

*The echo
of our song carries
us forward*

PAGE **10**



HA'AWINA 'ŌLELO 'ŌIWI: LEARN HAWAIIAN

HO'OLAKO 'IA E HA'ALILIO SOLOMON - KAHA KI'I 'IA E DANNII YARBROUGH

THIS LESSON TEACHES HOW TO SHOW POSSESSION IN 'ŌLELO HAWAI'I. THERE ARE TWO WAYS TO SHOW POSSESSION, K-POSSESSIVE AND K-LESS POSSESSIVE, BUT THIS ISSUE ONLY TEACHES K-POSSESSIVE. THERE ARE ALSO TWO CLASSES, USUALLY CALLED KINO-O AND KINO-A, BUT THIS ISSUE WILL FOCUS ON KINO-O POSSESSIONS. THE POSSESSIVE MARKER KO GOES BEFORE THE POSSESSOR(S), AND THE POSSESSION(S) FOLLOWS, AS IN THE FOLLOWING FORMULA:

KO + POSSESSOR(S) + POSSESSION(S)



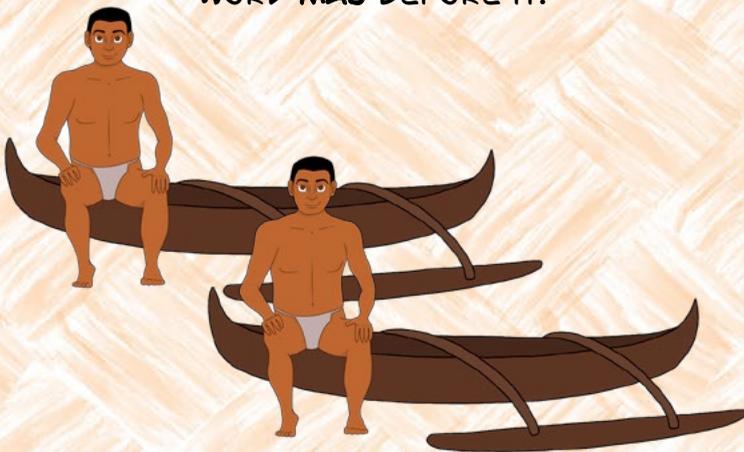
KO KE KĀNE WA'A = THE MAN'S CANOE

TO PLURALIZE THE POSSESSOR, THE DEFINITE ARTICLE KE/KA ("THE") BECOMES NĀ:



KO NĀ KĀNE WA'A = THE MEN'S CANOE

TO PLURALIZE THE POSSESSION, USE THE WORD MAU BEFORE IT:



KO NĀ KĀNE MAU WA'A = THE MEN'S CANOES

POSSESSION WITH PRONOUNS

THERE ARE THREE PRONOUNS THAT COMBINE WITH THE POSSESSIVE MARKER KO AND CHANGE FORM: WAU (I/ME), 'OE (YOU), AND IA (HE/SHE/IT). THESE COMBINE AS THE FOLLOWING FORMS:

KO + WAU = KO'U
KO + 'OE = KOU
KO + IA = KONA

THESE ARE THE ONLY PRONOUNS THAT COMBINE WITH THE POSSESSIVE MARKER KO. ALL OTHER POSSESSORS REMAIN THE SAME.

E HO'I HOU MAI I KĒIA MAHINA A'E!

BE SURE TO VISIT US AGAIN NEXT MONTH FOR A NEW HA'AWINA 'ŌLELO HAWAI'I (HAWAIIAN LANGUAGE LESSON)!

MELE INSPIRES COLLABORATION AND PRIDE

mele

nvt. Song, anthem, or chant of any kind; poem, poetry; to sing, chant (preceded by both ke and ka). Cf. haku mele. Kāna mele, his song [sung by him or composed by him]. Kona mele, his song [in his honor]. Ke Mele a Solomona (Biblical), the Song of Solomon.

Aloha mai kākou,

The September premier of *Kū Ha'aheo e Ku'u Hawai'i*, written by an inspired kumu and sung by a star studded cast, is an example of the mana of mele. As our lāhui strives to empower ourselves, celebrate our patriots, and connect more strongly with one another around shared aloha 'āina goals, we do this with the mana of mele. With the support and blessing of the haku mele, Hinaleimoana Wong, the mele is shared with ka po'e i aloha i ka 'āina. Her hope is that it might strengthen, connect, and inspire us as ka po'e i aloha i ka 'āina.

In this issue we share the history and future of Hawaiian mele, a way to be civically engaged through the voting process, and a way to take care of our communities through economic development and the value of work.

The chorus of *Kū Ha'aheo e Ku'u Hawai'i* reflects our pride, our strength, our hope and our love for our land; may we harness the mana of mele to uplift our families, communities and lāhui. ■



Sylvia Hussey, Ed.D.
Ka Pouhana Kūikawā/Interim Chief Executive Officer



Sylvia Hussey, Ed.D.
Ka Pouhana Kūikawā,
Interim Chief Executive Officer

COMMUNITY ENGAGEMENT
Nicole Mehanaokalā Hind
Director

Puanani Fernandez-Akamine
Publications Editor

DIGITAL AND PRINT MEDIA
Alice Malepeai Silbanuz
Digital and Print Media Manager

Ikaika Hussey
Editor-in-Chief/
Communications Specialist

Kaleena Patcho
Communications Specialist

Kawena Carvalho-Mattos
Digital Media Specialist

Jason Lees
Digital Media Specialist

Kuualohapuaole Lau
Student Intern

EMAIL/WEBSITES
kwo@OHA.org
www.OHA.org
www.oha.org/kwo

[@oha_hawaii](#)

[@oha_hawaii](#)

[/officeofhawaiianaffairs](#)

[YouTube /ohahawaii](#)

MEA O LOKO TABLE OF CONTENTS

MO'OLELO NUI | COVER FEATURE

The echo of our song carries us forward

STARTING ON PAGE 10

IIKAIKA HUSSEY, KILIN REECE, ERIC STINTON, CHAD TAKATSUGI

Music strikes a chord in each of us, and has animated our culture for countless generations. Hit play and enjoy a trio: music as industry, as global diplomat, and as the rhythm of revolution

EA | GOVERNANCE

Congressional fellowship gets an update PAGE 7

BY OFFICE OF HAWAIIAN AFFAIRS STAFF

Senator Daniel Kahikina Akaka was a powerful voice for the lāhui, and is now commemorated in the new name of the Congressional fellowship

'Okakopa | October 2019 | Vol. 36, No. 10

MO'OMEHEU | CULTURE

Leading by doing

PAGE 4

BY PUANANI FERNANDEZ-AKAMINE

Meet the new voices that are rising to the challenge of this age.



'ĀINA | LAND AND WATER

OHA wins award for Wao Kele o Puna plan PAGE 9

BY ALICE MALEPEAI SILBANUZ

Smart land use is critical for the future of our islands, and OHA is leading the way in Puna

E HO'OKANAIKA



THE NEXT
GENERATION
OF LEADERS

Leading by doing

A new generation of Hawaiian leaders are rising to the challenges facing our islands and our planet. E Ho'okanaka features these important new voices.

By Puanani Fernandez-Akamine

Ka Wai Ola sat down with Polynesian Voyaging Society (PVS) Assistant Navigator and Science Coordinator Haunani Kane and asked her to share her mana'o on leadership.

Kane, who sailed 5 legs of the Worldwide Voyage received her PhD in Earth and Planetary Sciences from the University of Hawai'i at Mānoa. She is currently a National Science Foundation Postdoctoral Researcher working at the University of Hawai'i at Hilo. Her research is focused on better understanding how islands within Papahānaumokuākea will response to sea level rise and storms. In addition to her work with PVS, Kane is also a member of 'Ohana Wa'a and Nā Kama Kai, a youth organization that teaches ocean awareness, safety and conservation.

Reflections on Leadership

"The leaders I most admire lead by doing. They are quiet, but when they speak what they say is profound. From Nainoa (Thompson) I learned to dream big and how, when things seem impossible, to find the courage and strength to persevere. I was fortunate to do two sails with Uncle Bruce (Blankenfeld). He is so good at leading people. He inspires his whole crew to work hard all the time - and they do it just because they want to make him proud.

One of my most memorable legs of the world-wide voyage was sailing home in 2017, and being part of a team with strong, focused and amazing wahine. Pomai Bertleman was our captain and Kaiulani Murphy was our navigator. It was the first time in the history of Hōkūle'a that there was both a female captain and navigator. I got to see that women can lead in our own way. We don't have to do things the same way as men to be successful."

Culture and Science

"Our culture drives us to ask questions. When we see a problem, we



Haunani Kane - Photo: Jason Lees

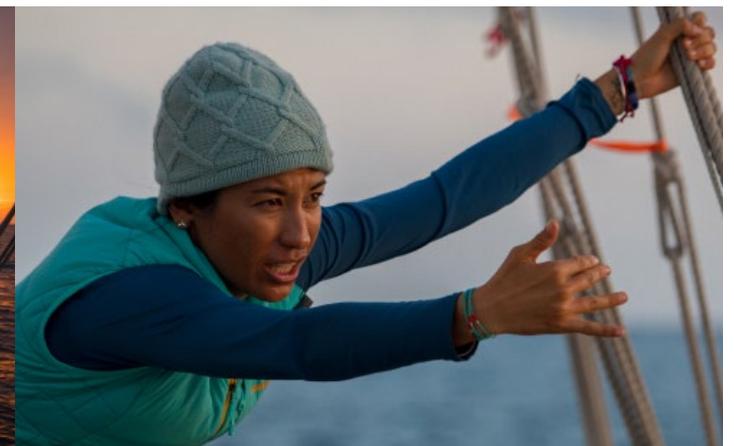
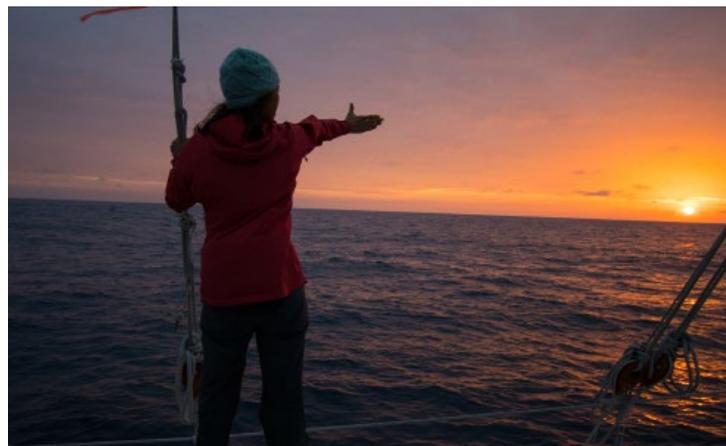
seek solutions because the issue is important to our people. When you think of science that way, when you seek solutions knowing there's an impact on people you care about, that's the way of doing pono science.

