



The Hāna Cultural Center

Proudly Presents...

"Nā Leo O Ka Hale Wai Wai"

(Voices of the Treasure House)

Newsletter 2007

Hāna, Maui



Haneo'o Fishpond

The Hawaiian historian Samuel Kamakau wrote that fishponds "of all sort not only beautify any area but that a land with many fishponds was called a 'fat land' (aina momona)". Hāna was surely called aina momona. The very first Hawaiian fishpond or "loko" was constructed in Hāna at Leho'ula. There were many different fishponds in East Maui including the one in Ke'anae, which stocked the mullet for which Ke'anae is named. One of the fishponds still in use today is the Haneo'o fishpond. The Haneo'o fishpond is 11.2 acres. 150 yards from shore, a low stonewall extends 300 yards from one point of land to another. The pond was part of the "Great Māhele" land division of the mid 1800's. Various portions have been passed down to the Atay-Mynar 'Ohana, the Pila-Dusson-Collins 'Ohana and the Kahula 'Ohana. Even though individual families legally own certain sections of the pond each family can use the whole pond. For the past few decades, the ponds ki'ai loko (keeper of the pond) has been Jackie Kahula. At age 71, Uncle Jackie is a respected kupuna in the Hāna community. He remembers when local families would come to ask his Tutukane (Grandfather), William Pa'ahao, for their turn fishing in the pond. His Tutukane kept track

of the tides and the phases of the moon and knew what kind of fish would be available.

At that time Jackie recalls groups of seven or more people fishing off the walls of the pond. At the end of the day, they wouldn't ask how many fish you caught but how many kāō you caught. There are 40 fish in a kāō! One of Jackie's fondest memories is fishing off the walls for "Moonlight Annies" (Hawaiian 'upāpalu-an endemic Cardinalfish). Between the hours of 7pm-11:30pm the local boys would locate Moonlight Annies by the fishes' magical, blue green iridescence.

(Continued on page 4)

Hāna Cultural Center

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ALOHA FROM IRENE



Past, present, and the future is what we hold dear at the Hana Cultural Center just as our Mission Statement reads: "Collect, organize, describe, preserve, research, make available, interpret, and disseminate the history of

the district of Hana". This year we've greatly expanded our programs in order to reach out and share the resources the Center has collected over the past quarter of a century.

We are offering and sharing more at a time when the county and state has less money than ever in the budget for arts and culture. Please donate to help sustain our programs and carry us through the coming years.

I would like to encourage everyone to stop by and visit this very unique cultural center which offers many things to see: Our ancient Hawaiian village, Hāna's historic Court House and Jail House as well as our quality gift shop and museum. First time visitors will have a true cultural experience that they will not forget & locals will enjoy learning more about East Maui and its history.

Thank you to everyone who has supported HCC in the past. I would like to humbly ask for your donation at this present time in order to sustain the future of the Hana Cultural Center, so that generations to come may also experience the history of the Hāna District.

Mahalo!

MISSION STATEMENT

Collect, organize, describe, preserve, research, make available, interpret and disseminate the history of the district of Hana.

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We would like to extend our "Aloha" to those who have helped our organization throughout this year. Your support is greatly appreciated.

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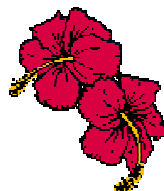
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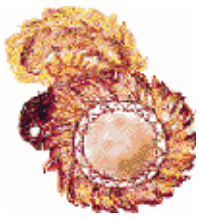
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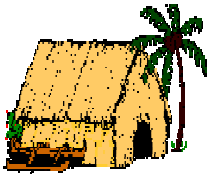
HĀNA CULTURAL CENTER PROGRAMS

ALOHA FRIDAYS



On most Fridays, HCC's hale complex is filled with the sounds of ukulele and guitar music, air scented with fragrant flowers for lei making and coconut fronds and ti leaves for weaving. East Side residents share their knowledge, culture and time with visitors giving them a deeper look at our talents and people. Visits to the center often lengthen into hours as everyone talks story and enjoys the pleasures of arts, crafts and culture.

HALE NOA PROGRAM



Hale Kahiko Builder, Ulani Combo, rebuilt the sleeping hale (Hale Noa) in our Kahale complex. HCC has the only traditional Hale Noa in the State! Ms. Combo is the first, female, Hale Kahiko Builder in known history and the Hale Noa was her first solo project. After soaking the ohia wood in Uncle Jackie's fishpond, she began construction in August and had every one of the 1500 loulu palms in place just in time to have the blessing during our Ho'olaule'a on November 18th.

