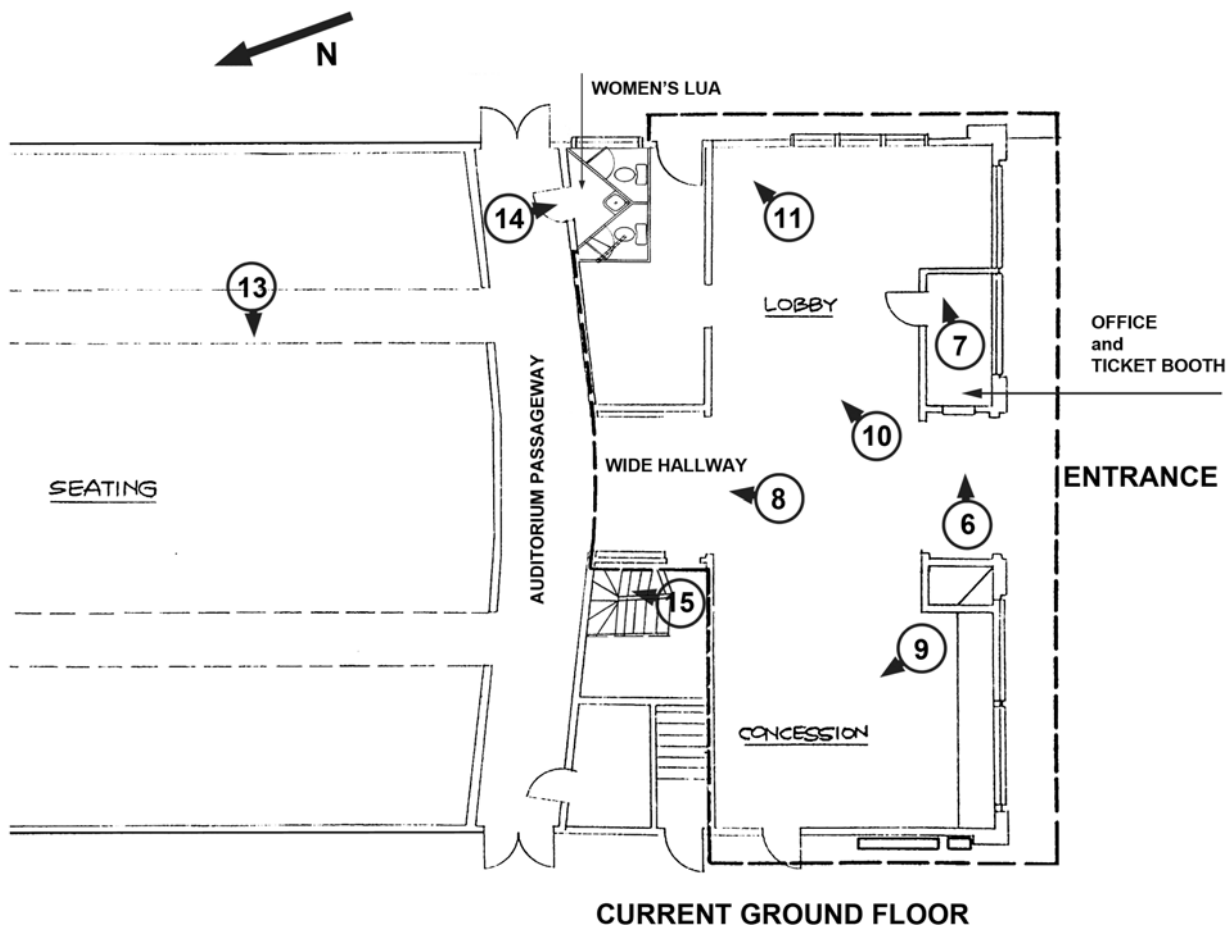


**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)



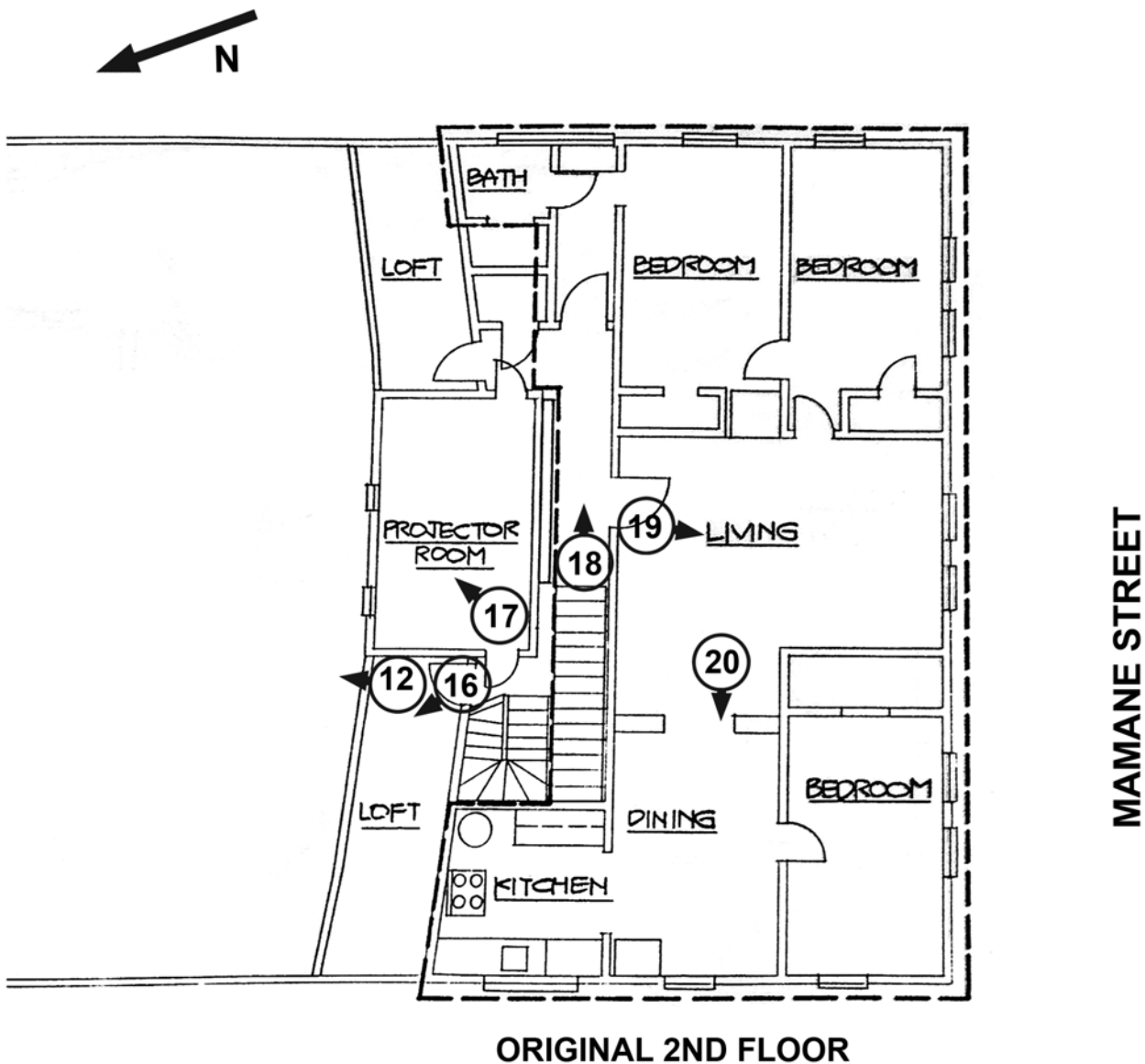


**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b></p> <p>Honokaa People's Theatre</p> <hr/> <p>Name of Property</p> <p>Hawai'i, Hawai'i</p> <hr/> <p>County and State</p> <p>Historic and Architectural Resources of Honoka'a</p> <hr/> <p>Name of multiple listing (if applicable)</p>
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**PHOTO LOG**

Name of Property: People's Theatre

City or Vicinity: Honokaa

County: Hawaii State: HI

Photographers: Annalise Kehler, Laura Ruby, Carol Stephenson

Dates Photographed: 2013 and 2014

Location of Original Digital Files: Ross W. Stephenson, 38 Judd Street, 24B, Honolulu  
HI 96817

Job# Historic and Architectural

Resources of Honoka'a

Photo #1 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0001)

Mamane Street façade, (mauka side) camera facing northeast

Photographer: Annalise Kehler

Photo #2 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0002)

Mamane Street façade, (mauka side), billboard, and Waipi'o side façade, camera facing northeast

Photographer: Annalise Kehler

Photo #3 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0003)

Mamane Street façade, (mauka side), Hilo-side façade, camera facing north

Photographer: Annalise Kehler

Photo #4 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0004)

External detail: corner pilaster, camera facing north

Photographer: Annalise Kehler

Photo #5 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0005)

External detail: frontal entrance to lobby

Photographer: Laura Ruby

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

Put Here Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
---

Photo #6 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0006)  
External detail: box office window, camera facing east-southeast

Photographer: Laura Ruby

Photo #7 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0007)  
Interior detail: box office safe, camera facing east

Photographer Laura Ruby

Photo #8 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0008)  
Interior: lobby entrance to theatre, camera facing

Photographer: Carol Stephenson

Photo #9 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0009)  
Interior: concession counter, camera facing

Photographer: Carol Stephenson

Photo #10 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0010)  
Interior: lobby, camera facing east

Photographer: Carol Stephenson

Photo #11 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0011)  
Interior detail: 1930 Simplex film projector, camera facing east

Photographer: Carol Stephenson

Photo #12 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0012)  
Interior: theatre seating (originally 525 seats), camera shot taken from mezzanine facing northeast

Photographer: Laura Ruby

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<div><b>Put Here</b></div> <div>Honokaa People's Theatre</div> <hr/> <div>Name of Property</div> <div>Hawai'i, Hawai'i</div> <hr/> <div>County and State</div> <div>Historic and Architectural Resources</div> <div>of Honoka'a</div> <div>Name of multiple listing (if applicable)</div>
---

Photo #13 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0013)  
Interior detail: theatre seats, camera facing west-northwest

Photographer: Laura Ruby

Photo #14 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0014)  
Interior: women's lua, camera facing south-south-west

Photographer: Laura Ruby

Photo #15 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0015)  
Interior: stairs to 2<sup>nd</sup> floor, camera facing northeast

Photographer: Laura Ruby

Photo #16 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0016)  
Interior: mezzanine loft sofa, camera facing north

Photographer: Laura Ruby

Photo #17 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0017)  
Interior: second floor projection room film splicer, camera facing northeast

Photographer: Laura Ruby

Photo #18 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0018)  
Interior: second floor residence hallway

Photographer: Laura Ruby

Photo #19 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0019)  
Interior: second floor residence living room, camera facing southwest

Photographer: Laura Ruby

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #20 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0020)  
Interior: second floor residence dining room, camera facing northwest

Photographer: Laura Ruby

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

**PHOTO LOG**

Name of Property: People's Theatre

City or Vicinity: Honokaa

County: Hawaii State: HI

Photographers: Annalise Kehler, Laura Ruby, Carol Stephenson

Dates Photographed: 2013 and 2014

Location of Original Digital Files: Ross W. Stephenson, 38 Judd Street, 24B, Honolulu  
HI 96817

Job# Historic and Architectural

Resources of Honoka'a

Photo #1 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0001)

Mamane Street façade, (mauka side) camera facing northeast

Photographer: Annalise Kehler



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #2 (HI\_HawaiiCounty\_Honokaa People's Theatre\_0002)

Mamane Street façade, (mauka side), billboard, and Waipi'o side façade, camera facing northeast

Photographer: Annalise Kehler



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<p><b>Put Here</b></p> <p>Honokaa People's Theatre</p> <hr/> <p>Name of Property</p> <p>Hawai'i, Hawai'i</p> <hr/> <p>County and State</p> <p>Historic and Architectural Resources of Honoka'a</p> <hr/> <p>Name of multiple listing (if applicable)</p>
--

Photo #3 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0003)  
Mamane Street façade, (mauka side), Hilo-side façade, camera facing north