When I'm out on the ocean that's when I feel the most connected to my kūpuna. It's a space where you're navigating and using lots of math and science; there's critical thinking, observation and recall. But it's more than that. There's a spiritual and cultural element. At times things happen that you can't explain. You start to step into that other realm and you realize it's coming from somewhere deeper and that you're making a connection. It's hard to explain."

Paying it Forward

"Nainoa invested time in us with the expectation that we will do the same for future generations. This summer, I taught an oceanography class at UH. I tried to connect everything I taught the students back to Hawai'i. If they can relate what they are learning to their home, then they can relate it to their own lives.

One of my passions is helping young people learn in ways that are non-traditional: Teach them about the ocean by being out on the ocean; teach them about the mountains by being up in the mountains. A 'classroom' is not a set of walls, but any space where learning takes place." ■



Haunani Kane on the Hōkūle'a during the Mālama Honua Worldwide Voyage - Photos Polynesian Voyaging Society and 'Ōiwi TV

New executive director of Hawaiian Community Assets

By Ka Wai Ola Staff

Lahela Williams was announced as Hawaiian Community Assets' (HCA) new Executive Director at the 18th Annual Native Hawaiian Convention on Sept. 24. She will succeed existing Executive Director, Jeff Gilbreath, who transitions to Director of Lending and Development responsible for managing the organization's loan fund and social enterprise, Hawaii Community Lending (HCL).

On October 1st, Williams will take the lead of the Native Hawaiian nonprofit after the completion of a 36-month executive transition plan that has been overseen by the organization's board. Born and raised in the Kewalo Hawaiian Homestead in the Papakōlea Region, she brings with her 20 years of community development experience and a background in local, state, and federal policy advocacy. Most recently, Williams served as HCA's Deputy Director where she managed the state's largest HUD housing counseling program, a network of Financial Opportunity Centers (FOCs), and the deployment of \$1.3 million in match savings grants to Native Hawaiians statewide.

"I am humbled and excited about the opportunity to serve as the Executive Director of Hawaiian Community Assets. We have an



Lahela Williams -
Photo: Courtesy

amazing team of dedicated staff and volunteers across the state and are ready to expand our network of FOCs to Kaua'i and Maui Counties over the next 18 months," shared Williams as she addressed the convention attendees.

Under Williams' leadership, HCA will expand its FOCs statewide and launch the state's new Hawai'i Housing Affordability Coalition, while HCL grows to \$15 million in consumer and affordable housing loans targeting local and Hawaiian households unable to qualify at credit unions or banks.

"After 19 years, HCA's leadership remains committed to our original vision," said HCA co-founder and affordable housing advocate, Kehaulani Filimoeatu. "Lahela is a young, strong Native Hawaiian leader who is rooted in her homelands and will carry us forward for the next 20 years, fighting for the economic self-sufficiency of our Hawaiian and local communities." ■

'U'uku ka hana, 'u'uku ka loa'a

Na Kalani Akana, Ph.D.

Ua hau'oli au i ka makana 'ia mai ia'u i puke hou e ku'u hoa 'o Hau'oli Akaka, ka luna kuhikuhi o ka mahele na'auao o OHA ma mua. Kupanaha nō ho'i au i ke kākau 'ana ma ka 'ōlelo Hawai'i no ka mea he puke 'ōlelo 'elua, 'o ia ho'i ka 'Enelani ma kekahi hapa o ka puke a ma ka Hawai'i ma kekahi hapa a'e. Mahalo e Kānehūnāmoku Voyaging Academy (KVA) no ia puke: ka mea kākau 'o Ku'uleianuhea Awo-Chun; ka mea unuhi 'o Leigh Mahealani Barbieto; a me ka mea kahaki 'i 'o Kristi Desuacido. 'O "'U'uku ka hana, 'u'uku ka loa'a" ka inoa o ka puke mo'olelo.

'O Kaipo ka inoa o ka hāme'e o ka mo'olelo a mai kona kamali'i 'ana ā makua ua 'i'ini 'o ia e lilo i kekahi kāpena moku. No Wai'anae,

O'ahu 'o Kaipo a mai ke kahakai 'o ia i nānā pinepine ai i nā moku kolo e holo ana. Koi 'ia 'o Kaipo e kona makuakāne e hana nui a inā pēlā e loa'a ana kona 'i'ini iā ia. Ho'omana'o mau 'o Kaipo i nā 'ōlelo no'eau o kona pāpā e like me, "'U'uku ka hana, 'u'uku ka loa'a."

Maika'i kēia puke no ka paipai 'ana i nā 'ōpio e kīko'o aku a lou i ka 'i'ini o mua. Inā hana nui, nui ka loa'a e like me kā Kaipo i hana ai. Paipai 'o KVA i na kānaka e nalu i nā loa'a o ke ola, e kā'ana aku i nā 'ike, a e mahalo i nā mea loa'a o ke ola.

'O "'O Ka Ipu ka Honua" kekahi puke 'ē a'e ma ka 'ōlelo Hawai'i. 'O "Canoe Plants" kekahi puke kuhikuhi o kekahi hana i kōkua 'ia e OHA, 'o ia ho'i, ka hana kanu 'ana i nā mea kanu i lawe 'ia mai e nā kūpuna i Hawai'i nei. Inā hoihoi i ia mau puke e kipa iā

www.kanehunamoku.org/books. ■

A young voice for the Mauna

By Aliantha Lim-Tepper

Pāheona Aiwahi began attending papa oli with her tutu Pi'i in Hālau Nā Hanona Kūlike O Pi'ilani when she was barely three years old. It reflected her 'ohana's deep commitment to living and perpetuating Hawaiian values and culture. Despite being a toddler, Pāhe was always attentive and participatory in her oli class. She loved to dance hula too and would practice with her mother, Keli Aiwahi, and sister, Ka'iulani, at home. When she turned four she was officially enrolled in the hālau's keiki hula class.

"I love dancing hula and singing. It makes me happy I get to do stuff that makes me Hawaiian like my family," Pāhe told OHA. Now six years old, Pāhe attends first grade at Kula Kaiapuni ma Pāi'a on Maui. 'Ōlelo Hawai'i is also the primary language spoken at home among Pāhe and her five brothers and sisters.

Mama Keli Aiwahi shared, "She doesn't know any other life. I don't think she realizes how lucky she is to be surrounded by so much mea Hawai'i. For me growing up, my school didn't even have 'ōlelo Hawai'i classes. I was lucky to be involved with hula at a young age. But now Pāhe has it

ALL at her fingertips. The 'ōlelo, the oli, the hula, the history. This life is normal for her so hula and oli are second nature."

Pāheona has also been at Maunakea multiple times this summer, and continues to go on weekends when she can. You may recognize her from the viral video offering a ho'okupu of the mele 'Ōiwi Ē at the kūpuna tent. "My kumu taught us that mele to show us how we are all 'ohana. And I wanted to show aloha to the kūpuna," Pāhe said. That heartfelt video has over 75,000 views. Her kumu, Mrs. Sissy Lake-Farm, shared, "When I saw the Facebook post of her leading the kāhea for 'Ōiwi Ē I was so excited. I know dad (Kumu Hula John Keola Lake) is proud and our ho'oilina (legacy) exists through our haumāna, even as young as Pāheona. The kamali'i of today are taking on kuleana and have the resources to learn, grow, and continue to fight for our lāhui. She had the 'i'ini and desire to hāpai that kulcana and so brilliantly, with no fear, but conviction and confidence to represent her, her mākua, her kumu, her kūpuna and all those who stand in front, beside, and behind her. Eō e Pāheona!" Pāheona, at six years old, is a living gem and confirms the righteousness of our keiki generation. ■



Pāheona Aiwahi on Maunakea - Photos: Keli Aiwahi



OHA | Ka Wai Ola
PRESENTS A SPECIAL ADVERTISING SECTION

Kāko'o 'Oihana 'Ōiwi

Supporting Native Hawaiian-owned Businesses

The November 2019 edition of the *Ka Wai Ola* will feature a FREE advertising section for Native Hawaiian-owned businesses*

There are only a limited number
of spaces, so sign up today!

PLEASE VISIT:

www.oha.org/freads
for applications more information!

DEADLINES

Space Reservations must be placed
by Monday, October 14, 2019 by 4pm

Final camera ready ads must be submitted
by Monday, October 21, 2019 by 4pm

FREE ad space!
(actual size)

SIZE OF AD

width: 3.12 inches
Height: 3.03 inches

FILE FORMAT

4-color (CMYK) PDF or
high-resolution JPEG/TIFF (300 dpi)

DELIVERY

Ad materials can be submitted via
email to kaleenap@oha.org



For questions about
this promotion please
contact Kaleena Patcho
at 808-594-1981.

*Evidence of ownership
will be verified OHA
Hawaiian Registry numbers
(or alternate proof of ancestry)
and subject to confirmation
by OHA staff.

Please visit:

www.oha.org/registry
for information on the
OHA Hawaiian Registry.

The many blessings of Lono



By Claire Ku'uleilani Hughes,
Dr. PH., R.D.

Many natural phenomena represented our ancestors' gods. These aspects of nature surrounded and embraced our ancestors with their mana. And those natural wonders continue to embrace us today. Rain clouds, heavy rain and thunder represent Lono, the god of plants and planting. Our ancestors depended on rain to water the māla (gardens). Thus, in old Hawai'i, prayers to Lono for adequate rainfall, abundant harvests and protection from droughts and famine were constant. In old Hawai'i, prayers to Lono for rain and crops were offered at community heiau māpele, built by maka'āinana (citizen, commoner). Prayers offered during Makahiki, the annual festival that welcomed Lono's return to Hawai'i, were offered at heiau ipu o Lono or hale o Lono, built at the boundaries of ahupua'a.

Martha Beckwith writes that our ancestors recognized Lono's powers over plentiful harvests with daily prayers as well. Each home kept a special ipu (gourd) for family prayers by the kuahu (altar) in the hale mua (men's house). This ipu o Lono held food offerings and, at the beginning and end of each day, the man of the house sat before the gourd of Lono, and offered prayers for the well-being of the chiefs, commoners and for his own family. Then he ate the food from the gourd before leaving to work in the māla (gardens).