HCCM WEB SITE UPDATE



Hana resident, Scott Crawford has been contracted to update our web site that has not been reworked in almost a decade! Hey, we're a non-profit always short of funds. Scott has given us a multi-stage update program that we will implement as we find the funding. The Maui County Department of Economic Development has given us a grant to start the update. Check us out at www.hanaculturalcenter.org

SONG OF SAM KA'AI EVENT AND EXHIBITION



"The Lifework and Collective Song of Sam Kaha'i Ka'ai: *Naue Ka Honua - E Ala Mai Ia Kiha-nuilulumoku (The Earth Shakes - Kihanuilulumoku Awakens)*" opened at the MACC on December 2. On the evening

of Dec 4th, HCC was part of an evening that brought together the extended family of Hawaii Nei from Hawaii to New Zealand in order to honor Sam Ka'ai in Hāna. Carolyn Kualii of Kua'aina Associates gifted the Hāna community, through HCC, a series of cultural videos from "Nā Maka o ka 'Āina", a digital projector and a laptop computer to share the videos. HCC was also gifted with a collection of fine art photographs of cultural practitioners in the East Maui District for our archives.

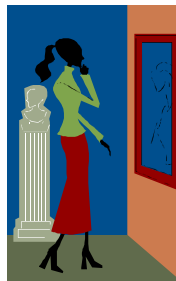
ANNUAL HO'OLAULE'A



"The History of East Maui's Food" took place on November 18th. Visitors tasted the Hāna District's culinary past with food from Hawaiian, Japanese, Chinese, Filipino, Portuguese and the Whole Foods cultures. Live entertainment was provided by East Maui's singers, dancers and musicians. The "Island Style" dessert contest was a tasty success with forty-one entrees.

EXHIBITIONS NOW ON VIEW

"Na Wahi Pana 'O Maui Ka Hikina" ~ "Storied Places of East Maui" ~ Stories from ancient times coupled with photographs and artifacts



"Warrior Culture in Hāna" ~ A look into the heart of warrior culture in old Hawaii
"Hōkūle'a-catalyst for the Hawaiian Renaissance" ~ Original artifacts and photographs from the canoe that launched the Hawaiian Renaissance.

"Construction Phases of Hale Kahiko Building" ~ Models and text explain how traditional Hawaiian architecture is built
"Erling Hedemann-Traditional Hawaiian Feather Work Master" ~ Head and neck lei, kahili and a rare cloak and cape from the artist's personal collection.

ANSWERS: Storied Places of East Maui Quiz
1-e, 2-c, 3-g, 4-f, 5-a, 6-i, 7-b, 8-h, 9-d

(Fish Pond Continued)

The Moonlight Annie is a good eating fish raw or dry. Jackie used to roll up a dry fish in his pocket to have for lunch at school with his taro or sweet potato. October - December is traditionally lobster and squid season.



Jackie remembers that the lobsters used to be so plentiful that they would crawl on the wall of the pond. At night, during a low tide, he could go out with a torch and gather them from the top of the wall. The walls were damaged and the pond inundated in the 1946 tsunami. They were originally 20-25 feet wide and 3 feet higher than they are today.

Traditionally, regulation of the pond was by word of mouth. Families took only what they needed. But in the early 1970's, groups of people came from West Maui with nets. They would fish all weekend and then sell the fish to the restaurants on the other side of the island. Soon local families didn't find fish in the pond. That is when Jackie stepped in to regulate the access and help rebuild the walls with local youth. He put a "kapu" sign out. Jackie uses the sign with the traditional idea of 'kapu'. That is to put off limits a natural resource until it renews itself which is different than the idea of western private ownership.

The fishpond's origins are very old. The massive stonework necessary to build the seaward wall would have required the communal labor of the entire district if not all of Maui. Many of the very large, flat stones that pave the inlet were brought from places on the other side of the island. Jackie has always been amazed at the size of the rocks and wonders just how they were brought by the ancients and placed in the pond. When Kamehameha Pai'ea ruled as governing chief he rebuilt Haneo'o. For several months, all the men and women of East Maui worked at the fishpond. He

had over 10,000 men working and they performed not more than $\frac{1}{4}$ of the work done by the ancient builders.

Most of the fishponds built in Hawaii are believed to have been royal ponds. Traditionally, Hāna was a residence for the chiefs and this is evident by the profusion of ponds built in the district. The high chiefs and priests enjoyed the bounty of the ponds. Since the chiefs' needs were met in part by the ponds, the general populace had greater use of the sea.