Photographer: Annalise Kehler





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #4 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0004)  
External detail: corner pilaster, camera facing north

Photographer: Annalise Kehler



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b>
Honokaa People's Theatre
Name of Property
Hawai'i, Hawai'i
County and State
Historic and Architectural Resources
of Honoka'a
Name of multiple listing (if applicable)

Photo #5 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0005)  
External detail: frontal entrance to lobby

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #6 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0006)  
External detail: box office window, camera facing east-southeast

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Put Here**  
Honokaa People's Theatre  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #7 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0007)  
Interior detail: box office safe, camera facing east

Photographer Laura Ruby





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Honokaa People's Theatre</b>
Name of Property
Hawai'i, Hawai'i
County and State
Historic and Architectural Resources of Honoka'a
Name of multiple listing (if applicable)

Photo #8 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0008)  
Interior: lobby entrance to theatre, camera facing

Photographer: Carol Stephenson



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Honokaa People's Theatre**  
Name of Property  
**Hawai'i, Hawai'i**  
County and State  
**Historic and Architectural Resources**  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #9 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0009)  
Interior: concession counter, camera facing

Photographer: Carol Stephenson



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #10 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0010)  
Interior: lobby, camera facing east

Photographer: Carol Stephenson





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b>
Honokaa People's Theatre
Name of Property
Hawai'i, Hawai'i
County and State
Historic and Architectural Resources
of Honoka'a
Name of multiple listing (if applicable)

Photo #11 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0011)  
Interior detail: 1930 Simplex film projector, camera facing east

Photographer: Carol Stephenson





**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

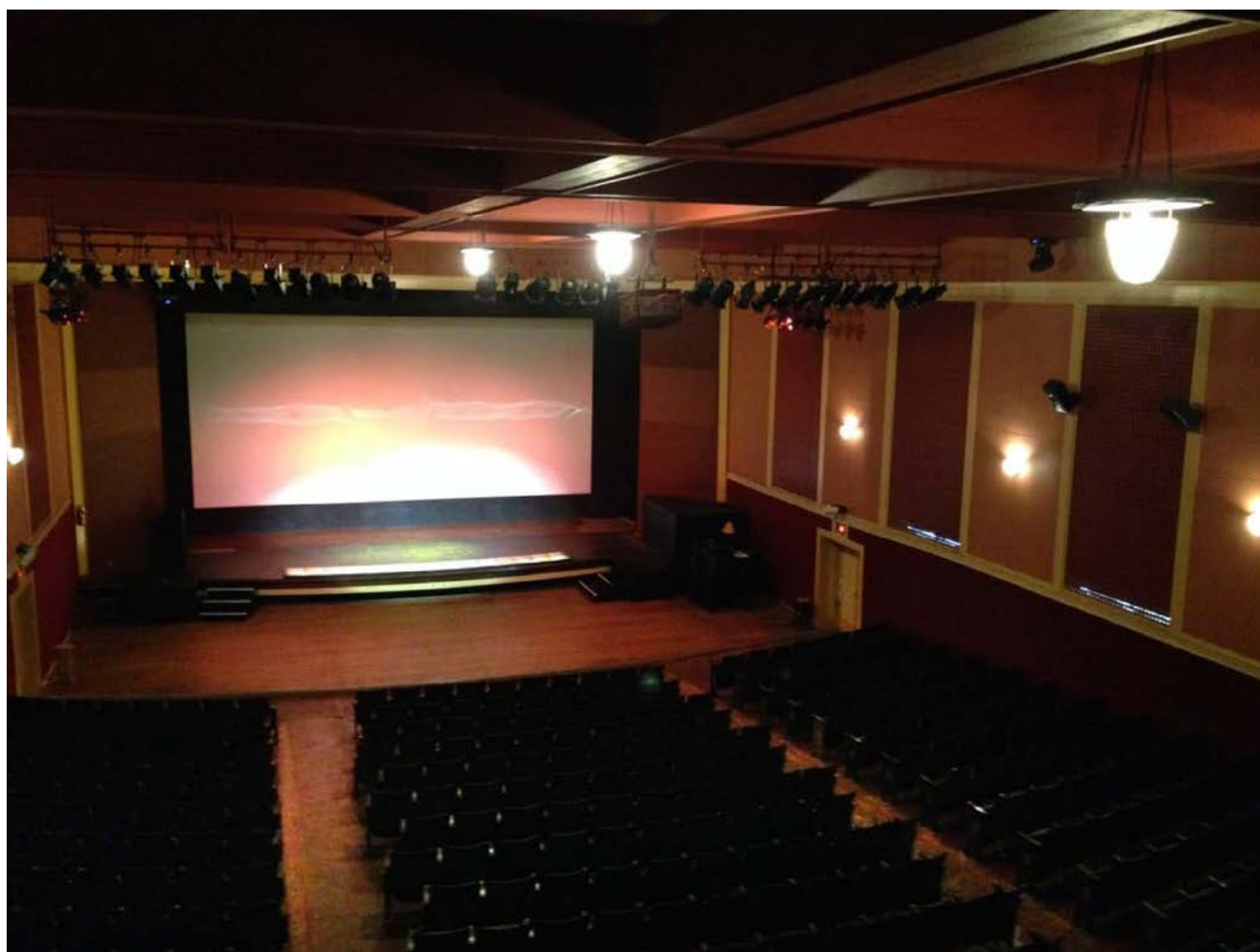
Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #12 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0012)

Interior: theatre seating (originally 525 seats), camera shot taken from mezzanine facing northeast

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #13 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0013)  
Interior detail: theatre seats, camera facing west-northwest

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Honokaa People's Theatre</b> Name of Property <b>Hawai'i, Hawai'i</b> County and State <b>Historic and Architectural Resources</b> of Honoka'a Name of multiple listing (if applicable)	<b>Put Here</b>
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Photo #14 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0014)  
Interior: women's lua, camera facing south-south-west

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #15 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0015)  
Interior: stairs to 2<sup>nd</sup> floor, camera facing northeast

Photographer: Laura Ruby





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Honokaa People's Theatre</b> Name of Property <b>Hawai'i, Hawai'i</b> County and State <b>Historic and Architectural Resources of Honoka'a</b> Name of multiple listing (if applicable)	<b>Put Here</b>
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Photo #16 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0016)  
Interior: mezzanine loft sofa, camera facing north

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #17 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0017)

Interior: second floor projection room film splicer, camera facing northeast

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #18 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0018)  
Interior: second floor residence hallway

Photographer: Laura Ruby



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

<b>Put Here</b> Honokaa People's Theatre Name of Property Hawai'i, Hawai'i County and State Historic and Architectural Resources of Honoka'a Name of multiple listing (if applicable)
--

Photo #19 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0019)  
Interior: second floor residence living room, camera facing southwest

Photographer: Laura Ruby





**United States Department of the Interior**  
National Park Service

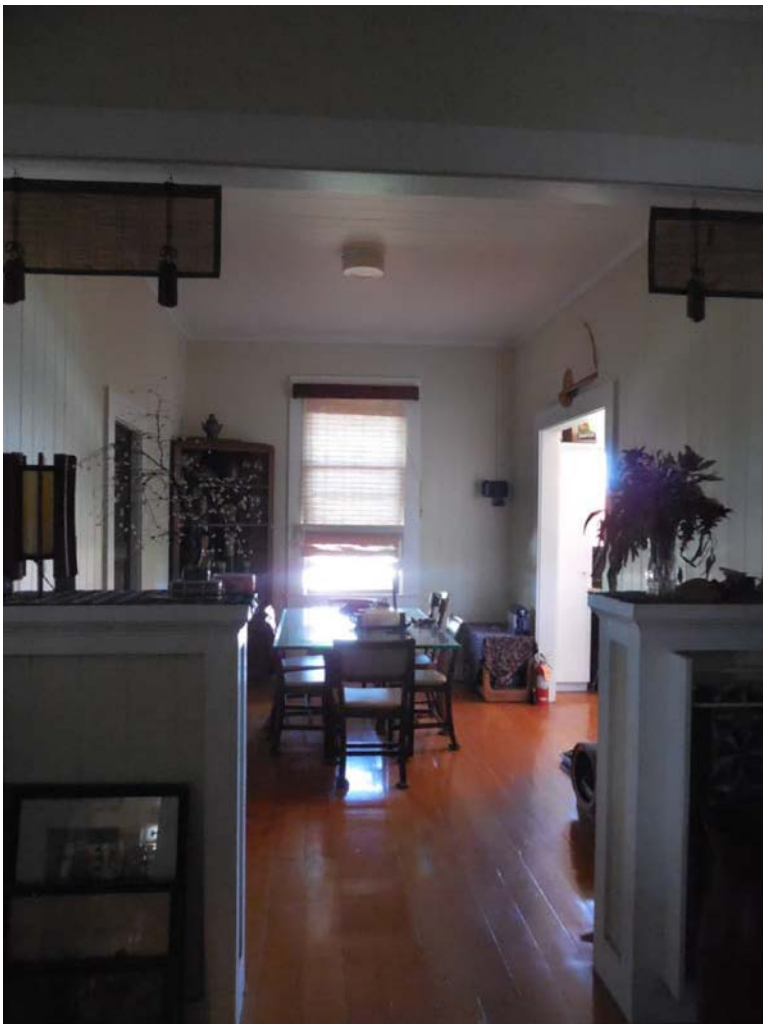
**National Register of Historic Places**  
**Continuation Sheet**

Section number 8

**Honokaa People's Theatre**  
Name of Property  
**Hawai'i, Hawai'i**  
County and State  
**Historic and Architectural Resources**  
of Honoka'a  
Name of multiple listing (if applicable)

Photo #20 (HI\_Hawai'iCounty\_Honokaa People's Theatre\_0020)  
Interior: second floor residence dining room, camera facing northwest

Photographer: Laura Ruby



**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 1

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

**Narrative Description**

The Honokaa People's Theatre is a two-story, vernacular building with classical revival style elements which is three bays wide. Each bay is demarcated by a pilaster, with the 12' wide center bay narrower than the two 20' wide side bays. The pilasters, like the remainder of the façade, are clad in clapboard; however, at some point they were encased with corrugated metal above the first story to give a fluted appearance. The center, entry bay is recessed approximately 5' on the first story, while the side bays each contain a pair of single pane display windows. These display windows have paneled kick plates below and four pane transoms above. Coming attraction display cases are affixed to all four pilasters. A flat roofed, metal canopy runs the length of the façade between the first and second stories and projects 7' to protect the sidewalk, which extends only in front of the theater. On the second story each bay features two 1 x 1 double hung sash windows, which are rhythmically spaced. The façade terminates with a false front adorned with an architrave, diminutive frieze, denticulated cornice and a parapet which steps up in the center bay. The parapet is defined at its ends by a continuation of the building's pilasters, and contains the wording, "Honokaa People's Theatre" as well as the date 1930. Originally the theater had finials atop the two corner pilasters and a central ornamental parapet which were removed at an unknown date. To the left of the theater, in line with the façade, is a free standing announcement board with a lateral running gable roof used to proclaim the current program.



**PHOTOGRAPHER: UNKNOWN, BOTELHO FAMILY COLLECTION**

The early years of the Honokaa People's Theatre with the ornamental upper façade of the building, ca. 1930.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 2

<b>Put Here</b>
Honokaa People's Theatre
Name of Property
Hawai'i, Hawai'i
County and State
Historic and Architectural Resources of
Honoka'a
Name of multiple listing (if applicable)

The recessed front entry has a scored concrete floor and 6" tongue and groove walls and ceiling. A modest, quarter round molding transitions the wall and ceiling. A ticket window with a semi-circular wood counter and a metal screen is to the right side of this entry space. On the opposite wall is a boxed bulletin board. The entry consists of a pair of bi-fold doors. The doors are original and each has a bottom panel and two sets of windows, the lower one being four panes and the upper one, six panes. A pair of new screen doors follow the design of the doors and were added to comply with Department of Health regulations. A historic four-pane transom sits above the entire doorway.