In addition to dark clouds, heavy rain and thunder, Lono is represented by lightning, earthquakes, rain and wind, rainbows, whirlwinds that sweep the earth, waterspouts, the clustering clouds of heaven, and gushing springs on the mountains. Other kino lau of Lono are red fish, black coconut, white

fish and 'awa. Many chants refer to rain clouds as "bodies (kino) of Lono." 'Uala (sweet potato) cultivation on the dryer hillside lands that were dependent on winter rains are identified with Lono in his form as Kamapua'a (hog-child). Humorously, our ancestors referred to the humble 'uala as the "droppings" of Kamapua'a.

Lono was celebrated annually for bringing rains that watered leeward slopes and all farms in the islands. The Makahiki was a four-month long religious ceremony. During Makahiki, kāhuna (priests) prayed for rain, abundant crops, and to escape from sickness and trouble. Ho'okupu (gifts) that were products of the land and were kino lau (body forms, symbols) of Lono were presented to Lono-makua (Lono-the elder) during Makahiki. Offerings were collected at altars on the borders of each ahupua'a (island district). During a royal procession through the districts, the harvest tribute was accepted, and the ahupua'a lands and crops were blessed and released from kapu. The attending ali'i nui, or high chief, acted as a deputy of Lono, who was represented by a symbol somewhat suggestive of a ship's sail. The symbol was a tall staff with a small carved figure at the top and a cross-piece fastened just below. A large square of white kapa (bark-cloth) hung from the cross-piece. The four-month-long Makahiki begins on the first full moon after the Makali'i (the Pleiades) appears in the eastern sky at sunset, usually in mid-October.

In a coincidence of place and timing, Captain James Cook landed at Kealakekua (the path of the god) Bay to provision his ship during the season of the Lono festival. Cook was received and worshipped as Lono-makua. During the subsequent disheartening and disillusioning events, the navigator was killed. The event occurred on the shores of Kealakekua, where for centuries Lono-makua, the bearer of rain and plenty, was believed to have come ashore each year. Makahiki is approaching and many in Hawai'i will acknowledge the gifts of Lono that continue to enrich Hawai'i's lands. ■

OHA renames and expands Congressional Fellowship



Akaka fellows with current Congressional staff, OHA staff, and former Akaka staffers at the renaming ceremony for the Daniel K. Akaka Congressional Fellowship in Washington, D.C. - Photo: Courtesy

By Office of Hawaiian Affairs Staff

The Office of Hawaiian Affairs (OHA) held a dedication ceremony last month to officially rename the Native Hawaiian Congressional Fellowship to the Daniel K. Akaka Congressional Fellowship. Expanding the legacy of the first Native Hawaiian United States Senator, the third cohort's original three Akaka Fellows were joined by two more promising young leaders. The fellows have commenced with their highly coveted placements on Capitol Hill, such as in the offices of Senator Brian Schatz (D-HI), Senator Mazie Hirono (D-HI), and Congresswoman Tulsi Gabbard (D-HI-2). In addition to the five current fellows, three members of the previous cohort of Akaka Fellows work in Washington, D.C.—two of whom are full-time Congressional staffers: one in the office of Congressman Ed Case (D-HI-1) and the other at the United States Senate Committee on Indian Affairs. The third former fellow currently shapes federal policy through digital organizing and campaign strategy.

“Senator Akaka was a powerful and unique voice for Native Hawaiians throughout his many years of service. It is fitting that the Congressional fellowship be named in his honor as its recipients continue his legacy of ensuring Native Hawaiian voices are present in critical conversations that directly affect the Hawaiian community and the entire state,” said Senator Schatz.

“I have been fortunate to participate in the OHA DC fellowship program for each of its cohorts, and thank OHA and Kamehameha Schools for their commitment to this program,” said Senator Hirono. “In the wake of this year’s recently conducted diversity survey of Senate staff, it is clear that the Senate, and likely the entire Congress, can improve representation of all our indigenous people, especially Native Hawaiians. Separately, ensuring that individuals interested

in empowering the Native Hawaiian community are provided the opportunity to learn about federal policy and how to engage at the federal level is an important priority for me and will be impactful for the Native Hawaiian community as they continue to explore, among other things, self-determination. I look forward to continuing this important partnership.”

“Through the Congressional Fellowship program, sponsored by the Office of Hawaiian Affairs (OHA) and Kamehameha Schools, I have had the privilege of having emerging ‘ōiwi leaders serve Hawai‘i as members of my team”, stated Congresswoman Gabbard. “They work on substantive legislation, provide insight into matters of importance to the Native Hawaiian community and on the issues before Congress, all while learning the inner workings of the Federal Government. Senator Daniel Kahikina Akaka was a dear friend and a mentor. He dedicated his life to serving the people of Hawai‘i and this country through the military, as an educator, and in the Halls of Congress. Mahalo to OHA and Kamehameha Schools for their continued commitment to this program – now named in his honor – and keeping the spirit of aloha and service that Senator Akaka embodied alive in the generations of Native Hawaiians who follow in his footsteps.”

“The Akaka Fellowship recognizes and honors the importance that Senator Akaka always placed on education, for not only advancement but its own sake” stated Congressman Case. “Both before and throughout his long service in Congress, he was first, and always, an educator. He would be very proud and humbled at this recognition of his life’s work. But even more, he would be excited for the next generations of Native Hawaiian leadership, especially in public service, that were, are and will be enabled by this fellowship. Elected public office is among the highest responsibilities and honors in our democracy, and Senator Akaka would especially encourage and welcome his fellowship starting those next generations down that path.”

The late Senator Akaka served for 14 years in the U.S. House of Representatives and another 22 years in the U.S. Senate – the whole time living and serving his community with aloha. During and after his time in Congress, he ensured Native Hawaiians were not only actively involved in the conversation, but also had a familiar Native Hawaiian voice advocating for our issues. With the recent passing of

our beloved Senator, it is more important now than ever to continue to invest in sending strong voices to Washington, D.C. That is the mission of the Daniel K. Akaka Congressional Fellowship and why OHA’s Washington D.C. Bureau prioritizes supporting the fellowship program.

Since 2017, Kamehameha Schools and OHA have partnered to fund and operate the fellowship program, which has seven alumni and five current fellows. The Akaka Fellowship is successfully ensuring that Native Hawaiians are in positions to meaningfully exercise self-determination by assisting in the creation of federal policies and programs that affect the Native Hawaiian community with the OHA Washington D.C. Bureau’s hands-on support, guidance and training. Six of the seven Fellowship alumni continue in federal-related advocacy, with the seventh currently pursuing a graduate degree.

Fellows spend nine months working in a Congressional office and receive mentorship on federal policy, professionalism and advocacy throughout their time in Washington. Fellows develop a network that will serve them in both Hawai‘i and D.C., ensuring that those who are interested in remaining in D.C. are well-equipped to begin a career in federal policy.

Those interested in applying to the Akaka Fellowship should visit www.oha.org/dcinternships, follow OHA on social media, or call OHA’s D.C. Bureau at (202) 506-7238 to learn more. ■

MESSAGE OF MAHALO

It is with so much joy for my ‘ohana and I, knowing my Dearest Pa’s life’s work continues through the next generations dedicating themselves to the service, well-being and productivity of all our people through the Daniel K. Akaka Congressional Fellowship.

Some of the greatest lessons I have learned from my grandfather is the power and beauty of the aloha spirit and how you put it to good work, in forming and cultivating relationships, bringing people together, and making for a better world for all. I look forward to meeting those in the program, past, present, future, and learning of their experiences and their next steps. This program makes possible for his legacy of aloha to live on through our youth of today and tomorrow. The experience to work in this government setting will be the best first hand education.

Mahalo a nui to all who have and continue to make the Daniel K. Akaka Congressional Fellowship possible. Through his life, his commitment and dedication to mentor our future leaders to learn and apply all that is taught at home in Hawai‘i and beyond to kōkua and care for each other is further accomplished through this program.

On behalf of the Akaka ‘Ohana, as he would say, mahalo nui loa me ke aloha pumehana”

— Trustee Kalei Akaka

Paving their way to success



Layla Dedrick - Photo: Jason Lees

By Puanani Fernandez-Akamine

Layla Dedrick has a passion for creating environments where people can thrive.

“Because of the weather and culture here in Hawai‘i, ‘inside’ and ‘outside’ are not always clearly defined,” reflects Dedrick, owner of Bella Pietra Design, Pāhonua, Geobunga and Native Farms. “I want to help people create spaces in their homes and gardens that are both functional and beautiful.”

It was this passion for beautiful spaces inspired Dedrick and husband, Andrew, to open Bella Pietra Design in 2001. Bella Pietra Design features stone and tile products for indoor

spaces. Their second business, Geobunga, opened in 2009 as an outgrowth of Bella Pietra Design, borne in part by Dedrick’s vision of indoor and outdoor spaces that seamlessly transition in both design and concept, and also as a response to the 2008 recession.

Selling exclusive stone products, Bella Pietra Design caters to designers, architects, developers, contractors and homeowners. When the recession hit, the Dedricks realized that they needed to diversify and saw a niche, a “puka” in the market that needed to be filled. They decided to take some of the products they were selling at Bella Pietra Design, rebrand them, and expand their inventory to increase their client base and revenues.

And so Geobunga was conceived, selling playful and affordable products that help people to create beautiful, livable outdoor spaces: stone pavers, decorative rocks, pebbles, pots, fountains, benches, bamboo accents and outdoor sculptures. This allowed the Dedricks to expand their clientele and serve renters as well as homeowners. For example, container gardens (multiple plants grown together in a beautiful ceramic pot) can easily be moved from one home to another. Says Dedrick, “Geobunga provides products to create an outdoor space you can actually live in. Our products help people make their outdoor spaces – whether an apartment lanai or a backyard – part of their living space so that it is not just an afterthought, but a place of respite.”

Today, Geobunga is a thriving business with two locations: the five-acre Native Farms nursery in Waimānalo, and an Urban Gardening Center in Kaka‘ako. Of course, the road

to success is paved with trials, and starting a new business in the midst of a recession was a huge risk. “Running a small business is tough,” mused Dedrick.

So in 2018 Dedrick reached out to OHA and applied for a Mālama Business Loan, specifically for the Native Farms side of the house. This enabled them to invest in equipment to grow their plants more efficiently. “As a Native Hawaiian business owner it feels good to have the financial backing of OHA,” remarked Dedrick. “The loan helped us to grow more quickly and with greater stability.”

Their long-term vision is to continue growing the nursery, focusing on wholesale contracts. Their plant inventory is deliberately diverse, but Dedrick’s favorite is definitely the roses. “We have amazing roses,” she raved. “We sell varieties that grow well in Hawai‘i’s hot climate. Almost anyone can grow them successfully.”