The Ancient Hawaiians' cultivation of food, animals and plants in ponds was true aquaculture. A functioning fishpond is a masterpiece of engineering and sustainability. The waves at high tide break over the walls but are held out at low tide trapping the fish that were swept into the pond. During the "na lā ao" (days of high tide when the moon is full) the currents run shoreward bringing in fish. An entrance (mākāhā) 6 feet wide in the center of the wall is opened to allow the fish to sweep in. At full tide the gate (pani maka) is closed so that no fish can escape when the tide



turned. Fish confined in the ponds thrive on water 2-3 feet deep. Plant eating fish eat the algae that grows in the sunlit shallows and carnivorous fish eat the smaller ones. A bamboo rake (kope'ohe) is weighted and towed behind a small canoe to stir up the bottom of the pond to release more food for the fish. The pond is cleaned at high tide by placing a net (kōkō) across the inner end of

the entrance channel ('auwai) to keep the fish in, then as the tide sweeps out the mud and silt is scraped in to the 'auwai and carried out to sea.

The Haneo'o fishpond is still one of Hāna's ice-boxes. Following protocol, families ask Uncle Jackie if they can lay net or fish when in need or for special lū'au. Danny Atay-Mynar throws net at

Ho'olaule'a 2006

"History of East Maui Food

Food is culture. Historically the Hāna District was one of old Hawaii's "poi bowls" with its lo'i and streams filled with life.

Food in East Maui is still a major source of entertainment. With only two restaurants in the district, Hana district residents are more in touch with their culinary past than many Island residents.

We had tastes of Hawaiian, Filipino, Korean, Chinese, Japanese, and

Portuguese cultures at our pūpū and food booths. But the sweetest story of the day was our "Island Style" dessert contest. The dessert had to contain either banana, taro, ulu or coconut as one of the ingredients. With more than 40 entrees, the judges had a tough time deciding who would take home the grand prize. Sanoe Cabral with her 'onolicious Coconut Dream Bars came in 1st place. Aulii Estrella took 2nd with her Chocolate Ala'ele Cream Pie and Jonnie Oliveira came in 3rd with her Coconut Haupia Pie. Congratulations to all who have participated and especially to our winners.

MAHALO NUI LOA to all our donors.

John Romaine
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& the Hawaii Tourism Authority

HALE NOA PROGRAM



Hale Noa Builder,
Ulani Combo, working
with her first
haumana (students):
Kekoa Pua, Leimamo
Pua, Leilani Naihe and
Leonard Naihe. At
15. Kekoa Pua repre-
sents the next gen-
eration of hale buid-
ers. Kekoa is home
schooled and greatly
enjoyed working on
the Hale Noa bulding
team. HCC would like
to say "Mahalo" to
everyone who came
out and helped make
the Hale Noa Project
a reality





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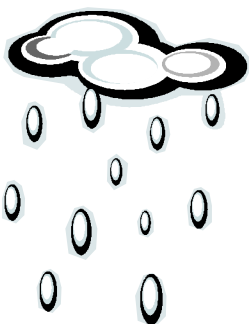
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Photograph of Uncle Bully Ho'opai gifted to the HCC archives by Kua'aina Associate



"Water, Water Everywhere"

Last winter we were blessed with more rain than in many decades. It was not unusual to see water running down the street. But in the early winter a series of



mainline pipes burst under the ground of the Cultural Center sending water cascading down Uakea Road. Mahalo Nui Loa to the County of Maui and Anson Ho'opai for helping us replace the pipes. And if that wasn't enough.....

In April, the Board of Trustees of the Hana Cultural Center was having its monthly meeting in our historical Hāna Courthouse. That was the month of very high winds and lots of rain. At the beginning of the meeting the weather was fine. During the meeting the skies opened up and the rain poured down. By 6:30 PM, the Board noticed some water dripping from where some of the ceiling boards joined. Very quickly water started to flow heavily like waterfalls from several portions of the ceiling. We quickly put out containers to catch the water and spread plastic sheets over the floor. We had a problem.

The roof of the Hana Courthouse needed emergency repairs and, in fact, a whole new roof. Thanks to the concerted efforts of Councilman Robert Carroll and the office of Mayor Alan Arakawa special funds of nearly \$10,000 were found by the County of Maui to cover the cost of the re-roofing. Ram Roofing of East Maui, under the supervision of Hāna resident Barry Chang, did an excellent and timely job.