The entry doors lead into a lobby, which runs the width of the building. The lobby has scored, brown, acid-stained, concrete floors. The ceiling and walls are of 6" tongue and groove paneling. An approximately 6" high baseboard transitions the walls and floor, and a simple molding serves a similar function at the junction of the wall and ceiling. While retaining much of its original materials, the lobby no longer maintains its original configuration. Previously a concession area was located to the right of the entry. To the left a floor to ceiling wall demarcated the approximately 18' x 20' manager's office, later a game room. Prior to these uses, the area to the left was a sweet shop with a soda fountain.

Today, the lobby to the right side of the entry serves as a lounge area. An original set of three 1 x 1 double hung windows in the building's Hilo (right) side wall provide air and augment the natural light from the front wall's end display window. In the front corner closest to the entry an approximately 6' high partition wall separates the 6' x 10' ticket booth from the rest of the lobby. This wall is made of 6" tongue and groove boards, and a swinging door accesses the ticket booth from the lobby. The ticket booth is graced by the other display window on the right side of the façade.

To the Waipi'o side of the entry is the present concession area. The two display windows in the front wall provide this area with natural light. The concession stand projects out into the space from the rear wall. A new, wood, approximately 4' high counter defines the new concession stand. An original five-panel door in the building's Waipi'o side wall exits from the concession stand directly to the outdoors and a 116' long concrete sidewalk which runs along the side of the theater to accommodate exiting patrons.

*Makai* of the lobby is a 12' x 15' wide hallway. This hallway is flanked by two five-panel doors. The door on the Hilo wall formerly accessed a concession booth but currently holds concession supplies. (A five-panel door further at the Hilo end of the enclosed hallway portion of the original concession area exits to the outdoors.) The door on the Waipi'o wall of the wide hallway opens on a winding dogleg stair that leads up to the projection booth and living quarters on the second floor.

Further *makai* is a centered 12' wide, 8' high, flat arched opening framing a pair of single panel, swinging, double doors; these, in turn, lead to the passageway within the auditorium. Curtains open onto the aisles of the 525-seat auditorium with its sloped floor declining down toward the stage and screen. The tripartite seating arrangement has a center section of seats with narrower sections to each side. Aisles separate the three sections, with side aisles running down either wall of the auditorium. The theater retains its original seats with their art deco, cast iron end plates. The auditorium has a paneled

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 3

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

and lattice ceiling and concrete floors. The walls also feature solid and lattice panels. A simple, denticulated cornice transitions the walls and ceiling. The ceiling's latticework conceal a ventilation system with wood ducts and eight fans to draw the hot air up to the monitor and out of the building. Behind the walls' lattice panels, on the exterior of the building are plywood sheets, set at an angle with an opening at the bottom. This bottom opening is enclosed by a strip of wood with holes in it. This entire construct serves as a Helmholtz resonator to eliminate low frequency sound in the auditorium.



**PHOTOGRAPHER: UNKNOWN, HAWAII STATE HISTORIC PRESERVATION DIVISION COLLECTION**

Monitor built atop the Honokaa People's Theatre to vent hot air from the theater's auditorium, ca 1970s.

Double doors exit the auditorium at the base and top of the seating area on both sides. At the rear of the auditorium are the women's and men's rest rooms, with the women's room on the Hilo side and the men's on the Waipi'o. In the women's room the two stalls are splayed at a diagonal with the sink at their intersection.

The front of the auditorium is dominated by a large movie screen. The original, 4' high wood stage also remains intact, with the screen 15' behind the stage's lip. A historic gold curtain, sewn by Momi Tanimoto, the original owner's wife, can be drawn to close the movie screen from the audience. The roof at this end of the building is elevated to accommodate mechanical equipment for the stage. This elevated area is also clad in corrugated metal on the exterior and has its own front facing gable roof. Behind the stage a single story, 6' x 16' dressing room projects from the building. This has been remodeled.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 4

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Above the lobby is a second floor. It may be accessed from two stairways: the winding dogleg stair off the concourse to the auditorium and a straight run stair which is accessed from a door on the Waipi'o side of the theater. The former has a wood handrail and leads up to the projection booth. A small, one seat deep, balcony area is to either side of the projection booth and overlooks the auditorium. The latter stair has twenty treads which leads up to a lateral running hallway. This hallway services the residential unit on the second floor. The entire upstairs is finished with 6" tongue and groove walls and ceilings and Douglas fir floors. A five-panel door immediately on the right at the head of the stair leads into a living room. Two 1 x 1 double hung sash windows are in this L-shaped room's Māmane Street wall.

On the Waipi'o side the living room flows into a dining room, with only a 4' high, paneled, partition wall demarcating the shift in functions. The dining room extends to the Waipi'o sidewall and has one 1 x 1 double hung sash window. Off the dining room, towards the rear of the building is the kitchen, which is accessed through a 4' wide, flat arched opening. Opposite the kitchen, a five-panel door leads from the dining room into a front bedroom. This room has two 1 x 1 double hung sash windows in its front wall and one in its sidewall. On the Hilo side of the living room are two bedrooms, entered through five-panel doors. The front bedroom has a pair of 1 x 1 double hung sash windows in its front wall and one in its side, while the other bedroom has one in the Hilo side wall. A five-panel door exits this room out to the hallway. Across the hallway is a bathroom. There is a pair of two-pane casement windows at the end of the hallway, as well as in the bathroom. A five-panel door closes this end of the hallway off from the stairway end.

At the Waipi'o side of the theater property a dirt driveway leads down to a single story garage building. The garage is constructed of corrugated metal and has a shed roof which slants down toward the rear of the property. A pent roof awning runs across the front of the structure and wraps around its Hilo side. The rectangular shaped building's long side faces the street, and it contains three distinct sections. In the middle is a dirt floor room for the parking of automobiles. To the Waipi'o side of the garage is a room with a concrete slab floor, which formerly housed a generator, but is now used for storage. To the Hilo side are two small rooms, also with a concrete slab floor which served as bathrooms. The one bathroom has a pair of two-pane sliding windows, while the other has a fixed two-pane window.



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 1

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

**Narrative Statement of Significance**

This nomination for the Honokaa People's Theater is based upon Criteria A (Events/History) and C (Architecture)

**Criterion A**

**Background of Plantation Entertainment in Hawai'i**

The turn of the century (1800s-1900s) brought swift changes to Hawai'i. The Native Hawaiian Monarchy had been overthrown in 1893, annexation to the United States had occurred in 1898 and the fundamental laws of the islands were undergoing revisions through the 1900 Organic Act.

Key to such changes were the rapid rise of the sugar plantations and further integration of Hawai'i into the world cash economy. The declining Native Hawaiian birthrate combined with the insatiable appetite of the plantations for inexpensive labor led to waves of immigration from overseas, particularly Asia. This appetite for labor frequently conflicted with international politics: the fear of dependence on Chinese labor in Hawai'i, much like that in the United States, led both political entities to turn to the Empire of Japan for new workers. The abolition of the Kingdom's Masters and Servants Act upon annexation provided a "loophole" in the Gentlemen's Agreement with Japan that allowed the immigration of Japanese and Korean spouses and children into the islands (Ogawa and Grant n.d.). Predictably, this led to population increases, especially in the new cane growing areas. In 1890, the population of the Kingdom stood at 89,900, by 1900 it was 154,011 and 1910 191,874 (Data Book, 2013) Between 1900 and 1910 the population of the Hāmākua District grew from 6,919 to 9,037 (The Hawaiian Annual, 1912 p. 18).

Coupled with the rise in population was increased investment in infrastructure and technology. Included were construction of the Lower and Upper Hāmākua Ditches which provided more reliable irrigation supplies than simple rainfall; introduction of new cane types to raise sugar yields; improved mill equipment that extracted more sugar from cane; and development of railroads, highways and port facilities.

While the plantation railroads and Hilo/Hawaii Consolidated Railway brought activities to the mill themselves, an otherwise initial dependence upon horses and walking had forced workers to live immediately adjacent to the locus of work. The introduction of the truck allowed workers to travel to their employment sites; most importantly the truck allowed consolidation of residential units (bigger camps) and facilitated efficient provision of services (such as piped water and electricity) that could not otherwise be economically provided to isolated sites. Independent vehicles also facilitated travel off plantation to new shopping and entertainment venues.

The more diversified employment opportunities provided by the towns and the new vehicular mobility provided the nucleus for residential and commercial growth outside the hegemony of the plantations.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 2

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

The composition of "urban" populations in Honolulu and the larger neighbor island towns reflected a number of historic circumstances, particularly the length of residence in the islands for particular immigrant populations. Plantation labor contracts were usually of three to five year lengths, after which the laborer could return to the homeland, continue to work for the plantations (much desired by the plantation management), or remain in Hawai'i and look for improved employment opportunities off the plantation (least desired by plantation management). Individuals found in the towns by 1900 were generally of four employment backgrounds: a small merchant class from the homeland who had come to Hawai'i to perform the same function for their countrymen here, skilled works (such as carpenters, blacksmiths, livery personnel) who had performed these functions on the plantations, those with previous homeland farming experience and unskilled laborers.

As Honokaa boomed in the period 1900-1930, the building names reflect those ethnic groups that had amassed sufficient capital to conduct small family businesses and erect structures to house them. These were predominately Americans, British, Chinese, Portuguese and Japanese. Generally, these stores operated every day of the year, with proprietors living above or behind the businesses.

Evolution of Theaters on Hawai'i Island

At Honokaa, the original village had developed along a portion of the coastal Government Road above the Haina sugar mill, near the fork between the Waimea and Kukuihaele Roads, and close to the Rickard residence (plantation manager's house). By 1914, the town had a significant Japanese retail contingent, mostly on the Waipi'o side of town. (Stephenson: Honoka'a Context Study 2014). The increase in population, ingress into town, combined with the advent of Prohibition in 1920, set the stage for new forms of recreation. Previously, entertainment in the town had been geared toward single men, drummers (traveling salesmen) and plantation workers in the form of the Hotel Honokaa Club, other ethnic clubs, bars, and pool and billiard halls. Family entertainment consisted of *shibai* and bon dances at the local Hongwanji Buddhist temple (Conaty 2004), as well as movies screened in open-air venues by traveling "movie men." The word *shibai* was introduced into the common local vocabulary of Hawai'i by way of Japanese immigrants and literally translates as "a play" or "a dramatic performance" (Masuda 1968). A resident of Waimea recalls paying 10 to 15 cents to see silent cowboy films, early talkies and samurai movies narrated by a *benshi* who spoke the actors' lines and explained and elaborated the action to the audience (Kurusu 1995 p. 47).

The late 1920s through the 1930s marked a period of growth in the construction of indoor theater venues. In fact, between the 1840s and 1970 over 400 theaters were constructed in the Hawaiian Islands (Lowell Angell, personal communication, May 11, 2014). Literally every town on Hawai'i Island, large and small, had at least one theater. They were built primarily by Japanese and Euro-American entrepreneurs, and others financed by the plantations. The first documented theater was erected at Pāhoa in Puna in 1917. The following list provides evidence of the popularity of theater venues on Hawai'i Island: Hakalau, Hāwī, Hilo, Hōlualoa, Hōnaunau, Honoka'a, Honomū, Kapoho, Kealahakua, Kīlauea Military Camp, Kohala, Kona, Kūka'iau, Kukuihaele, Laupāhoehoe, Mountain View, Naalehu, 'Ōla'a,

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 3

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

‘O‘ōkala, Pa‘auilo, Pāhala, Pāhoa, Pāpa‘aloha, Pāpa‘ikou and Pepe‘ekea, to name a few (Lowell Angell, via e-mail, May 11, 2014).

The initial venues consisted of live entertainment rather than films. Live entertainment consisted of troupes of acrobats, *kabuki* (classical Japanese dance-drama), *shibai*, singing and storytelling (Tomich 2008, p.179). These melodramas involved elaborate costuming, makeup, props and performances and were conducted by both traveling and local troupes. For the bigger productions, “Twice a year or so, an old bus traveled through the neighborhoods, as those inside the bus pounded drums, yelled *shibai* and passed out leaflets to advertise upcoming performances” (Okimoto 2002, p.77).