This successful, multi-faceted, family-owned and operated business was more than twenty years in the making; it is the sweet fruit of their hard work and the courage to pursue their dreams. “I always wanted to start a business,” reminisced Dedrick, “and after 10 years of dreaming I decided to just go for it.”

Seated on a hand-carved Indonesian sofa in Bella Pietra Design’s elegant showroom, Dedrick contemplates their journey and had this advice for aspiring Native Hawaiian entrepreneurs: “Don’t feel like you have to figure everything out by yourself. There are so many successful business owners who are happy to share their time and wisdom. Let them mentor you.” ■

He Kumu Lā‘au Ho‘okahi

Na Kalani Akana, Ph.D.

Ua ‘ōlelo ‘ia e nā kūpuna, “He lā‘au kūho‘okahi, he lehua no Ka‘ala,” me he mahalo ala no nā po‘okela, ka u‘i, ke akamai. A i kēia manawa, hiki ke ‘ōlelo ‘ia pēlā no ke kumu lehua o Hilo me ka lehua o Waimea no ka mea ua kō iho nei ka ‘ākūloia papahana ho‘omākaukau kumu ‘ōiwi ma lalo o ka World Indigenous Nations Higher Education Consortium (WINHEC) ma ka mahina aku nei. He ala ‘ākūloia hou loa kēia, a ‘o Kahuawaiola a me Kaho‘iwai nā papahana mua ‘elua.

‘O Kahuawaiola, he papahana ho‘omākaukau kumu ia ma loko o ke koleke ‘ōlelo Hawai‘i ‘o Ka Haka ‘Ula o Ke‘elikōlani ma Hilo. He papahana kumāhiki kēia ma ka pae mulipuka, ho‘omaka ka pū‘ulu hou i kēlā me kēia makahiki. Inā hoihoi ke kanaka e lilo i kumu a‘o ‘ōlelo Hawai‘i, hiki iā ia ke noi ma Kēkēmapa a e ‘āpono ‘ia ana ma Peleluai. ‘Ekolu pale a puka me ka palapala hō‘oia Indigenous Teacher Education. ‘O nā laikini ko‘iko‘i ‘elua no ka ho‘ona‘auao Hawai‘i ‘o ia ka laikini Kaia‘ōlelo-Kaiapuni Hawai‘i a me Hawaiian Knowledge, a hiki nō ke loa‘a pū nā laikini kula ha‘aha‘a a ma‘i‘o kula waena/ki‘ekie.

Ma Kahuawaiola, e ‘ike ana nā moho i ke kuleana nui o ke kumu no ka ho‘ona‘auao i ka lāhui no laila, ‘imi ikaika lākou i ka ‘ike a me ka mākau o ke kumu mākaukau. He kaiāulu a‘o nō ho‘i ‘o Kahuawaiola e a‘o, a‘oa‘o, a kākō‘o piha i ko nā moho holomua.

Wahi a Makalapua Alencastre, ka luna ho‘olauka‘i no Kahuawaiola, “‘O ka puka lanakila ko‘iko‘i loa ‘o ia ke komo piha, ke ku‘upau a me ka ho‘okō ‘oia‘i‘o o kēlā me kēia moho Kahuawaiola e lilo i kumu mauila Hawai‘i.” ‘O Makalapua, Keiki Kawai‘ae‘a, Noelani Iokepa-Guerrero a me Kananiohea Māka‘imoku nā kumu o Kahuawaiola. Kōkua ‘ia ka papahana e nā kumu kaiapuni a‘o ma‘i‘o: Pele Harman (makemakika), Kameha‘ililani Waiua (pilikanaka), Kēhau Kalili (‘epekema), Kekoa Harman (puolo), a me Haunani Keamo (mākau kino). A kākō‘o piha ‘ia nā a‘oākumu e nā kahu a‘oākumu i ka ho‘oma‘ama‘a a‘o haumāna ma nā kula kaiapuni like ‘ole o ka pae‘āina.

Pono nā kumu ma nā pae a pau (ha‘aha‘a, waena, ki‘eki‘e) a ma nā kula a pau loa- ‘o ia ho‘i, ma nā kula kaiapuni DOE a me nā kula ho‘āmāna. Wahi a Alencastre, ma ko lākou nānā ‘ana i nā kula no kēia makahiki kula nei, ua pono ‘ekolu kumu kaiapuni ho‘āmāna ma ka mokupuni



Nā kumu o Kahuawaiola me nā hoa kākō‘o o WINHEC ma Nolewai, ‘Aukake 2018 - Photo: Courtesy

‘o Hawai‘i me O‘ahu; ‘elua ma Kaua‘i. Wahi a ke Ke‘ena Ho‘ona‘auao (DOE) Hawai‘i TATP (http://ohr.k12.hi.us/tatp/TATP_POST2.pdf) aia he 40 mau kūlana kumu e ho‘opiha ai ma nā kula kaia‘ōlelo a kaiapuni Hawai‘i. No laila, inā ho‘ohihi ‘ia ka mana‘o e lilo i kumu no kou kaiāulu e ‘imi i ka ‘ike komo ma ka pūnaewe. Hiki ke huli iā Kahuawaiola ma <http://www.olelo.hawaii.edu/kwo/>. ■

OHA wins award for exemplary land management plan

By Alice Malepeai Silbanuz

The Office of Hawaiian Affairs Land Program and partners were awarded with the American Planning Association Award for Cultural/Historic Preservation for their work to create the Wao Kele o Puna Comprehensive Management Plan (CMP). Through a two-year process, the OHA Land Program and partners, Ho'okuleana LLC, Forest Solutions Inc., Nohopapa Hawai'i, and Cultural Surveys Hawai'i, Inc. worked closely with Puna community members to create a comprehensive plan for managing Wao Kele o Puna. Encompassing 25,800 acres, Wao Kele o Puna is one of the largest tropical lowland rainforests in Hawai'i and it is managed by OHA.

A substantial component to the planning process was community engagement, which was conducted through ethnohistorical interviews, a community advisory council called the 'Aha Kūkākūkā, and two public meetings. The plan serves as a model for integrating traditional Hawaiian knowledge into modern forestry management and provides opportunities for community participation.

The OHA Land Program and partners received the Cultural/Historic Preservation Award from the American Planning Association at the Hawai'i Congress of Planning Officials Conference on September

11, 2019.

The Wao Kele o Puna Comprehensive Management Plan seeks to be a unique, innovative and culturally competent planning document. It does not simply include culture as a component of the CMP, but features culture as the driving force and lens through which the CMP is created, will be implemented, and allowed to evolve. While the CMP embraces modern day science, technology and proven best practices in conservation, it does so through a cultural perspective. Ultimately, the CMP provides a culturally competent stewardship framework for OHA to implement recommended actions.

"OHA is honored that the incorporation of the vision and input of our beneficiaries and the greater community is being recognized," said OHA Land Program Manager Jonathan Ching. "We firmly believe that this is an avenue for collective impact and that our people are the key for implementing plans of this nature with meaningful and long-lasting results."

Watch the OHA video production "Blending Traditional & Modern Land Management at Wao Kele o Puna" that followed the creation and Board of Trustees' approval of the plan at <https://vimeo.com/262134834>.

Visit www.oha.org/waokelepuna to view a copy of the Wao Kele o Puna Comprehensive Management Plan. ■



OHA Land Paia and partners with Hawai'i-island based community advisory council, 'Aha Kūkākūkā, that worked collaboratively on developing the award-winning comprehensive management plan for Wao Kele o Puna.- Photo: Kaipo Kī'aha



Wao Kele o Puna.- Photo: Kaipo Kī'aha

HIPTAC

HAWAII PROCUREMENT TECHNICAL ASSISTANCE CENTER

Ready to go after government contracts?

Let HI-PTAC assist you with our **FREE SERVICES**: daily listings of federal, state & county bids; workshops; and counseling to help you navigate the process and market your product or service.

We now have neighbor islands staff to serve you. Our grant with the U.S. Defense Logistics Agency was recently renewed for up to 3 years. The Small Business Development Center (SBDC) is a subrecipient under our new grant. To receive assistance on the neighbor islands, please call:

Main: 596-8990, ext. 1007

Main number services the following islands:
Hilo, Kona, Maui, Lāna'i, Moloka'i, Kaua'i and O'ahu.

Register with us today: hiptac.ecenterdirect.com

For information, contact our office at:

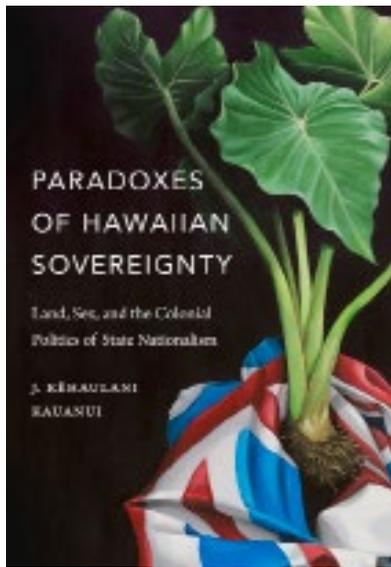
ptac@hookipaipai.org or **808-596-8990 ext. 1007**

711 Kapi'olani Blvd., Ste. 111, Honolulu, HI 96813

Validated parking at Pacific Park Plaza parking structure on Curtis Street



REVIEW



Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism
by J. Kehaulani Kauanui
Duke University Press
Hardcover: \$68.95

Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism

Review by Umi Perkins

A confession: when I first saw the title of Kehaulani Kauanui's second academic book, *The Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism*, I thought it would contain the major sin of academics: making concepts unnecessarily complicated. Sovereignty to me is a very straight-forward concept: the status of being a country. But what I found was an impressively accurate and fair overview of the last decade in the Hawaiian movement, which has mostly not been documented. And in the world of academia, if it's not documented it's as if it didn't happen.

Kauanui, Professor of American Studies and Anthropology at Wesleyan University in Connecticut, summarizes "the politics of sovereignty:"

Scholars within Native studies robustly debate the concept of sovereignty. Some suggest that it be abandoned altogether due to its Western roots ... others suggest that, rather than discarding the term, we need to theorize Indigenous sovereignties and how they distinctly differ from the Western concept of

sovereignty.

Kauanui takes on the debate that rages in Hawaiian intellectual circles over whether Hawai'i was colonized or occupied (a sovereign country invaded by another sovereign) and has, in other publications, asserted that Hawaiians are both simultaneously. In the *Hulili* journal, she proposed ways to "bridge the divide between de-occupation and decolonization without compromising our claims under international law." In her book she holds that "despite the disavowal of colonialism by kingdom nationalists, it is precisely Western European and U.S. settler colonialism that creates ... the conditions for kingdom nationalism to articulate itself in the modern Western terms of nation, manhood [and] law..."