Thanks also go out to John Blummer-Buell and Judy Kinser of the Hana Community Association who cooperated in helping us acquire the funds. It took a while but the Courthouse has a solid roof that should protect it from the elements. And on the first Tuesday of every month, the Hāna District Court is back in session.



HCC's new courthouse roof



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Annual Memberships are \$25. Your donation helps support the operations and maintenance of our organization. All donations are tax deductible.

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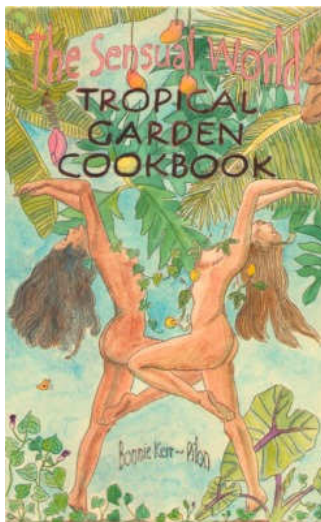
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These recipes are perfect for residents or visitors of the tropics. "The Sensual World" is bursting with information, recipes and guidance through the world of tropical food plants.

13 fine art color illustrations

Hardcover ~ Signed by the Artist/Author

Available at the Hana Cultural Center gift shop for \$29.95



ALOHA FRIDAYS



Aloha Friday Demonstration Program is funded by The County of Maui. Classes were every Fridays from 10am to 3pm. Demonstrators from the community featured Coconut Weaving, Lei Making , Ukulele Lessons and many more arts and crafts to visitors and local residents. Aloha Fridays is HCC's most popular program



Puna's first ti leaf lei for hula.



Cherished memories for visitors



Music is only one of the many talents Uncle Mackie shares with our keiki.



Holdan learns a new song.



Sam aboard the Hokulea

THE SONG OF SAM KA'AI

Sam Kaha'i Ka'ai is a storyteller of metaphoric expression, a principal in the Hawaiian warrior movement, a teacher and mentor to many Native Hawaiians. As part of honoring this East Maui son, Kua'aina Associates brought a group of Hawaiian and Maori cultural practioners to visit the Hāna District



HCC Board President, Irene Pavao and Sam Ka'ai



A Maori visitor



Francis Sinenci honors Sam Ka'ai



Hāna's Sam Kalalau Sr. speaks of his experience as a member of the original crew of the Hokulea.

"Hawaiian Knowledge"

By Ward Mardfin



(photo taken by Ward Mardfin approximately 1972.)
From left to right: Donovan Lono, Francis "Blue" Lono,
Orieth "Sheila" Lono, Arnold Lono,
Anna Kahaleuahi Lono, Marilyn "Tita" Lono.
Missing is Donald Lono who was in Kipahulu at the time.)

It is 1964, I am 20 years old and living in Honokalani with the Lono family, Kikaha, Margaret and ten children aged 8 to 22. This is the family of Francis "Blue" Lono, the oldest son who took me into his home in Hāna in 1962.

I am in great shape - I pick limes, papayas, and bananas from sun up for Howard Cooper's Helani Farms mauka of the Hāna Medical Center. After work I swim the 800 yards from the long concrete Hāna Wharf across to the rounded black stones of Waikaloa beach. I walk back to Helene Hall at Hāna Bay where I take a shower and go to work for a few hours pumping gas at Henry Kahula's Chevron Service Station. Then I walk three miles back to Honokalani where I eat a delicious dinner of spam and rice, drink a Country Club (malt liquor), and read some science fiction by kerosene lamp before dozing off.

One weekend, Blue came by and two of his teenage brothers, Pi'ilani and Meha, and I went down to Wai'anapanapa's black sand beach for some fishing. The sun was

bright in the blue cloudless sky as we took the narrow lava strewn trail, to the left of the beach, out and up onto the black lava flows. One hundred fifty yards later we left the trail to approach the place where the ocean waves passed the vertical lava cliffs. It wasn't that high - maybe 25 feet from where we stood to the highest point the waves reached. Piilani, Meha, and I let ourselves down seven feet to a narrow ledge above what was supposed to be a good fishing spot. Meha and I had bamboo poles, Pi'ilani had a proper rod and reel. We baited our hooks with 'opihi and started to fish.