### Property History

Between 1920-21 and 1939 Honoka‘a boasted three theaters: the first Honokaa Theatre (1920-21), the Honokaa People’s Theatre (1930), and the second Honokaa Theatre (1939). All were owned at various times by Hatsuzo Tanimoto and affiliated companies.

The first Honokaa Theatre, now (2014) known locally as the “Old Tanimoto Theater”, opened in 1921 on the mauka side of Government Road (Māmane Street). This theater was operated by Manki Harunaga and his partner J. Fujino in a warehouse-like structure on land leased from A. O. Henderson (Bureau of Conveyances, Liber 580, p. 257). In 1932 Hatsuzo Tanimoto purchased three lots from Henderson, including the lot with the Honokaa Theater (Bureau of Conveyances, Liber 1154, pp. 484-485) The \$700 sale included “all machinery, equipment, furniture and fixtures...in the said Honokaa Theatre” (Bureau of Conveyances, Liber 1048, p. 169). He continued the lease until 1934. Hatsuzo eventually closed this theater and leased the space to other businesses.

In 1929, Hatsuzo Tanimoto purchased the lot of the present People’s Theatre for \$6,000 from the estate of former Hawai’i Island Royal Governor John T. Baker (Bureau of Conveyances, Liber 1025, pp. 237-238). (Baker was well known as one of the male models for the King Kamehameha Statues in Honolulu, Kapa‘au, Hilo and Washington, D.C.) Tanimoto followed the fashion of the day by constructing a building specifically designed to show films as well as present live entertainment. The lot is located on the *makai* side of Māmane Street extending along R.P. 946 just Waipi’o side of the Bank of Hawaii lot.

In 1938, Hatsuzo Tanimoto purchase another lot on the *makai* side of the road, Waipi’o side of the the People’s Theater, from Arthur Hall for \$5,800 (Bureau of Conveyances, Liber 1475, p. 498). Unlike the People’s Theatre, Hatsuzo placed this property under his Hilo Theatres, Ltd., company. This second Honokaa Theatre was constructed in 1939. Although it sported a neon “Honokaa Theatre” sign, it was best known as the “Doc Hill Theater”, named after an influential local politician who had arrived in Hawai’i years before as a spectacles salesman who adopted the moniker “Doc”. The “Doc Hill Theatre” as also informally called as the “Republican Theatre” as opposed to the People’s Theatre (which served as the “Democratic Theatre”) in the post-war years of changing politics that led up to statehood (Gerald De Mello, interview, July 7, 2014).



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 4

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

CONGRATULATIONS  
GRADUATES OF 1939  
from  
H. TANIMOTO & SONS THEATERS

For Your Best Entertainment, Patronize Your Theatres which Run Only  
the Selected First-Run Shows

Honomu Theatre, Honomu

Papaaloa Theatre, Papaaloa

Hamakua Theatre, Paauilo

Peoples Theatre, Honokaa

Aloha Theatre, Kainaliu, N. Kona

1939 Honokaa High School yearbook advertisement.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 5

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, BOTELHO FAMILY COLLECTION**

The Honokaa People's Theatre billboard and parking area was graced with *koi* (carp) on Boys' Day. These kites and banners symbolize the strength of the *koi* to swim upstream suggesting the strength and character of the boys in the family, ca. 1937.

By 1939 Tanimoto had opened five theatres along the Hāmākua Coast, including Honomu (at Honomū), Hamakua (at Pa'auilo) and Papaaloa (at Papa'aloa) (Lowell Angell, personal communications via-email, May 13, 2014). The Tanimoto's residence also sits on the lot in Honomū. The Honomū Theater and Tanimoto's residence are listed on the State Register of Historic Places (Register Form, 1985, State Historic Preservation Division files).

In 1941 Hatsuzo Tanimoto sold all the lots in Honoka'a, Kohala, and Honomū to his sons Takaichi and Christian Yoshimi for the "consideration of \$10 and affection" with each owning ½ interest (Bureau of Conveyances, Liber 1630, p. 18). By 1943, all the theaters but the People's Theatre had been moved

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 6

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

under the corporate umbrella of Hilo Theatres, Ltd. and leased to Investors Ltd. (Bureau of Conveyances, Liber 1787, p. 388). Later that same year, Hilo Theatres, Ltd. sold the Doc Hill Theater to Investors Ltd for \$10.00 (Bureau of Conveyances, Document 68142, June 7, 1943).

In 1963, Takaichi deeded the People's Theatre parcel to his brother Christian Yoshimi and his wife, Peggy (Kikue) (Bureau of Conveyances, Tax Record for TMK: (3) 4-5-16:011). The lots became a part of the Christian Yoshimi Tanimoto Estate after Christian's death in 1969. The theater continued in operation until 1988, when the frailty of Christian's widow, Peggy, combined with the decrease in attendance due to the closing of the plantations, and the attraction of more modern theaters in Hilo, reduced revenue. The current owner, Tawn Keeney, purchased the property in 1991 for \$260,000 (Bureau of Conveyances, Warranty Deed, #124655).

### Historical Events

The original owner and builder, Hatsuzo Tanimoto, ran the day-to-day activities and bookings of films at the theater. He is remembered as being stern, checking ages of young people before allowing them inside.

Recently in Waipi'o auntie Alberta Mockchew (of the poi factory family) gave me an earful of stories about going to the theatre when she was in school and how it used to have plenty matinees and all kine kids all the time. Mr. Tanimoto was so strict, with his big black flashlight was always hushing the kids, and when one would act up he would scold the entire theatre so that then all the kids would then make fun and he'd end up stopping the film and turning the lights on for a few minutes. Then each time he'd threaten telling Alberta's or whichever kid's grandma (which all the aunts and uncles always did) so all the kids were kept in line because everything always got back to the family when they got home from the movies or across the street at the Hasegawa store where they sold the sweets. (Phaethon, Tawn Keeney's daughter, via email, June 19, 2014).

Later, Christian Tanimoto booked all of the films for the theater. Japanese films were shown on Mondays (average attendance 30 people), with Filipino films shown on Tuesdays (average attendance 15-20 people), and X-rated films shown on Wednesdays (average attendance 15 to 20). Thursday and the weekends were reserved for family entertainment (average attendance 50 to 60 people per night).

Ed Castillo along with his sisters (who with Helen Botelho were paid usherettes) used to work in the theater in the 40s when all the Marines were around. He used to shoe shine when he was about 10 or 11 in front of the theater marquee for the Marines and businessmen, but then he'd do regular Saturday visits to Mr. Tanimoto, Dr. Carter and Dr. Okada for 50 cents. Ed remembered Mr. Tanimoto's shoes were tough because he had a pair of fancy black and white shoes that were so difficult to shine, but Mr. Tanimoto was good friends with Ed's dad (Ed senior) and was a nice man, so Ed shined them regularly.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 7

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Ed, as the little one, had the job to ring the bell, this big Santa Claus type, 30 minutes before the movie, walking through town to Ikeuchi store and back. After he would play Hawaiian 78 rpm records in the back of the stage for the audience to listen to, (Ed's dad owned a record store and loaned Mr. Tanimoto a record player) Ed would then pull the heavy curtain, "cartoons would come on, each time a new chapter, Batman, Green Hornet, Lone Ranger, 'Hi Ho Silver.'" (Ed Castillo, interview, April 2, 2014).

Ed was a Tanimoto family favorite. Mrs. Tanimoto loved Ed, and used to always say "*kirena kawaii*" (cute and nice). Ed remembered getting to go up to the "dress circle" (the loge balcony). He would sit up there like a VIP; regular people sometimes would buy tickets to go up there too, but Ed could go for free because he was like family. (Phaethon Keeney, interview, 2014).



PHOTOGRAPHER: UNKNOWN, BOTELHO FAMILY COLLECTION

*Thirty Seconds over Tokyo*, and other popular movies, likely made its appearance at the Honokaa People's Theatre, like other second-run movie houses, up to six months after its first release, ca. 1944.



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 8

Honokaa People's Theatre **Put Here**

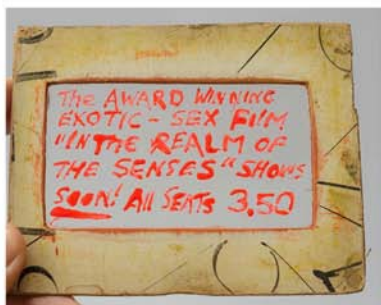
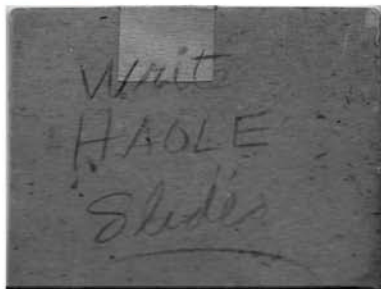
Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honokaa

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

These lantern slides were projected reminders or announcements for the moviegoers prior to the start of the entertainment, ca. 1930s to 1970s.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 9

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Christian and Peggy Tanimoto resided in a spacious apartment on the upper floor of the theater, across the hallway from the balcony seating and the projection room. Peggy was very popular and hosted Honoka'a business people including the Kaneshiros (restaurant and general store owners) and the Ikeuchis (hardware store owners). Mrs. Kaneshiro was Peggy's best friend and they would watch films every Monday on the Hilo side balcony and talk story for hours. (Phaethon Keeney, interview, 2014).

Entertainment Events

Phaethon Keeney reminisced about Peggy Tanimoto:

Mrs. Tanimoto presented Japanese plays (costumed Japanese folk dance with white face), as well as hula on the shallow stage. She was an active and lively community member performing in talent shows, parades, bon dances, etc., as well as doing other arts and crafts. She would watch me many afternoons when my father was working. I loved her and her colorful clothes and apartment full of crafts, paper dolls and egg carton flowers, candy leis and clippings of newspapers with all the events in town, she was so kind and funny and full of energy. Alberta Mockchew also remembered Mrs. Tanimoto had a flower shop upstairs, I guess when I was young and making all those crafts it was to sell, not just for fun! It was a good time anyways, and I hear she made great Ikebana Japanese flower arrangements.

During this time I remember living behind the screen, next to all the big speakers and film equipment, and Mrs. Tanimoto would shout over the balcony to us in the dark auditorium each morning "Good morning! Breakfast!" She would make every morning for us one perfectly poached egg, half papaya, one slice toast, miso soup. She was quite gracious and a wonderful lady. (Phaethon Keeney, interview, 2014).

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 10

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



PHOTOGRAPHER UNKNOWN: MIKOYO HASEGAWA MATSUO COLLECTION

Peggy Tanimoto, in moustache, performing in the Japanese folk tradition, n.d.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 11

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER UNKNOWN: MIKOYO HASEGAWA MATSUO COLLECTION**

Peggy took her theater troupes to many Island of Hawai'i locations. Here the group is performing in the Japanese folk tradition at an unknown location. Miyoko Hasegawa Matsuo is holding the parasol and Peggy Tanimoto is wearing the moustache, n.d.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 12

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION

Peggy Tanimoto performing a classical Japanese dance, location unknown, n.d.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 13

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION

Another classical Japanese dance with parasols lead by Peggy on an unknown stage, n.d.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 14

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION

Peggy giving another Japanese folk presentation this time at the Salvation Army theater, n.d.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 15

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

This hula presentation, organized by Peggy Tanimoto, took place at the ILWU Jack Hall building. The group likely practiced in the Honokaa People's Theatre, n.d.



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 16

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER DAVID FRANZEN: HAWAII STATE HISTORIC PRESERVATION DIVISION**  
The closed up Honokaa People's Theatre, ca. late 1980s.

Politically Significant Events

The International Longshore and Warehouse Union (ILWU), Plantation Labor Strikes and the People's Theatre

On September 1, 1946, 26,000 sugar workers and their families (76,000 people in total) organized by the IILWU went on strike against 33 of 34 sugar plantations throughout the Hawaiian Islands. The strike would last 79 days. Hāmākua's plantations and Honoka'a were heavily involved (Center for Labor Education and Research, "Timeline", no date).