Kauanui is very effective in describing the chronology of events, including the Akaka Bill, the 2009 ceded lands case, the 2014 Department of Interior hearings, Kana'iolowalu and the Na'i Aupuni convention, and how these were shaped by disparate views on the meaning and ends of attempts to reclaim sovereignty. But this chronology is also grounded on an analysis of fundamental aspects of Hawaiian identity - notably land and land law. On this she notes, ironically, "a

paradox of Hawaiian sovereignty is that we have a legacy of land privatization..."

The arguments in the book are somewhat difficult to fully explain without resorting to, or defining, some of the jargon of the critical theories it uses: indigenous, critical race theory, gender and other perspectives are used in what is called "intersectional" analysis. This looks at how factors like race, class, gender and sexual orientation act across each other to produce effects. Sovereignty activists who are simultaneously fervent Christians, for example, act in ways that affect gender relations and interpretations of Hawaiian culture:

The pattern that we see time and time again within national liberation struggles is the rejection of same-sex practices and women's power and authority by invoking tradition to say that they are Western colonial imports.

Kauanui points out that in Hawai'i, the pattern is altered. Here it is precisely our Hawaiian modernity that relegates traditional Hawaiian practices, such as same-sex relationships, to the past. This is consistent with many of the Pacific Islands' view of Hawai'i as a cautionary tale of what not to do: sell your land, become modern, in short, be swallowed up. ■

The echo
of our song carries
us forward

pages 10 -15

Music is fundamental to Hawai'i and our culture. In this special section we're showcasing a triptych of music in the past, present and (possible) future of Hawaiian society, all anchored in the foundational role that mele plays in our community.

The first piece poses thoughtful questions about the future role of Hawaiian music within the context of the global economy. Hawaiians are well-known for our musical culture: our ali'i were also composers; a major Hawaiian school has televised singing contests; and our youth regularly roam school campuses as if they are troubadours, with 'ukuleles and guitars in their arms and a song in their hearts. Should we try to turn this talent and culture into

a global export? Eric Stinton poses this provocative question as food for thoughtful digestion.

The second essay shows that, as were our diplomats like Ha'alilio, we have long been a global people. Luthier Kilin Reece traces the origins of much of modern stringed-music culture to Hawaiian innovators like musician Kealakai Mekia, who worked with the Martin Guitar Company to create what we now think of as the iconic guitar.

The third piece by, Chad Takatsugi, is a snapshot of mele at the current time, a moment when the Hawaiian community is vibrant and alive with pride and action. The Maunakea protectors have awakened a new reason and season for songwriting, which we document here.

Enjoy. ■

From K-pop to HI-pop

By Eric Stinton

K-pop is Korea's most visible and wildly successful export. The contemporary conception of K-pop – melodic dance jams with glitzy production and hip-hop sensibilities – was born in 1992 when the group Seo Taiji and Boys performed their song “Nan Arayo” on national television. A blend of dance-ready rhymes in the verses and smooth vocals on the hook, “Nan Arayo” is widely considered the first modern K-pop song. Within 15 years of its birth, K-pop would become a global multi-billion dollar industry.

It's tempting to look to K-pop as a model for the Hawaiian music industry. K-pop has exposed Korean culture to a global audience, most of whom knew very little about Korea beforehand. While foreign language enrollment in American universities has experienced an overall decline, Korean language learning has increased dramatically as a direct result of K-pop's popularity. For 'ōlelo Hawai'i, still an endangered language despite the best efforts of classrooms and mobile apps alike, the thought of language proficiency proliferating through pop music is hopeful.

K-pop has also caused a massive increase in tourism, a perpetually relevant concern for Hawai'i's economy. Even if K-pop fans book a trip to Korea purely because of their favorite idol group, once they arrive they will be exposed to more meaningful aspects of Korean culture and history. Music is the crest of the so-called “Korean Wave,” but when people are caught in a wave they are inevitably pulled back to its source, where deeper exploration awaits. For Hawai'i, whose weather and scenery will always be an unparalleled allure for tourists, the opportunity for legitimate cultural exposure is not just an added economic interest; it's a chance to package real education as entertainment.

Yet the potential upsides should not distract from the significant red flags vigorously waving throughout the K-pop world. The industry is rigid to the point of abusive, known for its long-term “slave contracts,” exploitative labor practices, and unadulterated sexism. With few exceptions, artists have little control over their personal lives – romantic relationships are seen as liabilities and often kept secret, if not outright prohib-

ited – and even less control over their art.

K-pop stars are undeniably talented performers, but image is at least as important as ability and as such, it is carefully and intrusively manicured. Contracts typically include strict workout and dietary regimens, as well as regular weight checks. For women, plastic surgery is also a common expectation.

There are also the inescapable ills of commodifying culture. While K-pop has broadened exposure to Korean culture, it has also flattened how people think of it. Sure, BTS will throw traditional palaces in the background of their music videos, and Black Pink will utilize obangsaek colors in theirs, but those are tertiary elements of their appeal. Korean culture is used mainly to stylize and accessorize what is otherwise culturally indistinct and universal: attractive people doing attractive things.

The entire discussion about K-pop is complicated because the term itself is an amorphous shorthand. K-pop could perhaps be classified as a genre of entertainment, but it is not a genre of music. K-pop is simply western-style pop music performed in Korean. In that way, you could consider Bruno Mars an example of a HI-pop star: an artist from Hawai'i making pop music. The question then would become: why aren't there more Bruno Marses? From there, a whole different discussion emerges about demographics, talent brain drain, and the lack of arts education in our schools. But hardly anyone would consider Bruno Mars a representative of Hawaiian music in the first place.

Which leads us to the heart of the matter: how to reconcile the aesthetics of Hawaiian music with pop music to create a distinct HI-pop style and sound. How does a culture, musical or otherwise, evolve without some degree of self-deletion? Like K-pop,

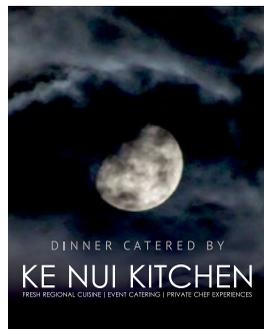
Hawaiian music is also a musical fusion, but it evolved from a completely different set of styles and genres: rock and roll, reggae, punk, and ska. While each of those had its time in the sun in broader American pop culture, none have been as expansively ubiquitous or titanically influential as hip-hop and general pop music in the last few decades. The range of sonic appeal in Hawaiian music is completely different than K-pop, and likely incapable of making a BTS-sized impact. Either Hawaiian music would have to fundamentally transform, to an extent that it is no longer recognizable as Hawaiian music, or the type of music that becomes popular everywhere else in the world would have to fundamentally transform. For better or worse, the kind of music that becomes popular in Hawai'i will probably always have a limited reach.

Or maybe I'm wrong. Maybe Hawaiian music *can* evolve to a point that it not only transcends its geographic limits, but also influences pop culture as a whole. Maybe artists like Kimie Miner, Kalani Pe'a, Fiji or Anuheha can crossover and reach a Bruno Mars level of stardom while being a little more HI and a little less –pop. If anything, Mars has pulled American pop culture closer to Hawai'i than it was before.

Change is inevitable; cultures are supposed to grow and evolve. The beauty of K-pop is how it smuggles small doses of Korea to people who otherwise would have never experienced them. For a country that has long seen itself as small and unimportant compared to its larger, more powerful neighbors, K-pop feels like a billion-dollar underdog. People from Hawai'i can no doubt relate to that narrative, so it's sensible to look to Korea as an example of how the culture of a smaller people group can become an against-the-odds success story. But given Hawai'i's history, cultural evolution is sensitive territory. Corporatizing Hawaiian culture to be as widely consumable as possible may not end up being something anyone wants, Kānaka Maoli especially.

For the future of HI-pop, the success of K-pop is instructional as both a roadmap and a warning sign. ■

Eric Stinton, 27, is a writer and teacher from Kailua who lives in Seoul, South Korea. He is a columnist for Sherdog.com and his words occasionally appear on The Classical. Follow him on Twitter at @TombstoneStint or find his writing on ericstinton.com



Dinner & Moon Walk

Friday October 11
at the Proud Peacock



Makahiki Festival & Heiwa Tu'aro Competition

Saturday November 9



Kama'aina Keiki Days

Every Wednesday for
kama'aina/military keiki



Lā 'Ohana Family Days

3rd Sunday every
month

All Events: More Details/Book Online at waimeavalley.net



ON THE NORTH SHORE ACROSS FROM WAIMEA BAY

OPEN DAILY 9 AM - 5 PM / CALL: (808) 638-7766

[Facebook](#) [Twitter](#) @WAIMEAVALLEY [Instagram](#) @WAIMEAVALLEYOAHU

WHERE HAWAII COMES ALIVE WAIMEAVALLEY.NET

Globetrotter

A windward O'ahu instrument-maker traces the footsteps of an early Hawaiian musical explorer, and his impact on all modern music

By Kilin Reece

I have been fortunate to work as a Luthier and musician in windward O'ahu for close to two decades, making a living playing, building and restoring vintage acoustic stringed instruments. The word "Luthier" specifically describes one who works on instruments in the family of "Lutes," considered to be the ancient ancestors to modern stringed instruments like the guitar and 'ukulele. I have always found studying the history and genealogy of stringed instruments to be fascinating, and over the last several years have devoted much time to researching this aspect of my vocation. The anatomy of stringed instruments not only bear the traces of chisel blades and saws, but also the signatures of the cultures from which their designs originate. It has been said that Luthiers build the "shapes that surround the sound," crafting every curve in an instrument's wooden body, from the ribs and waist, to the belly, back, neck and headstock. Ultimately, with the aid of glue, we unite all these contours under the tension, strength and energy of strings to bring life to the voice that an instrument will possess. This voice, with our care and attention, has the potential to transcend the ages, weaving in time a common thread through the lives, songs and dreams of many generations.

In tracing the lineages of the instruments I have met in my small restoration studio here in the shadow of the Ko'olau mountains, and in listening to the many stories their owners have shared, I have arrived at a perspective that Hawai'i is not as an isolated outlier in the evolution of our modern global soundscape,



Mekia Kealaka'i, circa 1914- Photo: Courtesy

but a long running epicenter of innovation and influence in the western hemisphere, the modern piko of all things stringed.