Twenty minutes went by and we had not yet caught anything. But in moving around, one of the bamboo poles fell into the ocean. It floated on the surface and started to drift out with the rise and fall of the waves. Blue was around and I told him I would dive in, hand the pole up, then swim into the beach and walk back out again. "No problem, I'm in great shape," I thought to myself.

"No bodda," (don't bother) Blue said. I thought he was just trying to be considerate of me - save me a swim and a walk back along the lava. "A'ole pilikia "[no trouble], I said as I started to take off my t-shirt. Again, Blue quietly said, "no; no go."

By this time I was down to my swimming shorts and was watching the long powerful bluish waves pass by so I would time myself to go in when the water was highest. Again I was ready to go in to save the pole even though I would be ignoring Blue's advice.

At that very moment, I heard a scream from Pi'ilani's fishing line as it ripped through the water and paid out quickly from the reel. I looked down to see the fishline going straight out from the cliff to the open ocean. It was a long narrow fish that I quickly recognized as a barracuda.

"Ohhhh!" I thought to myself slowly: "THAT's why Blue didn't want me to go into the ocean at that spot." I still had a lot to learn but the moral to the story that day was to ALWAYS listen to Blue! He may not give a reason but if he says "do it," I'll do it. If he says "don't do it," I don't. Hawaiian knowledge can see the dangers that are still hidden from my haole eyes.



(Fish Pond Continued) the pond almost everyday. Danny shares his catch not only with his 'ohana but



with Hāna kupuna and the members of the Akule Hale fishing hui. Many divers and fishermen have seen the turtle with a white spot on its head that has made the pond its home for years. When Jackie was a youngster, people would night fish with torches made of a

bamboo tubes filled with oil that used burlap bags as a wick. Later the torch design was modernized

with a copper tube replacing the bamboo. Today, night fishermen use waterproof dive lights and head lamps that are so bright they hypnotize the fish making them easier to catch. Recently, Uncle Jackie allowed Hale Kahiko Builder, Ulani Combo, to soak the 'ōhia wood that was used to build a new Hale Noa for the Cultural Center in the pond. The 'ōhia wood was completely dried or else he never would have given permission to place it in the pond. Green wood that still had sap in it would affect the algae that the fish in the pond feed on. Like his ancestors before him, Uncle Jackie is mindful of the entire lifecycle in the pond and the need to mālama all aspects of it. Today, Jackie no longer throws net but often collects his dinner from the pond. You can find him with a glass box cruising the pond collecting squid. After 71 years he knows where every squid hole in the pond is located and after 30 minutes dinner is on its way.

Kihawahine-Mo'o Guardian of the



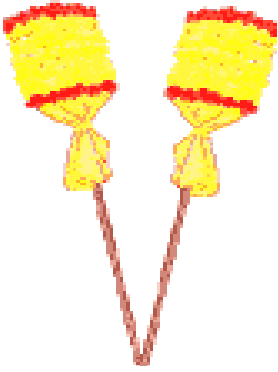
Haneo'o Fishpond

"The Maoli believe the reptilian totem to be the oldest among the pantheon of Polynesian totems- the Female Principle an essential part of the structure. Unfortunately, during the course of time, comprehension of the Mo'o totem deteriorated resulting in its being shrouded in a thickly layered cocoon of myth and fantasy, its esoteric nature no longer understood by the people it served- the knowledge having slowly been bred out during the transitional years."¹

Appearances of Hāna born, mo'o goddess, Kihawahine, have been reported around Maui but the ponds at Haneo'o in Hamoa and Moku'ula in Lahaina are believed to be her primary residences. When she was home the water of the pond and the fish caught will be bitter. The Hawaiian historian Kamakau wrote: "The mo'o that guarded these ponds were not the common gecko or skink; no, indeed! One can guess at their shape from these little creatures but this is not their real form. They had a terrifying body such as was often seen in the old days; not commonly, but they were often visible when fires were lighted on altars close to their homes. Once seen, one could preserve his skepticism. They lay in the water two to five fathoms in length (twelve to thirty feet) and as black in color as the blackest Negro. If given a drink of awa they would turn from side to side like the keel of a canoe in the water."²

The mo'o and the kiha belong to the ancient philosophy of "kākūai" which unites the physical and the spiritual worlds. Mo'o is the Hawaiian word for lizard. A "kiha" means "spurting breath" and the name was given by a kahuna to a newborn child of spiritual significance that was recognized as a vessel for the mana.. The ritual associated with the making of a mo'o goddess (they were usually female) was practiced until the kapu laws were done away with in 1819.³ Kihawahine was a human East Maui Chiefess and recognized at birth to be part of the sacred mo'o line. "She was born in the sixteenth century (continued on the next page)

(Kihawahine continued) as Princess Kihawahine Mokuhinia Kalama'ula Kala'aiheana, the daughter of the great Maui chief, Pi'ilani, and his wife, La'ieloheloheikawai. Kihawahine descended from Mo'oin-
 anea, and had a "double mo'o" lineage through both her parents. After her death she
 was deified. At her death she was dedicated to the goddess Kalamainu'u (the enlight-
 ened one at the highest point) and transformed into a mo'o goddess.