Labor unrest had occurred previously in Hawai'i, notably in 1900, 1904, 1905, 1909, 1920, 1924, 1938, 1941, 1944 and 1945. Initially these were often local affairs, organized by individual ethnic groups, with meager resources; however, the magnitude of strikes and violence grew over time. Most notable

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 17

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

with the 1924 Hanapēpē Massacre where 16 Filipino sugar workers were killed by police, and the 1938 Hilo Massacre, where unarmed unionists were hit by shotgun fire (Center for Labor Education and Research, "Timeline," no date).

The ILWU strike in the year 1946 changed history. Wages had been initially fixed under the Military Governor Robert C. Richardson, Jr. and remained so until the end of World War II. The result was pent up demand for wage increases and fundamental changes to pre-war plantation labor conditions. The leadership of the ILWU, including President Harry Bridges and Regional Director Jack Hall, was uniquely qualified to change the equation of labor negotiations. The Union had a major voice on the West Coast and Hawai'i docks, through which goods entered or exited the Islands. The Union was experienced in strike preparation and operations, including educating workers on labor law and organization techniques, stockpiling of supplies in advance of a strike, acquisition of essentials during labor actions, organizing picketing, limiting violence, providing professional legal counsel, and supporting politicians friendly to labor. Very important also was the platform that all workers, regardless of ethnicity, needed to be represented equally in the union.

A similar strike in 1958 extended for 128 days, covered 26 plantations and some 13,700 workers.

The platform of the ILWU in post-war strikes was to raise wages, conduct a union shop (a workplace "closed" to non union personnel), shorten workweeks and put an end to "perquisites". (Perquisites, such as "free" housing and "accounts" at the plantation stores, may have seemed like benefits of employment, but they lowered actual paid wages, limited where worker money was spent, and determined where workers would live—a very paternalistic system) (Dziedbach, 2013).

Honoka'a, as the second largest town on the Big Island and the hub of numerous small plantations along the Hāmākua Coast, was a center of ILWU organizing and strike activities. The Honokaa People's Theatre was the largest indoor auditorium in town. The Tanimotos were strong supporters of the ILWU—as mentioned earlier, the People's Theatre was known informally as the "Democratic Theater" as opposed to the "Republican" "Doc Hill" Honokaa Theatre. To show their support, Christian (Yoshimi) Tanimoto, his wife, Peggy (Kikue) Tanimoto had their picture taken with Harry Bridges at the People's Theatre front under a banner announcing a speech by Bridges.

Honoka'a continues to have an ILWU hall not far from the People's Theatre in 2014.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 18

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

ILWU President Harry Bridges standing under a Honokaa People's Theatre welcoming banner with proprietors Christian and Peggy Tanimoto. Bridges had probably just spoken, or was about to speak, before a large union audience in the theater auditorium, ca. 1947.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 19

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Theater Management

The theater went through a number of management changes. After the death of Christian, Jiro Kawatachi, family friend of the Tanimotos, operated the theater. (Jiro also ran the Sweet Shoppe across the street where the Filipino Store is now in 2014). (Dr. Tawn Keeney and his daughter Phaethon, interview, April 3, 2014.) The era of Jiro ended when Mrs. Tanimoto's son went to Ikeuchi's Hardware Store) and bought a gallon of green paint for the ticket booth (for \$61 dollars [today over \$150 or so!]) on the theatre account, this upset Jiro, and not seeing eye to eye, the theater changed management.



**PHOTOGRAPHER UNKNOWN: KAWATACHI FAMILY COLLECTION**

Jiro Kawatachi inside the theater lobby, ca 1930s.

Subsequently, James Carvalho rented and managed the theater. He placed 20 leased pinball machines in the lobby and movie tickets sold for \$1.50 to \$1.75. During this time the facility was operated as a Consolidated Amusement Company theater, only showing films on weekends. Offerings included Filipino and martial arts films. Unfortunately under Consolidated's management, films were only made available to the People's Theatre after the first-run theaters were finished with them, causing local patrons to wait 3-6 months for a first run movie.

In the 70s George Santos Jr. became the remaining projectionist (through the Jiro, James



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 20

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Carvalho, Jay Sims, Don Mitts, and Tawn Keeney management periods) using the old carbon arc projectors, and the overhead was low. He took over from his father, George Santos Sr., at age 15 after Sr.'s back gave out. George Jr. was an active student, worker, volunteer, driving a limo taxi, auto detailing, working for the Catholic Church, volunteering at the Hongwanji, making *laukaus*, (a Hawaiian meal of pork and fish wrapped in a taro leaf and steamed), etc. for the events in town. Sometimes when he was late driving the limo George Sr. would come down and start the film, or the movie would be delayed until Jr. could get back. Both Jiro and Sr. taught Jr. in different styles of projection, which George Jr. took on in a mix of techniques.

Back then Mrs Tanimoto had two cats, and George had to hunt them down before the movie as they would brush up against the customers legs in the dark and people would think they were rats.

George Jr. remembered *Saturday Night Fever* as the best grossing film ever for the theater, playing twice daily for three weeks to full houses. The film changed Honokaa town, the theater played it two times a day for three weeks, every night packed, thousands of dollars. Every seat up to the front was filled. The front row patrons viewing the screen had to look straight up and got sore necks viewing the screen (at that time there was no stage, and seats went right up to the screen): costs were \$1.50 to 1.75 a ticket. The lobby was still filled with over 20 leased company pinball machines, jukebox, and bowling lane: the theater made good money. (Phaethon Keeney, interview, 2014).

Dr. Tawn Keeney leased the theater in 1982. His wife Yolanda managed the theater for the next seven years until the Keeneys divorced. At that time Jay Sims, a college friend, took over management, reverting operations back to those of an independent theater. By the early 1990s when the plantation operations were diminishing, many Hāmākua residents could no longer afford to attend the theater. This further decreased attendance at the Honokaa People's Theatre. The theater closed. In 1990, after the death of Peggy, Tawn purchased the theater and began renovations. Such renovations included repainting the interior, installing a new screen further from the theater seating to create more stage space, rewiring and updating the sound system, installing a new video projector and sound system (including a system for live entertainment), constructing a dance floor, replacing plumbing, erecting a new roof, and installing solar power. The theater reopened in 1993, and in 2007, Tawn Keeney's daughter Phaethon Keeney opened a café in the lobby, serving healthy fare and Hāmākua coffee.

The focus on coffee for us seems natural, as coffee shops are often locations where the community gathers to exchange ideas, and Hāmākua coffee is exceptional, we're pretty proud of it's long history here as the site of some of the first commercial coffee plantations in Hawaii (and the first wild "kope" or coffee when it was introduced into the valleys between Hilo and Waimanu by a missionary). Although Hāmākua became a vast sugar producing area, some of the original coffee trees still remain and Hāmākua coffee continues to be known for its full-bodied, chocolaty taste from some of the original coffee trees. Lots of new farmers are adding to the original tree stock and going into production. Phaethon Kenney, interview, 2014).

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 21

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

According to Tawn, the event which put the theater back on the map was the production in 2009 of the independent film *Honoka'a Boy*, based on a 2007 book by Japanese national Reo Yoshida, a young man who temporarily resided in Honoka'a. Reo was introduced to Tawn through Nick Kato, a family friend and an local photographer who also runs Japanese tours to Honoka'a. Reo became a projectionist for the People's Theater, and upon returning to Japan wrote a novel about a young college student who comes to the Hāmākua coast and develops a relationship with an older woman. In 2007, he returned to the theater to produce the film based on the book. The movie starred Japanese popular actors Cheiko Baisho, Masaki Okada, June Hasegawa (originally from Hilo). The People's Theater held the worldwide premier of the movie. Filmed in Japanese with English subtitles, the film was a big hit in Japan and is still shown on Japanese airline flights to Hawai'i.

**People**

The Tanimoto Clan



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**  
Hatsuzo Tanimoto portrait, ca 1930s.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 22

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

446.	TANIMOTO, HATSUZOE
1891 Oct. 15	S.S. BELGIC - To Yokohama & Hong Kong  With wife

HAWAII STATE ARCHIVES

Ship manifest card recording Hatsuzo Tanimoto and wife arriving in Hawai'i, in 1891.

Original theater developer and owner Hatsuzo Tanimoto was born about 1864 in Japan and immigrated to Honomū, Hawai'i in 1887. He and his wife, Momi Yamamoto, were recorded arriving on the S. S. Belgic in 1891. Neither appears in the 1900 census, however, they appear in the 1910 census aged 46. The family then resided in Honomū, where Hatsuzo is the "proprietor" of a department store. Hatsuzo spoke English though Momi did not, and she was not employed in the business at this time. The Tanimoto's had 8 children; two daughters and six sons. In birth order they were Yoshio (son), Zenichi (son), Shizuno (daughter), Jitsusaburo (son), Yoshimi (son), Teruo (son), Takaichi (son), and Yoshino (daughter). All the children were born in Hawai'i, though the census records record son Jitsusaburo and daughter Shizuno, respectively 18 and 16 years of age at this time, as having been born in Japan, then immigrating together to Hawai'i in 1899. (Jitsusaburo and Shizuno may have been children adopted in Japan from a family member.) All the household members with the exception of Hatsuzo and Momi were unmarried (Bureau of Census, 1910, South Hilo District, Hawai'i).

Also documented in the census of 1910, 20-year-old son Zenichi and 16-year-old son Jitsusaburo worked as a bookkeeper and salesman respectively in the Tanimoto store. The census also records three single, male boarders in the Tanimoto household. They were Miwa Kamenoshin (36 years old), Tamesuka Tanabe (36 yrs. old) and Isaburo Okamura (38 years old). All had immigrated to Hawai'i

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 23

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

between 1889 and 1900. Miwa and Tamesuka were employed as salesmen in the Tanimoto Store, while Isaburo was a driver of the store's delivery wagon (Bureau of the Census, 1910, South Hilo District, Hawai'i).

In the 1920 census, eldest son Yoshio Tanimoto was listed as "preacher" (Bureau of the Census, 1920, South Hilo District). He had attended the Normal College of Marion, Indiana where he studied business. He visited Indianapolis and became acquainted with Pentecostal missionaries Estella Bernauer and Hattie Schoonover, who were instrumental in his conversion to Pentecostal Christianity. He converted in 1907 and went on to attend the Seventh Day Adventist College in Berrien Springs, Michigan. In 1910 he sailed to Japan as a missionary at the Hiroshima station and worked as a teacher, interpreter and minister until 1914 when he returned to Hawai'i (Antei Hiyane, *Nihon Kirisutokyou Shi*, 1949, p. 352). He married his wife Ohta in Japan (Lee 1939).

When the 1920's census was conducted, six Tanimoto children remained in the household. Thirty-year-old Zenichi still worked for his father as bookkeeper, had gotten married and divorced and added a 7-year-old grandson to the household. Twenty-six-year-old Jitsusaburo (shortened in the document to "Jita"), Teruo, and Takaichi were working as chauffeurs for a garage. At 19, Yoshimi was a public school teacher. Daughter Yoshino was 13-years-old. Tamesuka Tanabe was still boarding and was recorded as a "deliveryman" for the Tanimoto Store (Bureau of the Census, 1920, Honomu, South Hilo District).

In the 1930 census, Hatsuzo and Momi were 65-years-old and Hatsuzo was classified as a "retail merchant." Eldest son Yoshio and wife Ohta lived in Hilo with two children. Yoshio continued to work for his father in the Tanimoto Store in Hilo, and was classified as a "retail merchant." Twenty-nine-year-old Yoshimi was married and lived next door, working as a salesman for the store; 23-year-old daughter Yoshino was a public school teacher. Twenty-seven-year-old Teruo was married and employed as a salesman for a drug store. Surprisingly, Takaichi was recorded as a widower, who owned and operated a butcher shop (Bureau of the Census, 1930, Honomu, South Hilo District, Hawai'i). Zenichi, Jitsusaburo, and Shizuno had all left the household. Twenty-five-year-old Jitsusaburo was married to Helen, a Portuguese, had three children and lived in Hilo. Zenichi may have moved off island as he does not appear again in the census record of 1940. Shizuno likely married and took her husband's name and disappears from the record.