This year marks the 186th year anniversary of the C.F. Martin Guitar Company, making it the oldest family-run string instrument manufacturer in the United States. My Luthiery work has been largely devoted to the study of instruments made by the Martin family. As a Bluegrass guitarist, I long ago found my six-string soulmate in the bold, full bodied sound of a guitar known as the Martin "Dreadnought". The instrument of choice

for guitarists from Gabby Pahinui to Elvis Presley and from Bob Marley to Bob Dylan, it is easily the most iconic and widely reproduced guitar design in the world.

The Dreadnought Martin guitar began its life in 1915 as a custom-ordered "extra-large jumbo guitar" made for a virtuoso Vaudeville star named Mekia Albert Kealakai. It was the largest and loudest guitar the company had ever made, designed to accommodate audiences attending acoustic concerts by Mekia and his orchestra as they crisscrossed the United States long before the advent of microphones and PA systems.

Born in Honolulu in 1867, Mekia trained under Henri Berger. He graduated at age 15, joined the Royal Hawaiian Band as Berger's star protege, and within a short time was composing songs with Lili'uokalani and Kalākaua, eventually leading

the Royal Hawaiian Band in a tour across the United States in 1895.

I had the pleasure of joining Chris Martin IV (the Martin descendant currently at the helm of the company) at the Kahala hotel in 2016, and after sharing my research and pouring through scrapbooks and photo albums he agreed that Hawai'i's contributions to his family's legacy were pivotal, and worthy of celebration. Working with the Martin custom shop, we began recreating the "Kealakai" model guitar, using the molds, templates and blueprints from the archives that brought the

original to life in 1915. This guitar will be displayed side by side with the Dreadnought guitars of Johnny Cash and the Pahinui family in a Bishop Museum exhibition set to open April 2020.

In the 1960s, the Library of Congress re-issued recordings made by ethnomusicologists in the 1920s. These recordings formed my first introduction to what is called American "Roots" or "Folk" music. As a teenager in Berkeley, California, I checked out 10-inch vinyl records from our local Public Library, which had a complete collection of the Library of Congress Folkways record label. Legends like The Carter Family, Leadbelly, Son House, Lightnin' Hopkins, Doc Watson and Elizabeth Cotton took turns on my turntable bringing to life songs of hard luck rural America.

On subsequent research trips to the Martin Archives in Nazareth, Pennsylvania, I began swinging down to the Library of Congress in Washington, D.C., hoping to find clues about Mekia's travels across the continent at the turn of the last century. On one such visit, I had a chance conversation with a librarian who mentioned some very old recordings in their collection, made by a Hawaiian string band around 1904 for a small record company. He offered to make me a Compact Disc of transfers made from the records. Later that evening I loaded the CD into my rental car's dashboard player, and as the warble of music making its way through 115 years of time and space came surging through the speakers, I nearly crashed into the car in front of me. What was I was hearing?

The music was immediately familiar: acoustic guitars punching out rhythm while fiddles and flutes played in and around the vocal lines, accented by the chop and strum of 'ukulele and banjo, rooted in the pulse of pizzicato cello. How was it possible that a Hawaiian string band had recorded music that sounded nearly identical to my beloved Bluegrass music, decades before any of America's most celebrated folk recordings?

I later learned that Lui Thompson, the band's leader, got his start with Mekia Kealakai and his orchestra at the 1901 Buffalo World's Fair. By 1901, Hawaiian string ensembles like Lui's had been touring the United States for 30 years, playing vaudeville theaters and traveling tent shows from Sacramento to New York. In 2018, I was able to work with the Library of Congress to remaster and release in CD format the complete recordings of Lui's band, alternately calling

HAWAIIAN MUSICIANS ON THE MAINLAND



Newspaper clipping of the Kawaihau Glee Club before they toured the United States - Photo: Courtesy

These are arguably the world's earliest complete recordings of a traveling string band. It features songs played in the style popular during the lifetimes of composers featured in the tracks including Kalākaua, Lili'uokalani, Likelike, Leleiohoku, Mekia Kealakai, David Nape, Helen Parker, Sam Li'a Kalāinaina and Thomas Sylvester Kalama. There is much to be learned by studying this early Hawaiian string ensemble style of music. Vibrant and sophisticated, it combines the wind, reed, string and percussion instruments that became the foundation for genres such as Jazz, Blues, Bluegrass, Country, Western Swing, and Rock & Roll.

Mr. Kealaka'i, circa 1916- Photo: Courtesy

themselves "The Royal Hawaiian Troubadours" and "Honolulu Students."

Through conversations with clients and friends over the years, the potential to re-

imagine the musical styles of the Hawaiian Kingdom's string band traditions gained momentum. We began rehearsing and re-imagining a time in Honolulu when fiddles, banjos, cellos, flutes, mandolins, 'ukulele and steel guitars wove a seamless fabric of music unique to the Hawaiian Kingdom.

Earlier this year we launched a concert series called "A Night of Sovereign Strings". In April we collaborated for a second round of concerts at the historic St. Andrews Cathedral. Led by former Royal Hawaiian Band and Honolulu Symphony Maestro Aaron Mahi, traditional Hawaiian vocalists and instrumentalists united with members of the Hawai'i Opera Theater and Hawai'i Symphony Orchestra to celebrate a shared musical lineage.

Last month I made one final research trip, intent on tracing Mekia's footsteps from the east to west coasts. I began in Nazareth where I picked up the completed recreation of the Kealakai model guitar and spent a couple days filming Chris Martin IV at the Martin Museum for a documentary I am making.

The stars aligned, and I was joined by virtuoso guitarist Kamuela Kimokeo and his 9 year old son, Ka'ihī. The Kimokeos happened to be on a family vacation to the East Coast. Chris Martin unlocked the museum vault and brought out the most legendary masterpieces in his family's collection for Kamuela and Ka'ihī to play. They wowed a spellbound crowd of Martin employees with masterful duets, Ka'ihī ripping solos on a Dreadnought Jr. model set up to be played on the lap Hawaiian style, a method invented by Mekia and his childhood friend, Joseph Kekuku. This innovation ultimately led to the birth of the first electric guitar.

I left Nazareth and headed north to Elmira, New York, where, in 1916, Mekia had played the Majestic Theater for a run of 3 nights billed as the "Kealakai Royal Hawaiian Sextette." I was intent on stopping at historical societies, archives, libraries and museums, searching the American rust belt to find a Vaudeville theater still standing where Mekia and his band might have played. I hoped to stand in that space, to strum a few chords of the new Kealakai Hawaiian Dread and hear its voice fill the space as Mekia had. But the theaters are all gone, turned into fast food joints, strip malls or multiplex movie theaters.

The commitment of the ali'i to invest the power of the musical arts in the Kingdom was a vision carried forward by Mekia, who, after traveling the world as renowned celebrity, returned to Hawai'i in 1920 to lead the Royal Hawaiian Band, sparking the careers of the likes of Lena Machado. He also returned to teach at his alma mater, The Boys Reform School.

Evidence of Mekia's generation and their travels at the dawn of the 20th century are everywhere, in the contours of our most treasured and iconic instruments, in countless instructional music books, and in music curriculum exported worldwide. It's amazing to see how Mekia's generation shared a profound concept of music that was made available to one and all. ■

Kilin Reece is a luthier and the founder of The Kealakai Center for Pacific Strings, a 501(c)3 non-profit organization named in honor of the legacy of Mekia Kealakai and his devotion to music and music education.



In an exciting collaboration, Hawaiian recording artists and kumu came together to produce the first professionally recorded version of *Kū Ha'āheo e Ku'u Hawai'i*. - Photos: Courtesy

-By: Chad Takatsugi-

Inspired by the dramatic events taking place at the base of Maunakea since mid-July, many kānaka maoli have experienced an undeniable awakening. There is a palpable buzz in the atmosphere that is inspiring action to degrees not witnessed since the aftermath of the overthrow of the Hawaiian Kingdom. Images of peaceful demonstrations flood our social media feeds, armies of red-clad kānaka maoli bringing their immutable voices to the streets and through it all, our mele serve as rallying cries sustaining the movement.

Music holds power. Lyrics capture untranslatable emotions and melodies tug at the vulnerable parts of our souls. It is no surprise then that music, as personal and intimate as we know it to be, has long been a powerful tool in transformational social movements.

Inspired by the courage of our kūpuna and kia'i, some of Hawai'i's most renowned artists joined forces to show their support for Maunakea through mele. The result is *Kūha'o Maunakea*, an album featuring 18 original compositions documenting the events and swell of 'ōiwi pride associated with the Kū Kia'i Mauna movement.

As the project's producers, Zachary Lum, Shawn Pimental and I, with support from Kanaekana, saw the role such a project could play in this history-making saga. Many people are looking for ways to support the movement. Not everyone is able to physically stand with the kia'i on the mauna, but we can certainly find ways to take a stand in our own spaces. Teachers, medical professionals, politicians, legal experts - everyone is doing what they can to help. For musicians, the power of mele is our contribution.

Mele is a powerful way to facilitate intergenerational learning and celebrate the connection between the ancestral wisdom and practices of our kūpuna and the commitment we make today to future generations.

"English does not have a word that encapsulates both man and nature. Hawaiian does: 'āina. Aloha 'āina, thus, is the undeniable bond between man and environment. Every moment we dedicate to aloha 'āina is a moment we dedicate to our keiki. These moments are the little pebbles that will form a new foundation. It will be a new reality for our keiki, the rebirth of a new lāhui consciousness," reflected "Lum, project co-producer and music educator.

On July 17, 2019, law enforcement officers came face-to-face with protectors rooted defiantly among the lava fields at Pu'uuhuluhulu at the base of Maunakea in one of the more tense confrontations since the beginning of the conflict. Within weeks after that encounter, 17 of the 18 compositions featured on the album were written in response to the events of that day. Some of the mele capture a specific moment like a musical snapshot. Others pay tribute to key figures of the movement. Some marvel at the feeling of activation that kānaka maoli are experiencing. All, however, are personal journeys fastened together by a commitment to aloha 'āina.

Kanai'a Nakamura, formerly of the Nā Hōkū Hanohano Award winning group, Holunape, recounted personal trauma and wove it into his contribution to the compilation. *He Lei Wāhine* is a tribute to the line of women who, arms linked in solidarity, stood fearlessly blocking progress up Mauna Kea Access Road as law enforcement officials approached. Nakamura's own wife

stood in that line demonstrating the personal investment in the ongoing battle.

Music veteran Del Beazley also felt a personal responsibility to help with the project. His song, titled *Rize*, calls out to the multitudes of kānaka maoli across every generation to stand hand-in-hand in support of our 'āina. Beazley's granddaughter is featured on the track, a reminder that we fight today for the generations of tomorrow.