Of all the mo'o gods, Kihawahine had the greatest number of worshippers and was
 revered by both royalty and commoners. Legends tell of Kihawahine traveling
 throughout the Hawaiian Islands, the only lizard goddess to do so. She was the family
 guardian spirit or `aumakua of the Pi`ilani royal family of East Maui. High Chief
 Pi'ilani was responsible for Hāna's Pi`ilanihale Heiau, a massive structure made out of
 lava rock, believed to be the largest ancient place of worship in Polynesia. His son,

Kiha-a-Pi'ilani, completed his father's "Kings Highway" which circumscribes Maui. Kihawahine was arguably
 King Kamehameha's most cherished god. In her name he conquered the islands. The conqueror had the pow-
 erful war god, Kuka'ilimoku as his "land snatcher," but Kihawahine was one of his "land holders". She repre-
 sented legitimate authority through eons of sanctified ancestors. It is believed that Kamehameha the
 Great's wife, Keopuolani, had Kihawahine as her `aumakua. The association of the royal family with Kiha-
 wahine increased the royal families' mana or power. Kamehameha gave Kihawahine's image the prostration
 kapu. This kapu was so strong that even people passing offshore in canoes were obliged to disrobe and
 prostrate themselves as they passed. Her carved image wrapped in yellow kapa was the only female goddess
 carried in Kamehameha's makahiki (seasonal tax collecting) procession. Her kahu or keeper for Kamehameha
 was Ulumaheihe Hoapili of Maui. Hoapili was given the honor of concealing the King's mortal remains after
 death. Interestingly, Hoapili later became one of the Christian missionaries' strongest supporters.
 There have been many chants and hula written in Kihawahine's honor. Her mana en-
 dures today. 21st century Kumu Hula, Kelli Taua, wrote one of the more recent hom-
 ages that is performed regularly in Hāna by Halau Aluanu. The Hāna School's dragon
 mascot is a modern reference to Kihawahine's lasting influence. "It was believed
 that if a Mo'o Guardian was properly nurtured, she would respond in like manner-if
 not she would cause great harm. The metaphor underlying this philosophy was re-
 spect for the land-for it was the ancients' careful land understanding of land man-
 agement that continues to insure prosperity for the future generations."⁴



"Kihawahine" was written with the help of Judy Kinser, Akoni Akana and Bonnie Kerr. The artwork was created for "The Friends of Moku'ula" resto-
 ration project by Kekula Brayer Crawford. ¹ Jensen, Lucia & Natalie "Daughters of Haumea", Pueo Press, 2005, SF, pg 155 -² Beckwith, Martha
 "Hawaiian Mythology", UH Press, 1982, Honolulu, pg 125- ³ For A detailed description of the ritual see "Daughters of Haumea" pg 157—⁴ "Daughters
 of Haumea" pg 159.



HAWAIIAN SHELL LEI

A Hawai'ian shell lei is an intricate, hand-sewn, lei made from tiny shells
 found on the beaches of Kaua'i and Ni'ihau. Each shell is strung with very
 small and intricate knots. One lei can take many hours and sometimes
 years to complete.

One of the only type of shell lei that can be insured, they are tradition-
 ally considered family heirlooms. In most Hawai'ian families they are
 passed down to daughters or favorite granddaughters. We are honored to
 represent the work of an East Maui, shell, lei maker in our gift shop.
 (Sunrise shell, Tahitian blonde pearl, Kahulani Ni'ihau shells)



Do you have any old or recent photographs that you would like to have preserved for future generations?

If so, please consider donating originals or copies to the HCC archives.



A copy of this photograph was donated by HCC member Richard Duff of California for our archives.

"JUDGE AND POLICEMEN OF HANA"

Can you identify any of these people? You might recognize Hana's Old Courthouse in the background. On the back of the photograph it is written that they are all natives of Hana, Maui.