Hatsuzo Tanimoto died on July 26, 1938 and is interred in Keei Buddhist Church and Cemetery at Hōnaunau. The date and location of Momi's death and burial is unknown, though she pre-deceased Hatsuzo. Hatsuzo and Momi's residence and the Honomū Theatre are still present in Honomu; both structures are listed on the Hawai'i and National Registers of Historic Places (listing title: H. Tanimoto [Ashida] Residence and Honomū Theatre. Scott Nakagawa.1992. Hawai'i State Historic Preservation Division).



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 24

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Yoshio Tanimoto subsequently took over his father's store, working with his brothers Jitsusaburo and Yoshimi. Yoshio does not appear in the 1920 census for Hawai'i, however an advertisement for the Tanimoto Variety store at 202-206 Kamehameha Avenue in Hilo lists Yoshio, Yoshimi, and Jitsusaburo as owners (Polk-Husted Directory, Hawai'i Island, 1937-1938.)

By 1940, 39-year-old Yoshimi was living in a rented house in Honokaa Village with his 29-year-old wife Matsuko, and their 3-year-old son Lloyd. He was classified as the manager of a "motion picture theater." Interestingly, his yearly income of \$1500 per year exceeded the incomes of others in managerial positions in Honokaa at that time (U.S. Bureau of the Census, 1940). Yoshimi and Matsuko divorced. She died in Honolulu at the age of 97 in 2007. In 1944, he fought in World War II, where he served as a Private 1<sup>st</sup> class for 8 months. His gravestone lists his name as Christian Y. Tanimoto, with Peggy listed as his wife. He is buried at Punchbowl Cemetery in Honolulu (*Honolulu, Hawai'i, National Memorial Cemetery of the Pacific (Punchbowl), 1941-2011*).



PHOTOGRAPHER: UNKNOWN, ANCESTRY.COM

Christian Yoshimi Tanimoto lived from November 29, 1900 to September 11, 1967 (age 66). The Buddhist dharma wheel is engraved on his gravestone.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 25

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

Takaichi moved to Fresno California (California Death Index, 1940 to 1997) and records show him deceased in 1966 (Bureau of Conveyances, Liber 5296, p. 417). Christian passed in 1967 and Peggy in 1991.

The Keeney Clan

Dr. Tawn Keeney grew up in the university town of Pittsburg, Kansas, located in the south east corner of that state. Graduating from Creighton University Medical School in 1975, he accepted a residency at Queens Hospital in Honolulu. He then took some time off for sailing, backpacking and exploring the islands before running out of money while in Honokaa in 1977. Fortunately, the Hāmākua Infirmary was in need of a general practitioner, and he was hired by Medical Director Dr. Paul Matsumoto. The pony-tailed doctor who wore slippers and drove a "beat-up" jeep had found a new home (Hāmākua Health Center, Inc.).

Keeney is not sure why he got involved with the Honokaa People's Theatre, denying that he is a movie buff but acknowledges his fascination with the theaters of his childhood in Kansas. He began helping around with theater activities under Peggy Tanimoto's direction, living behind the screen next to all the big speakers and theater film equipment. He took over the lease in 1980 and bought the building after Peggy's death in 1991. Now retired, he has spent his time restoring the building, including repainting the interior himself.

Contemporary Community Events

Today, the Honokaa People's Theatre is once again a place for community entertainment. The theater shows local and independent films as well as first run movies, and serves as a regional gathering place and source of entertainment. In 2014's depressed economy, the theater has kept its prices low so families could avoid the drive to Hilo to see the popular films (Phaethon Keeney, interview, 2014). The theatre now boasts the largest screen and state of the art DTS surround sound system on the island, as well as a large stage and dance floor for dance classes and live events, and Honoka'a Community Theatre Group is currently underway writing and performing original plays on the People's Theatre stage. In addition to historic and first run movies, the theater engages the Honoka'a community with the annual Hāmākua Music Festival bringing in world-class musicians offering Jazz, Classical, Rock and Roll, Country and Hawaiian music. And the theater also presents the regularly sold out Honoka'a High School and Alumni Talent Shows, both of which support music education in the Honoka'a school system (Honoka'a People's Theater Website).



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 26

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Hula halau performing on stage, n.d.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 27

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Samisen musicians performing in the theater, n.d.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 28

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Japanese musicians perform on stage, n.d.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 29

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Practicing bon dances on the theater stage in preparation for the Obon season, n.d.



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 30

**Put Here**  
Honokaa People's Theatre

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Contemporary informal dance on the stage, n.d.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 31

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)



**PHOTOGRAPHER: UNKNOWN, HONOKAA PEOPLE'S THEATRE COLLECTION**

Contemporary combo performing on the theater stage, n.d.



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 32

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

**Criterion C (Architectural Significance)**

The classical revival style, with its Greek temple-like form, was inspired by the World's Columbian Exposition in Chicago held in 1893 which promoted a renewed interest in classical forms. Similar to the colonial revival style which was popular in the same period, the classical revival style was more formal and monumental in its design and primarily was applied to commercial and institutional buildings. Relying on stylistic details of the earlier Greek revival style, classical revival style buildings often have classical columns with Corinthian, Doric or Ionic capitals, topped by a front facing pediment. The arrangement of windows and doors is formal and symmetrical, and ornament is handled in a disciplined manner. The front door is often centered, and flanked by pilasters or sidelights and capped with a flat entablature, pediment, or fanlight. Sometimes pedimented windows are employed. The classical revival style is less ornate than the Beaux Arts style which was also popular in the 1885 to 1930 period and also employs classical details. As with the other classically-inspired styles of the period, the classical revival is closely associated with the United States and its rise to assume the role of a world power, and is considered America's national style, as is well reflected in the design of the principal buildings in Washington D.C.

Following the annexation of Hawai'i by the United States in 1898, classically inspired styles, including the classical revival, became popular in the Islands. Use of the style affirmed Hawai'i's new territorial status and proclaimed the virtues of the United States' democratic principles. During the 1920s the classical revival was a popular style applied to theater design in Hawai'i. Good architect-designed examples of the style include the Hawaii Theatre in Honolulu (1922) (Hawai'i and National Registers) and the Palace Theatre in Hilo (1925) (Hawai'i and National Registers), the work of Emory & Webb and Davis & Fishbourne, respectively.

The People's Theatre modestly reflects the classical revival style with its symmetric façade, characterized by its rhythmically placed pilasters and fenestration on both the first and second stories. The building terminates in a false front with its architrave, frieze, denticulated cornice, and parapet further conveying the building's classical spirit. In addition, the building is typical of rural theaters in Hawai'i with its use of corrugated metal in the construction of the auditorium's walls and roof, as well as its natural, ceiling ventilation system. The sloped floor seating and provision for stage, as well as motion picture, presentations also typified theater construction in Hawai'i during this period. The building is a distinctive addition to Honoka'a's streetscape, and a good example of a theater building constructed in a rural area on the island of Hawai'i. As such, the People's Theatre is a good late, vernacular example of the classical revival applied to a rural theater. Other examples on the island of Hawai'i include the Mountain View Theatre (Hawai'i Register), Kona Theatre in Captain Cook, and the Aloha Theatre in Kainaliu. The latter was one of five theatres on the island of Hawai'i built by Hatsuzo Tanimoto, which also included the Honokaa People's Theatre. The Honokaa People's Theatre is the only one of this group to continue to function as a motion picture theater, although the Aloha Theatre still is used for stage performances and as a restaurant.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 33

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

The Honokaa People's Theatre retains a high degree of integrity, despite several minor changes. The exterior remains intact other than the recladding of the pilasters on the upper story to give them a fluted appearance. The recladding appears in itself to be over fifty years old and significant in its own right. Only the interior the lobby has been reconfigured, but maintains the same functions. Almost all of its original fabric, including the walls, ceiling and floor, remains intact, allowing it to be readily recognizable as a historic space. Likewise, the only major alteration to the auditorium has been the removal of some seats to allow for more space between the stage and the audience, and to allow for more legroom between the rows. While seats have been removed the historic tripartite configuration has been retained. Still functioning as a theater with the owner's residence upstairs, the building very much retains its historic character.

**Conclusion**

The Honokaa People's Theater is eligible for the Hawai'i and National Registers of Historic Places at the State level under Criteria A and C due to its continued significance as a community center and architecture.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 34

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

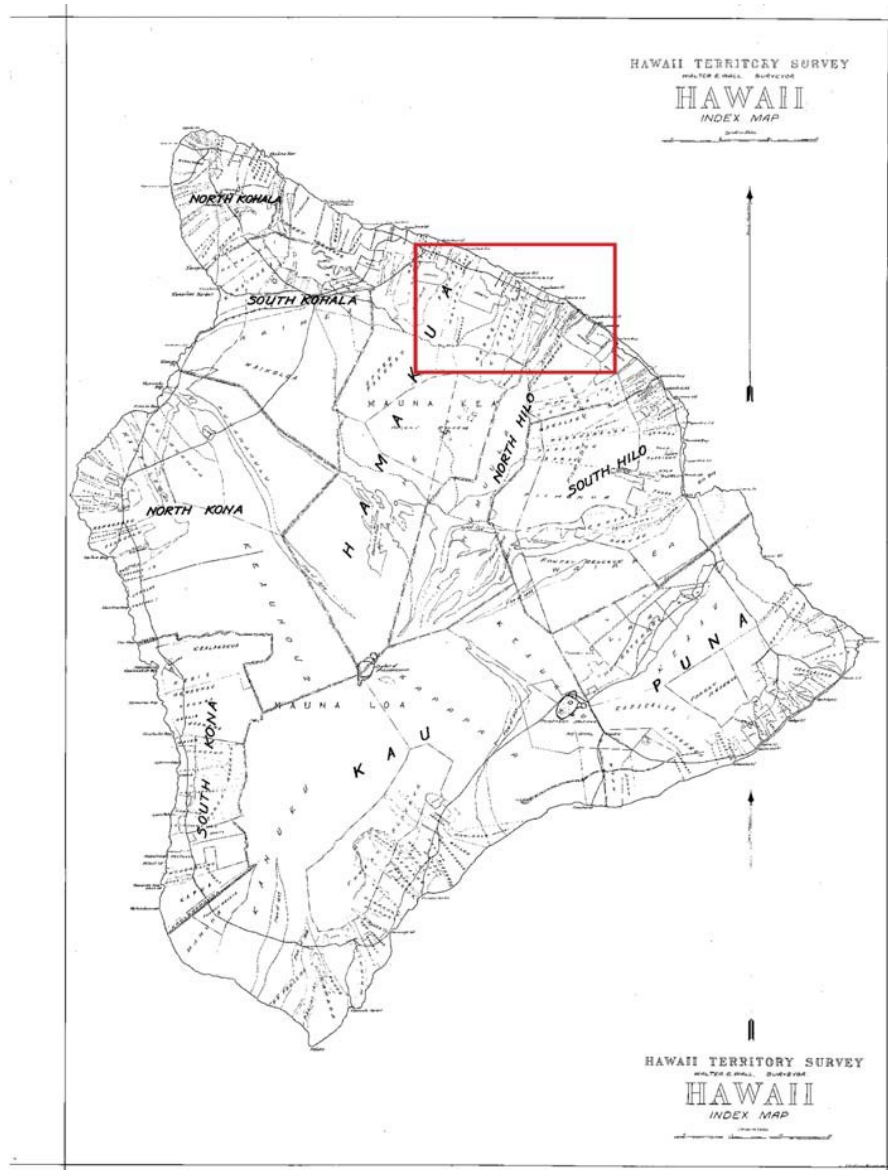
Name of multiple listing (if applicable)