Perhaps the most well-known composition on the album is the one song that was not originally inspired by Maunakea. *Kū Ha'āheo e Ku'u Hawai'i* was written by Hinalaimoana Wong-Kalu when she was a kumu at Hālau Lōkahi Public Charter School as a way for her students to express themselves as modern day kānaka maoli.

Her song has since become an anthem and rallying call for our lāhui to aloha 'āina, and was part of the medley (along with the chorus of *Hawai'i Loa*, *Kū Like Kākou* written by Liko Martin in the 1980s) featured in the August 11, 2019 "Jam 4 Mauna Kēā" event and sung simultaneously by tens of thousands of mauna supporters around the world.

A partnership with 'ŌiwiTV resulted in a music video of *Kū Ha'āheo e Ku'u Hawai'i* which features some of Hawai'i's most celebrated recording artists, lifting their voices in unified support for the struggle. The music video has enjoyed viral success on social media with about one million views since its release on September 2nd, inspiring people all over the world with its genuine message of pride and aloha for our 'āina and lāhui.

"Here, in perhaps one of the most important recording projects in recent history, we lift our collective voices in tandem with thousands of others here in Hawai'i and across the globe in support of Mauna A Wākea. Everyone donated their time and talent to be a part of this fine aloha 'āina tapestry. Every day we are on the mauna. And every day we are writing new chapters of our own story," said award-winning artist and kumu hula Keali'i Reichel, a featured guest artist on *Kū Ha'āheo*.

The entire album is a testament to the passion and commitment of the Hawaiian music community, as all artists and composers waived compensation for their work with 100% of proceeds being donated directly to the Hawai'i Unity and Liberation Institute (HULI) which provides logistical support to the frontline protectors on Maunakea.

Our hope is that the impact of this compilation will be felt for generations; that 100 years from now, when people look back at this moment, they will see the struggle that kānaka maoli faced while trying to protect our piko. It is important that we have an active role in telling this story because it will serve as a reminder that our kuleana toward our 'āina has always been what defines us and will forever do so. ■

Be a part of the movement. Please visit kanaekana.net/Maunakea to download Kūha'o Mauna Kea, to view lyrics and album information, or to upload your own compositions to add to the story.

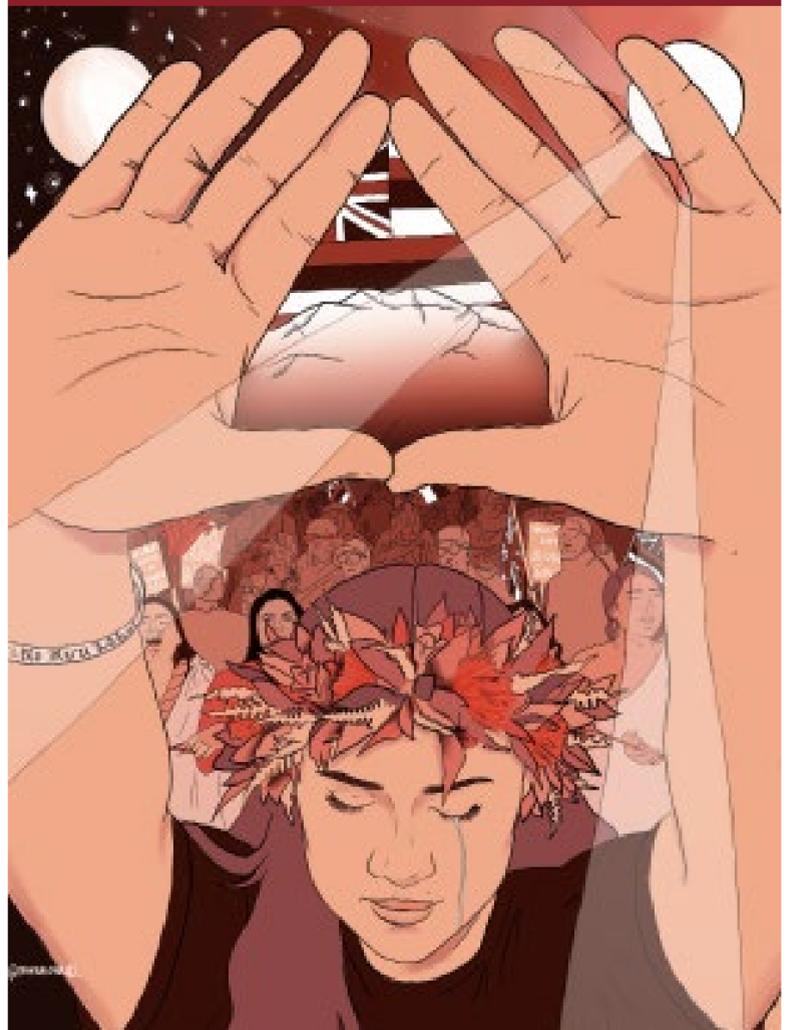
Chad Takatsugi is an award-winning 'ōiwi musician, celebrated composer and advocate for an empowered lāhui.

NO KA LĀHUI by Taylor DeLorm-Doane

After returning to O'ahu from Maunakea on July 18, the day after the notorious kūpuna arrests, artist Taylor DeLorm-Doane drew this digital art piece entitled *No Ka Lāhui*. The drawing depicts kia'i on the mauna, all of whom are real people, with Taylor's self-portrait in the foreground. "I was using art as an outlet for the 'eha I was feeling at the time, while also showing how amazing it feels to be on the mauna, surrounded by the lāhui," shared Taylor. "It was one of the most amazing experiences of my life."

Taylor, 20, was born in Hilo, grew up on O'ahu and currently attends the University of San Francisco. Not content to simply create a piece that would honor the movement, she decided to use her artwork to support the protection of Maunakea. "I wanted to find a way to support from O'ahu, and now from college," said Taylor, "so I made T-shirts and hoodies with the design and donated the profits from my sales to the Kānaka Rangers on Maunakea."

Like the mele birthed as an outward expression of the passion and intense emotions this movement has inspired, Taylor's striking artwork is yet another example of the way that the mauna is moving 'ōiwi artists to create.



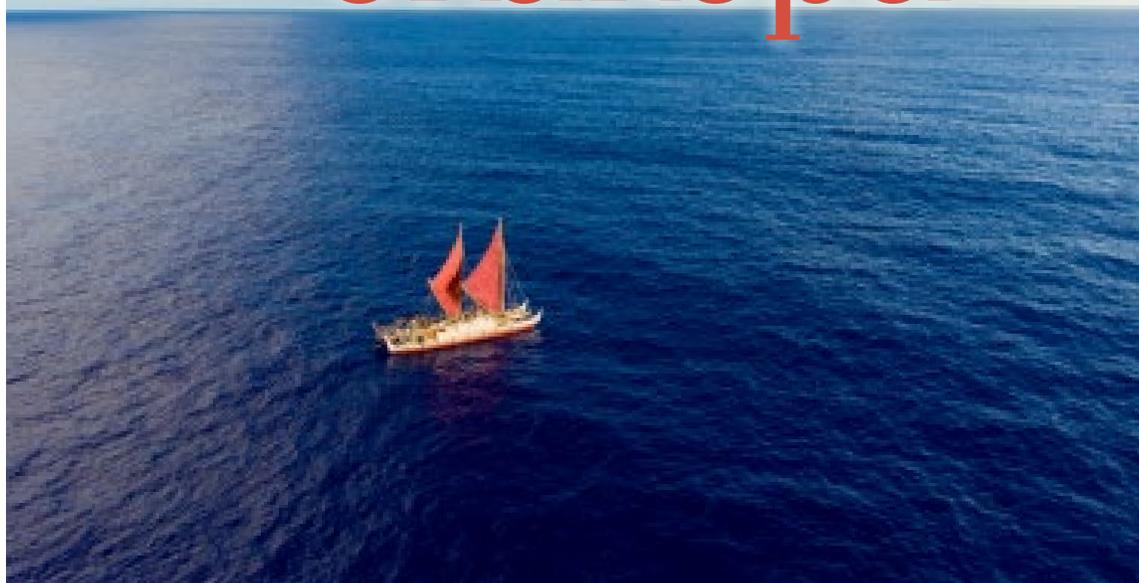
Search for the MAUNA MELE playlists on Spotify and YouTube



CALENDAR LISTINGS

To have a local event listed in our monthly calendar, email kwo@oha.org at least six weeks in advance. Make sure to include the location, price, date and time. If available, please attach a high-resolution (300 dpi) photograph with your email.

'okakopa



Hōkūle'a sailing during the historic Mālama Honua Worldwide Voyage - Photo: Polynesian Voyaging Society and 'Ōiwi TV

FUTURE FEST AND RESOURCE FAIR 2019

Oct. 1

Future Fest 2019 is an all-day event coupled with industry-specific certification and workplace visitations throughout the month of October for students in grades 7-12 and immediate 'ohana at Moloka'i High School. During Future Fest 2019, participants will meet with various post-high opportunity representatives, visit work sites of interest and build their skill-set. Sponsored by OHA.

MY NAME IS 'ŌPŪKAHA'IA month long at multiple New England venues

The Congregational Library & Archives hosts "My Name is 'Ōpūkaha'ia," a play commissioned by the Hawaiian Mission Houses Historic Site and Archives and supported by the Massachusetts Humanities Council. Commemo-

rating Henry 'Ōpūkaha'ia's death in 1818, the play tells the story of a Kanaka Maoli man who travelled to New England and inspired the formation of the American Board of Commissioners for Foreign Mission (ABCFM) and the sending of the first missionaries to the Hawaiian Kingdom.

This is the first time the Hawaiian Mission Houses Site and Archives has taken its award-winning History Theater program to the continental United States. "My Name is 'Ōpūkaha'ia" has already toured extensively throughout the Hawaiian Islands, including on O'ahu, Kaua'i, Maui, and Hawai'i Island to great reviews! Based on primary source research, this emotionally powerful play is written by and stars Moses Goods, one of the premier actors, writers, and storytellers in Hawai'i.

The program also features Po'ai Lincoln, a prominent local singer/

musician and Hawaiian Mission Houses' Cultural Programs Coordinator, who will accompany the program with Hawaiian Oli (chant) and Mele (song). For more information on showings and tickets visit <http://www.actormosesgoods.com>.

HAWAI'I'S CHANGING OCEAN: BOUNTY, THREATS, SOLUTIONS

Oct. 3, 6:30 p.m.