HAWAIIAN FEATHERWORK DISPLAY



Featherwork master, Erling Hedemann, has graciously donated and loaned feather kahili, lei and a cape for a display in the museum that will be up until the end of 2007. The crowning piece of the collection is a cloak he made containing 32000 feathers that he named after his kumu, Auntie Melia Jackson.

Erling was living on the Big Island and was making featherwork pieces on his own but wanted to learn more. He heard of featherwork master Auntie Melia Jackson. Auntie Melia was born in Hāna but later moved to the Big Island. For years, she taught classes in feather work and quilting at the Mauna Beach Hotel, sharing her cultural knowledge and aloha with anyone who was interested in learning. Auntie Melia had no children but hundreds of students. When Erling called her, Auntie Melia was retired from teaching at the hotel and told Erling that she was pau hana (finished) with teaching. He told her that he would like to show her his work and explained to her his passion for the craft. Interested by his enthusiasm she asked "When can you come". In the driveway of her house, Erling showed her some lei and pillows he had made. She picked up a lei, examined it closely and told Erling to "Come inside". Four hours later he was making his first feather cape. At the end of the day she told him that she would take him on as her last student but he was to promise that he would teach to others what she taught to him. During his apprenticeship she was firm that she would show him how to do something and then it was up to him to follow through. She would not show him again. Throughout the years, Erling has kept his promise to perpetuate the art of Hawaiian featherwork. This year he will teach a course on making kähili in Hāna.



FEATHER LEI FOR SALE

As a fundraiser for HCC, Erling has graciously donated three lei for us to sell in the gift shop.



2006 Tiny Malaikini Mea Kokua Award



"For his boundless dedication to Hana's young people, as well as his energetic and compassionate management of the Hana Youth Center, the Hana Community gratefully acknowledges and honors William Keoki Kalani".

The words above appear on the certificate presented to William Keoki Kalani by Ezekiel Kalua, Administrative Assistant to Mayor Alan Arakawa during the 2006 Aloha Week celebration at the Hana Ball Park. Kalua added that Keoki's deep religious faith and his unwavering belief in the good that can emanate from enlightened direction and leadership contributed not only to the Hāna community, but to all of the people of Maui County. Since January 2002, "Uncle Keoki" has served as Director of the Hana Youth Center. Under his leadership, the young people of Hāna carried out extensive remodeling and refurbishing of the Center. The Hana Youth Center provides a positive, drug and violence free environment where children can safely study, engage in social and craft activities, go on field trips, and learn from positive role models in the

community.

"When I grew up, we went home to do the chores, we spent time with the family. There was no time to get in trouble," he told the Maui News. But times have changed. Some youths see drugs and violence in the home. Keoki's response is to provide a constructive alternative to the youth so they may make different choices when they grow up. "We teach them how to throw net, rig lines, observe the tides," he said. "A lot of things we take for granted are instilled from youth."

Keoki attended Hana High School before graduating from Lahainaluna and Maui Community College. He worked in the hospitality industry including employment at the Halekulani in Waikiki and at the Hotel Hana-Maui.

The "Tiny Malaikini Mea Kokua Award", a highly coveted recognition for outstanding community service. Established in 1991, the award also honors the memory of one of Hāna's most beloved sons, the late Viewed Paniani "Tiny" Malaikini. The award consists of a cash prize, the koa framed certificate, and the placement of the winner's name on a perpetual trophy which hangs next to a portrait of Malaikini in the Hāna Cultural Center.

Storied Places of East Maui Quiz

1. The site of the first fishpond in Hawaii	a. 'Ohe'o
2. Hāna District home of mo'o goddess Kihawahine	b. Pōhaku Pālaha
3. The place where the wauke plant used to make kapa was first grown	c. Haneo'o Fishpond
4. Where the demi-god, Maui, stood to push the sky higher because it lay so near the earth	d. Kaiwi'opele
5. The gulch and bamboo grove named after the hula goddess, Kapoaukinau, for her graceful ,bamboo-like, dancing	e. Leho'ula
6. The ancient name of Maui	f. Ka'uiki Hill
7. A point on Haleakalā known as the "hub of East Maui." Boundary lines radiating from it mark all the ahupua'a land divisions in the east half of Maui	g. Nu'u, Kaupō
8. Ancient name of Haleakalā	h. Alaheakala
9. One of the sites where the mortal bones of the Hawaiaan Volcano goddess and her sister, Hi'iaka, were scattered after being killed by their oldest sister, Namakaokahai.	i. 'Thikapalaumaewa