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

1. Island of Hawai'i map: Honoka'a area of significance demarked by the red rectangle



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 35

Honokaa People's Theatre **Put Here**

Name of Property

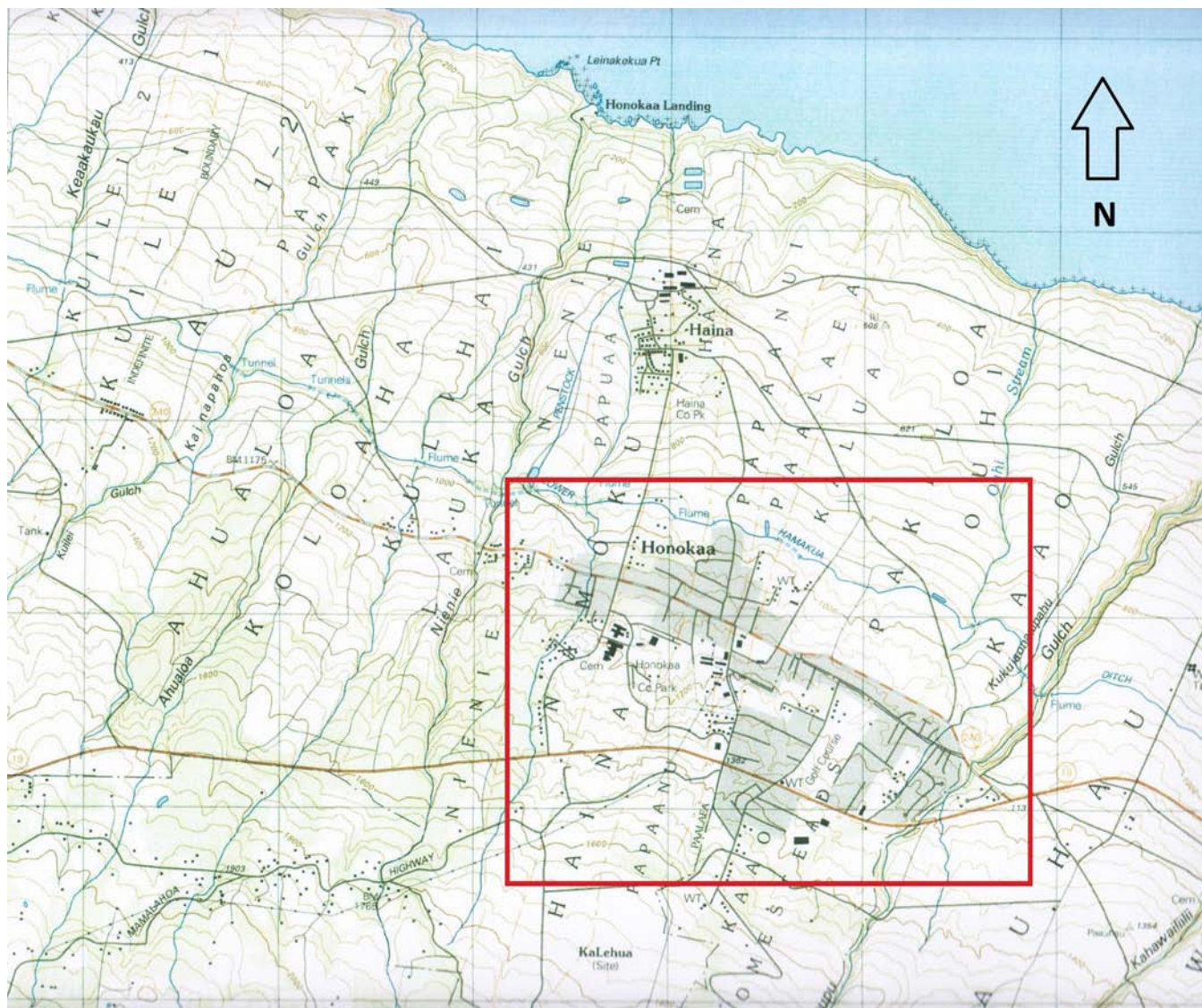
Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

2. 1995 USGS Honokaa Quad showing Honoka'a Town on the Hāmākua Coast of the Island of Hawai'i





**United States Department of the Interior**  
**National Park Service**

# National Register of Historic Places Continuation Sheet

Section number 8 Page 36

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

## Historic and Architectural Resources of Honoka'a

Name of multiple listing (if applicable)

3. 1995 USGS Honokaa Quad showing the Honokaa People's Theatre



**United States Department of the Interior**  
**National Park Service**

# National Register of Historic Places Continuation Sheet

Section number 8 Page 37

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

4. 1949 4-5-016 County tax map showing the Honokaa People's Theatre in color





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 38

**Honokaa People's Theatre** **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
 Honokaa

Name of multiple listing (if applicable)

5. 2014 Honokaa street map



# National Register of Historic Places Continuation Sheet

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

6. 1905 Māmane Street Survey showing the Land Commission Award 7851 to Kawi



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 40

Honokaa People's Theatre **Put Here**

Name of Property

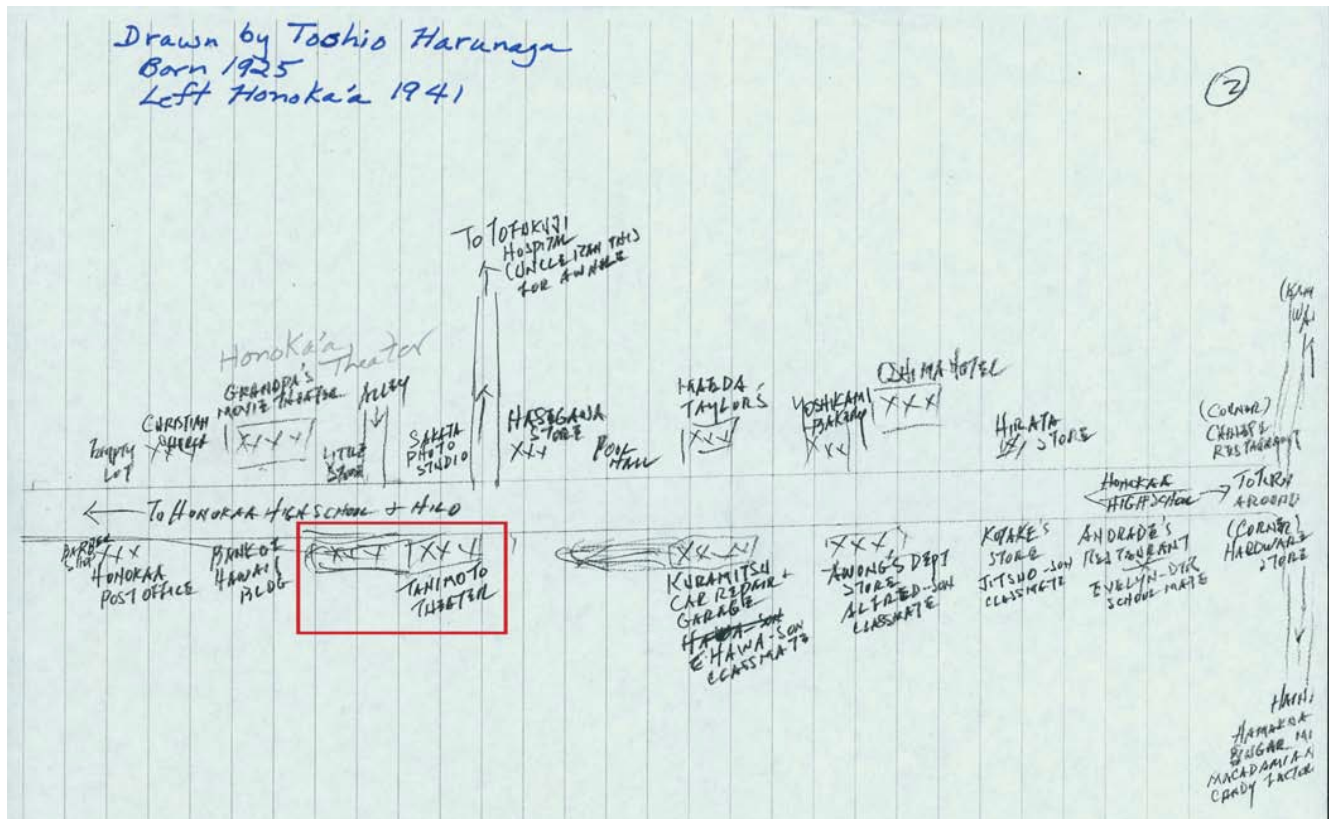
Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

7. 1925 to 1941 Honoka'a Town (map sheet 2) created by Toshio Harunaga





**United States Department of the Interior**  
**National Park Service**

# National Register of Historic Places Continuation Sheet

Section number 8 Page 41

Honokaa People's Theatre **Put Here**

Name of Property

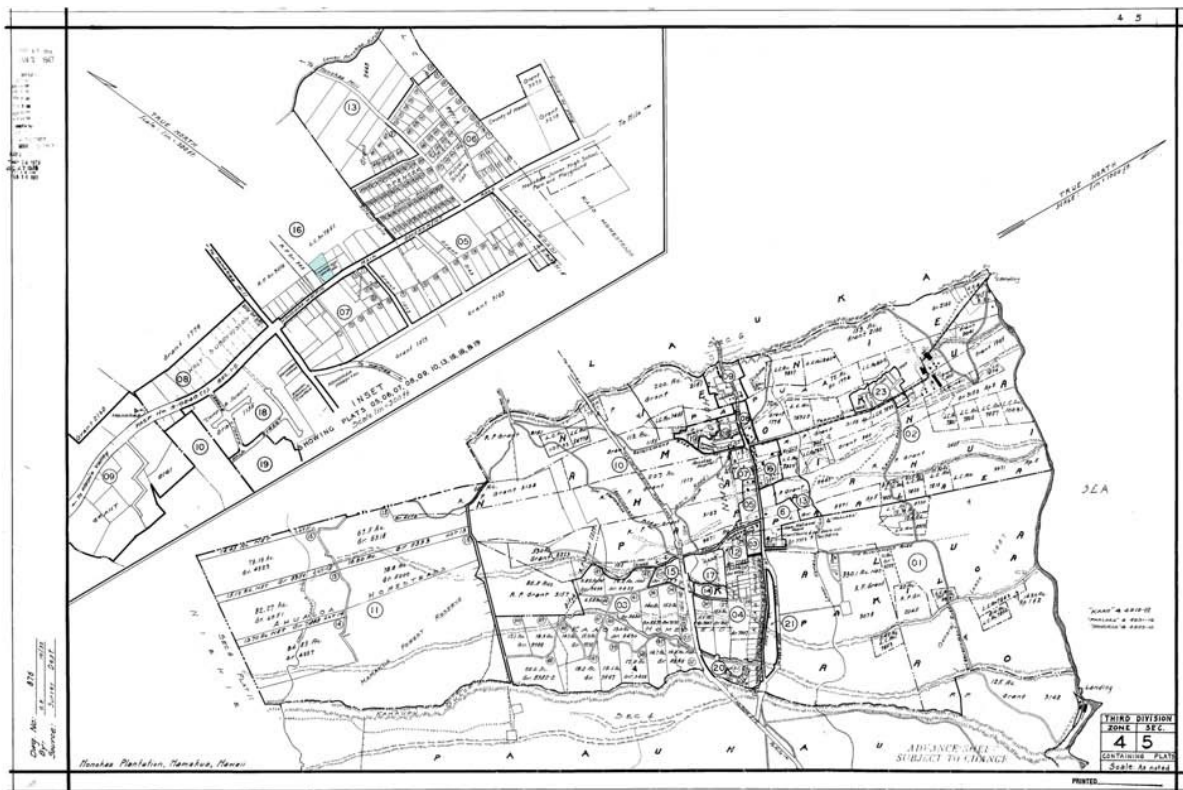
Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