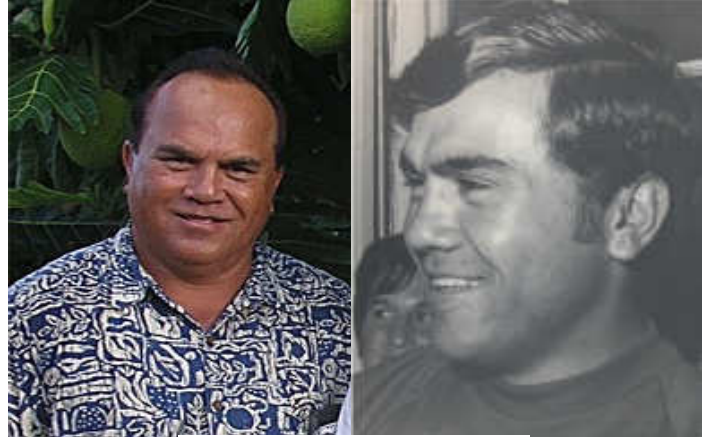
FACES OF HANA

"FACES OF HANA" DISPLAY FUND DRIVE

One of our museum's greatest and most popular treasures is "The Faces of Hana" - Les Eade's, photo documentary of Hana's families taken in the 1970's. There are close to one hundred, 16" x 20", black and white portraits that have for years hung in the museum in a custom made display. Both Hana residents and visitors loved to examine the faces of their 'ohana or friends. Children would look for their young tutus while visitors often would remark that they "had just seen that person at Hasegawa's" and they hadn't aged a bit! This year we had to take the "The Faces of Hana" display down due to material degradation of the display. It will cost HCC \$2000 to replace the display. Please help us to restore the "The Faces of Hana" to its home by donating to the Hāna Cultural Center fund drive.



EDDIE PU



BILL JOHN MEDEIROS



ELLEN OKADO



CHRISTINE EHARIS VILLIARIMO



FRANCIS "BLUE" LONO



TERESA KUPAU EHARIS

MANY WAYS TO SUPPORT HCC

You can support HCC in many ways! Whether you come to a special benefit event, join our team of volunteers, or contribute by becoming a member, and making additional donations. Your support is what makes HCC happen.



BECOME A MEMBER

HCC membership (\$25.00) is the best value in town! Members enjoy unlimited admission, gift shop discounts and our newsletters—all year long.

PLANNED GIVING



More than a decade ago HCC received a bequest for \$100,000. This bequest was used to make HCC the place it is today. We are currently embarking on a fundraising drive raise another \$250,000 to maintain this legacy. To do this, HCC needs a strong endowment that will provide a stable source of income and allow HCC to plan for its future. A planned gift becomes a permanent legacy and provides benefits to HCC year after year, generation after generation, nurturing the community's creative spirit.

Sample Language for Specific Bequest:

I give, devise, and bequeath \$_____ (or X asset) to Hāna Cultural Center Federal Tax #237220101, a 501 (c)(3) nonprofit organization located at 4974 Uakea Road, Hāna, HI 96713, for its general use and purposes.

If you are interested in talking to someone about a planned gift, please call Treasurer, Ward Mardfin, at 808 248 4061 or email: mardfin@aloha.com

Upcoming Programs in 2007

Ho'olaule'a- "Hāna Days of our Youth" on November 17th

"Aloha Fridays" continue

"A Taste of Hāna"

"Evenings with (special guests to be announced)"



ANNUAL FUND

Contributions to the Annual Fund provide support for the ongoing care, conservation and maintenance of the museum's collections, as well as general operating costs. As a donor to the Annual Fund, you will take pride in providing essential revenue for the daily activities in the life of the museum. Please include donations in the annual fund along with your membership renewal.



GIFTS IN KIND

Includes artifacts donated to the museum, for our collections or for sale in our Gift Shop. This also includes items that may be used in our operation such as office equipment, display materials, or maintenance supplies. We always have a "wish list" of items we need in all price ranges.

VOLUNTEERING AT HCC



Embark on a dynamic and fulfilling volunteer experience at HCC. We especially welcome newcomers and retirees. An effective organization of skilled and dedicated volunteers work with staff to implement the museum's programs and services. HCC empowers its volunteers through appropriate training, education, and the opportunity for leadership. Whether you would like to work in the museum and gift shop or on the grounds, we are looking for you! Please call Leina'ala Pua-Estella at 248-8622 or email: mail@hanaculturalcenter.org