8. 1932 (3) 4-5 Tax Map whole Honokaa Town



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 42

Honokaa People's Theatre **Put Here**

Name of Property

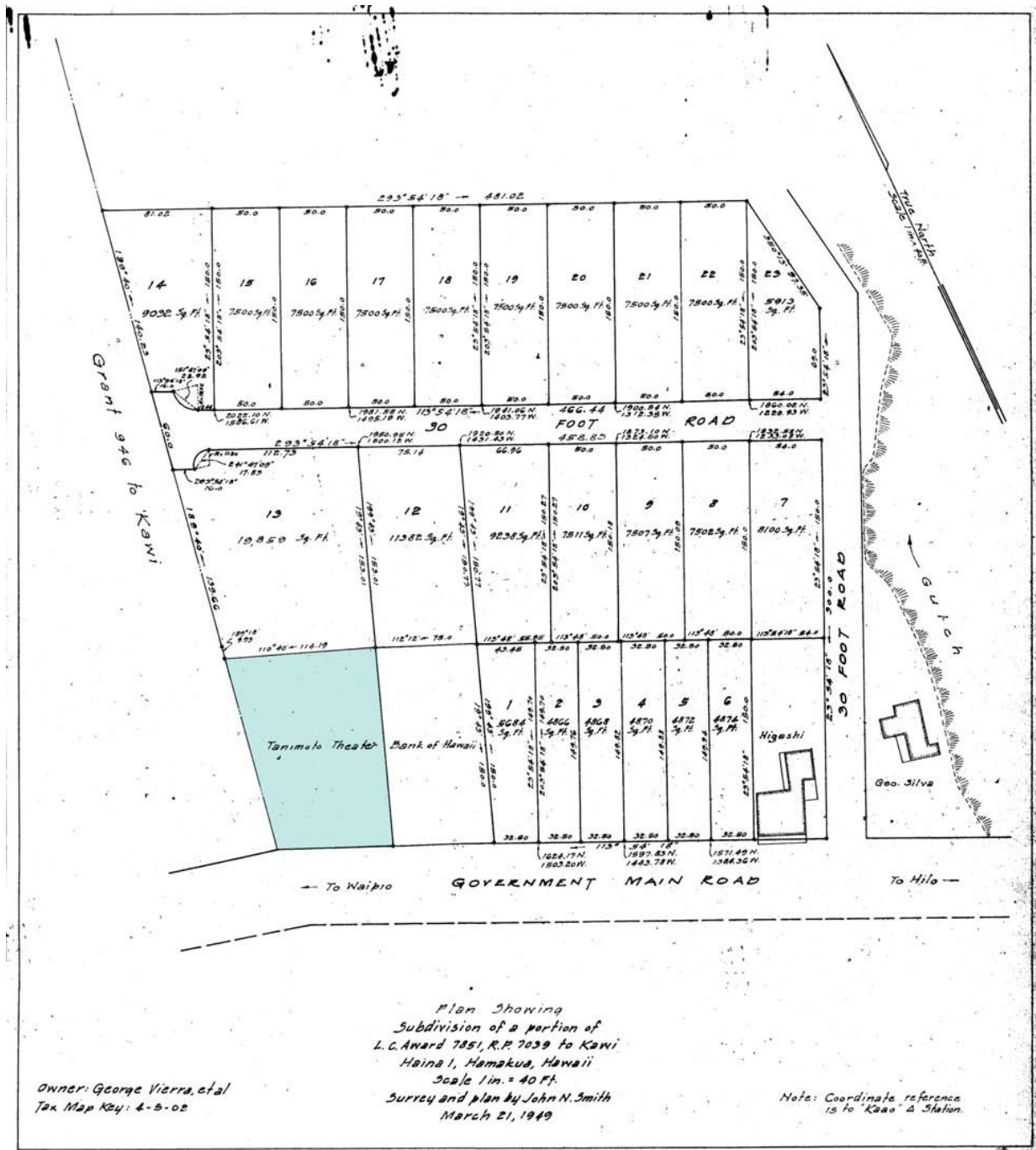
Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

9. 1949 Vierra Subdivision County Map showing the Honokaa People's Theatre in color





**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 43

Honokaa People's Theatre **Put Here**

Name of Property

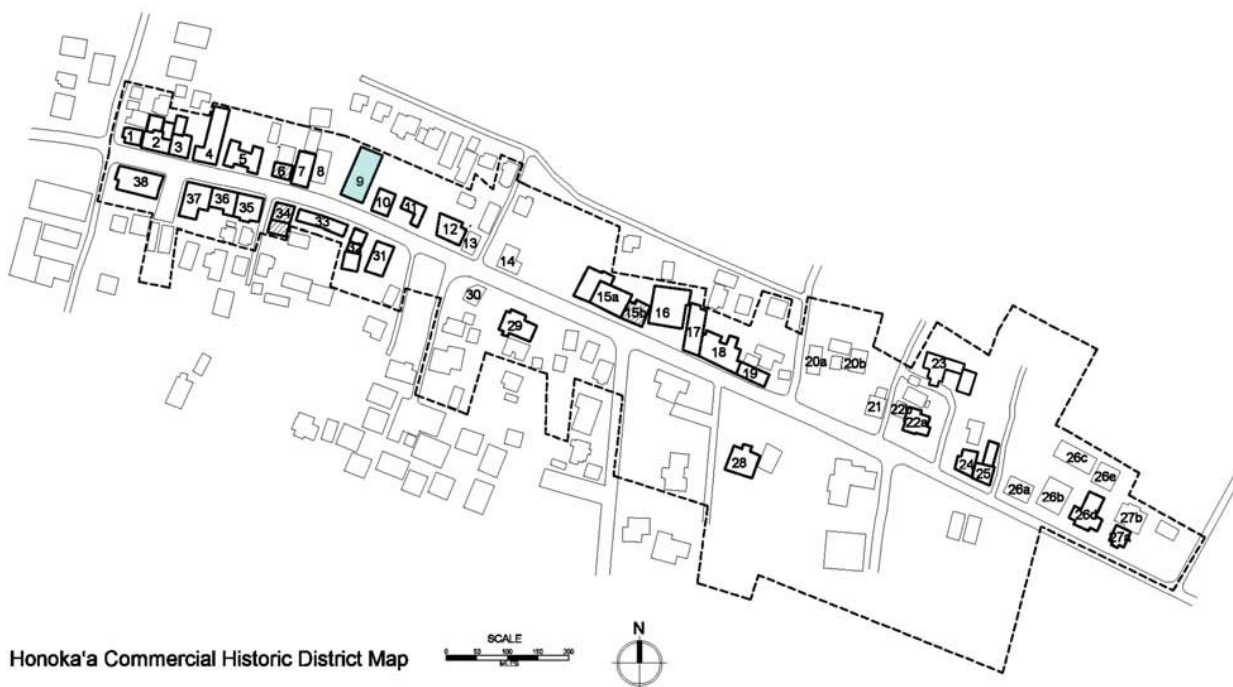
Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

10. 2013 Honokaa map showing the Honokaa People's Theatre in color



**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 44

**Honokaa People's Theatre** **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

11. Honoka'a Town Building Map Key

	A	B	C
1	Number	Name	Construction Date
2	1	Ikeuchi Building	1936
3	2	Andrade Building	1932
4	3a	Kotake Building	
5	3b	Hirata Building	1955
6	4	Old Doc Hill Theater	1939, 1958, 1968
7	5	Lawson/Awong/Holmes Store	1880s, 1929?
8	6	Yamatsuka Building	1930
9	7	Kiramitsu Garage	1928
10	8	Onomura Bar	1960
11	9	Honokaa People's Theatre	1930
12	10	Bank of Hawaii	1927
13	11	Ted's Garage	1958
14	12	Shen's Emporium	1959
15	13	First Hawaiian Bank	Non-Contributing
16	14	Blane's Drive Inn	Non-Contributing
17	15a	Botelho Building	1927
18	15b	Botelho Annex	1911
19	16	Hotel Honokaa Club	1931, 1948
20	17	Harris Laundry Building	1948
21	18	Yamato Building	1919
22	19	Ujiki Building	1943
23	20a	Franklin Law Office	Non-Contributing
24	20b	Franklin/Thiel Residence	Non-Contributing
25	20c	Honokaa Shingon Temple	2013
26	21a	Hawaiian Telephone Building	ca. 1950
27	21b	Exchange; Hawaiian Telephone	
28	22a	Akioka Dentist Office	1937
29	22b	Akioka Dentist Residence	1937
30	23	Okada Japanese Hospital	1939
31	24	Nakashima Building	1939
32	25	Fujino Building	1925
33	26a		Non-Contributing
34	26b		Non-Contributing
35	26c		Non-Contributing
36	26d	Honokaa Library Building	1938
37	26e		Non-Contributing
38	27a	Board of Health Building	ca 1930s
39	27b		Non-Contributing
40	28	Rickard Residence	1883
41	29	Methodist Church	1927
42	30	76 Station	1959
43	31	Harunaga-Tanimoto-Tashiro Building	ca 1920s
44	32	Takata Building	1914
45	33	Sakata Building	1948
46	34	Hasegawa Building	1937
47	35	De Jesus Building	1919
48	36	Souza	ca 1920s
49	37	Rice Building	1940
50	38	Ferreira Building	1927
51		Multiple Property Nomination	Various

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 45

Honokaa People's Theatre **Put Here**

Name of Property

Hawai'i, Hawai'i

County and State

Historic and Architectural Resources of  
Honoka'a

Name of multiple listing (if applicable)

12. Honokaa, HI 96727--People's Theatre Google Maps

Honokaa, HI 96727 - Google Maps

<https://www.google.com/maps/preview?client=firefox-a&channel...>



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 46

**Honokaa People's Theatre** **Put Here**  
Name of Property  
Hawai'i, Hawai'i  
County and State  
Historic and Architectural Resources of  
Honoka'a  
Name of multiple listing (if applicable)

**ADDENDUM A**  
**PROPERTY TRANSFERS TABLE**

**TMK (3) 4-5-007: 29 & 19 -- HONOKAA PEOPLE'S THEATRE -- 45-3574 Māmane Street**

September 8, 2014

DATE	BOOK/PAGE	TRANSACTION	COST	LOT SIZE	DESCRIPTION
‡9/3/1929	1025/237-238	Deed	\$6000	14,300 sq. ft.	<i>From Baker Trust to Hatsuzo Tanimoto:</i> within LCA 7851 to Kawi. Property measurements are 82 ft. W/E, 150 ft. N/S, 109 ft. W/E, and 150 ft. N/S along the Bank of Hawaii lot.
*4/2/1941	1630/18-22	Deed	\$10 and "natural affection"	14,300 and 11,857 sq. ft.	<i>From Hatsuzo Tanimoto (widower) to Takaichi and Yoshimi Tanimoto (sons):</i> the old Tanimoto Theater (Honokaa Theater) and the Doc Hill Theater
1/4/1963	4391/498	½ interest	\$1 and "love"	14,300 sq. ft.	<i>From Takaichi Tanimoto to Yoshimi Tanimoto and Wife Kikue (Peggy)</i>
3/29/1966	5296/417	Quit Claim Deed	\$1	14,300 sq. ft.	<i>From Takaichi Tanimoto to Yoshimi Tanimoto</i>
#5/21/1969		Decree		14,300 sq. ft.	<i>From Christian Yoshimi to the Christian Yoshimi Tanimoto Trust</i>
9/10/1969	6683/316	In Trust		14,300 sq. ft.	<i>From Christian Yoshimi Tanimoto to Kikue (Peggy) Tanimoto</i>
5/8/1991	#124655	Warranty Deed	\$260,000	14,104 sq. ft. (0.3238)	<i>From Kikue (Peggy) Tanimoto (wife of Yoshimi) to Tawn Keeney.</i>

‡The trustees were O.A. Shipman, Adam Baker (son of John) and builder of the Palace Theater in Hilo, and Samuel Spencer, who owned the Spencer Tract.

\*Takaichi was a temporary resident in Niho Machi, Hiroshima Shi, Japan, while Yoshimi resided in Hawaii. Census data reveals that Takaichi left the scene by 1940, and likely went back to Japan. In addition to selling the two theaters to his sons, Hatsuzo also sold his sons the lots on the mauka side of the street which included the Old Tanimoto Theater (called the Honokaa Theater), and two other lots consisting of 17,480 sq. ft. At this time the parcels were in 4-5-07: 29 & 19 later to be dropped into 4-5-16.

#Appears that Yoshimi took on an Americanized first name.