Mark Hixon will summarize the many gifts our ocean provides us, describe human-caused threats to our coastal ecosystems, and review practical solutions he believes Hawai'i must implement as soon as possible. Many of the dangers we face are global, yet Hixon will emphasize remedies that Hawai'i can take within our coastal jurisdiction. Presented by the University of Hawai'i at Mānoa and the Hawai'i Community Foundation, The Royal

FREE SCREENING OF MOANANUIĀKEA: ONE OCEAN, ONE PEOPLE, ONE CANOE.

Oct 12, 5:30 a.m. to 9 p.m.

Mā'ili Beach Park

Oct 26, 5:30 a.m. to 9 p.m.

Kailua Beach Park

Moananuiākea is a feature-length documentary film telling the story of the Mālama Honua Worldwide Voyage of legendary canoe Hōkūle'a. The three-year voyage connected countless individuals and communities from around the globe. It was also the fulfillment of the vision of PVS navigator Nainoa Thompson and his contemporaries, to pass the mantle of celestial navigation to the next generation of kānaka maoli who will retain the skills of their ancestors and perpetuate this tradition for generations to come.

This documentary illustrates the crucial role of indigenous voices and perspectives in both storytelling and in creating paradigm-changing solutions to the world's most pressing problems. The film honors 'ike Hawai'i—traditional wisdom of

our island culture—on a global stage. It extends the values of the Mālama Honua Worldwide Voyage and the Hōkūle'a, a beacon of sustainability, unity, and culture, beyond the voyaging community for perpetuation in the wider world.

The voyage's groundbreaking conservation and preservation initiatives have already inspired countless new practices to protect our environment. The wildly successful revival of traditional wayfinding, which was nearly extinct, has created a resurgence of pride and respect for native cultures and encourages the active rediscovery of forgotten cultural practices. The film does more than bring the audience to the sea, it shows them how our ancestors have always had the keys to a collectively bright future and how it is up to us to use them.

The film is presented by the Polynesian Voyaging Society and 'Ōiwi TV and produced by Nā'ālehu Anthony, Bryson Hoe, and Maui Tauotaha, all of whom served as crew members on Hōkūle'a.

Hawaiian offers validated event parking: \$10 self-park and \$15 valet. Validation can be received at the event. The Royal Hawaiian Resort, Regency Ballroom

KŪKAHI: TOGETHER WE RISE UNITY MARCH

Oct. 5

Our power is in principled unity. Kūkahi brings the lāhui together across the pae'āina and internationally for a coordinated march, culminating in 5:30pm protocol. Find more info at lahui.org/kukahi

ALOHA 'ĀINA CONCERT

Oct. 5, 2:30 p.m.-5:45 p.m.

Kaumuali'i Hawaiian Civic Club is celebrating a half-century of community service and civic engagement with an aloha 'āina concert at the historic Waimea Theatre. All benefits will go to scholarships for 'ōpio seeking higher education. Doors open at

1:30 p.m.

DR. PUALANI KANAKA'OLE KANAHELE IN THE GREEN ROOM

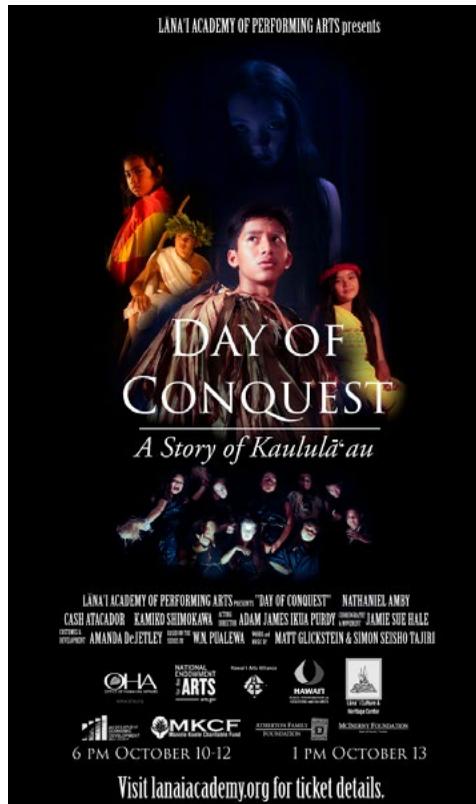
Oct. 9, 7 p.m. to 9 p.m.

Dr. Kanahale will be the guest of honor at the first event of the "Memorial Series" of the Green Room arts and ecology salons, held in memory of the conservancy's founders, poet and environmentalist W.S. Merwin and his wife Paula Merwin.

In this special presentation, Dr. Kanahale, a longtime friend of Mr. Merwin, will read from his epic Hawaiian narrative poem, "The Folding Cliffs," and will discuss Merwin's masterwork through a Kanaka Maoli lens. \$20 & \$15 for museum members.

DAY OF CONQUEST: THE STORY OF KAULULA'AU

Oct. 10 - 13,



Lana'i Academy of Performing Arts

The culmination of a year-long project to reeducate our community about the story of Kaululā'au. It will be student led and directed, entrusting our youth with the kuleana of telling this story. Sponsored by OHA.

INDIGENOUS BREASTFEEDING COUNSELOR TRAINING
Oct. 14 - 18

The Indigenous Breastfeeding Counselor Training is a five-day indigenous developed and led training that incorporates breastfeeding support skill sets with Native Hawaiian birth and breastfeeding practices; it results in a certificate for participants who complete the training. Email breastfeedinghawaii@coalition@gmail.com for more info. Sponsored by OHA.

KINGS' SHOPS CULTURAL FESTIVAL

Oct. 19, 10 a.m. to 5 p.m.

Bring the whole family to the Waikōloa Resort for cultural demonstrations, a guided petroglyph tour, hula and 'ukulele lessons, and great Hawaiian music (Waipuna at

11am, Kalani Pe'ea at 3pm, and Sonny Lim & Kevin Kealoha at 1pm).

THE PĀKA'A LANAKILA! PROJECT: SIX LECTURE DEMONSTRATIONS
Oct. 21 - 23

The Pāka'a Lanakila! project is a collaboration between Bishop Museum and Chamber Music Hawai'i taking place October 21-23, 2019 at the Museum. Six interactive lecture demonstrations will introduce students through story and music to a Hawaiian coming-of-age story of Pāka'a, told in 'olelo Hawai'i and complemented by a bi-lingual teacher's guide. Sponsored by OHA.

LAND USE COMMISSION HEARING ON THE KANAHELE PETITION ON MAUNA KEA SUMMIT LANDS

Oct. 24 - 25

A two-day hearing on a petition for declaratory orders regarding the lack of UH permission to industrialize the summit lands. Time TBA. See luc.hawaii.gov for more info.

TRADITIONAL TATTOO FESTIVAL

Oct. 25-28

This 4 day event produced by and held at Kohala Institute, The Kohala Village Inn and the Blue Dragon Tavern in Hawaii. TTF features ritualistic and ceremonial practices of traditional tattooing from Pacific and Arctic cultures including Hawaiian, Inuit, Taiwanese, Filipino, etc. Traditional Tattoo Festival is the first convening of it's kind in Hawai'i.

The inspiration for the festival goes beyond the current commercial tattoo trends to illuminate the deep cultural origins of this practice as well as the perpetuation and innovation of the original traditions and its ties to other visual culture makers. ■

'Ikuā - 'Okakopa 1-31, 2019

		Tuesday Po'aluā	Wednesday Po'akolu	Thursday Po'āhā	Friday Po'ālīma	Saturday Po'aono	Sunday Lapule	Monday Po'akahi	Tuesday Po'aluā	Wednesday Po'akolu	Thursday Po'āhā
H O Ō N U I	1	Kū Lua	Kū Kolu	Kū Pau	'Ole Kū Kahi	'Ole Kū Lua	'Ole Kū Kolu	'Ole Pau	Huna	Mōhalu	Hua
	LAWAI'A	Good fishing	Good fishing	Good fishing	Poor fishing	Poor fishing	Poor fishing	Poor fishing	Good fishing	Good fishing	Good fishing
	MAHI'AI	Plant 'uala, kalo, ma'ā	Plant 'uala, kalo, ma'ā	Plant 'uala and kalo	Unproductive planting. Preparation day.	Unproductive planting. Preparation day.	Unproductive planting. Preparation day.	Unproductive planting. Preparation day.	Plant ipu and root plants	Plant ipu, kalo & flowering plants	Plant 'uala, ipu & fruit plants

		Friday Po'ālīma	Saturday Po'aono	Sunday Lapule	Monday Po'akahi	Tuesday Po'aluā	Wednesday Po'akolu	Thursday Po'āhā	Friday Po'ālīma	Saturday Po'aono	Sunday Lapule
H O E P O E	11	Akua	Hoku	Māhealani	Kulu	Lā'au Kū Kahi	Lā'au Kū Lua	Lā'au Pau	'Ole Kū Kahi	'Ole Kū Lua	'Ole Pau
	LAWAI'A	Good fishing	Good fishing	Excellent fishing	Good fishing	Good fishing	Good fishing	Good fishing	Poor fishing	Poor fishing	Poor fishing
	MAHI'AI	Plant kalo, 'uala, ma'ā & corn	Plant kalo, 'uala, ma'ā & root plants	Excellent planting	Plant 'uala & melons	Plant ma'ā, 'ulu & other trees	Plant ma'ā, 'ulu & other trees	Plant ma'ā, 'ulu & other trees	Unproductive planting. Preparation day.	Unproductive planting. Preparation day.	Unproductive planting. Preparation day.

		Monday Po'akahi	Tuesday Po'aluā	Wednesday Po'akolu	Thursday Po'āhā	Friday Po'ālīma	Saturday Po'aono	Sunday Lapule	Monday Po'akahi	Tuesday Po'aluā	Wednesday Po'akolu	Thursday Po'āhā
H O E M I	21	Kāloa Kū Kahi	Kāloa Kū Lua	Kāloa Pau	Kāne	Lono	Mauli	Muku	Hilo	Hoaka	Kū Kahi	Kū Lua
	LAWAI'A	Good fishing	Good fishing	Excellent fishing	No fishing	No fishing	Good fishing	Good fishing	Excellent fishing	Good fishing	Good fishing	Good fishing
	MAHI'AI	Plant ma'ā, 'ohe, kō & vined plants	Plant ma'ā, 'ohe, kō & wauke	Unproductive planting	No planting	Plant ipu & melons	Plant dark green vegetation	Plant ma'ā, kō & trees	Unproductive planting	Unproductive planting	Plant 'uala, kalo, ma'ā	Plant 'uala, kalo, ma'ā

About This Calendar

In the traditional Hawaiian calendar, the 29.5-day mahina (moon) cycle is divided into three anahulu (10-day periods): ho'onui (growing bigger), beginning on the first visible crescent; poepoe (round or full); and emi (decreasing). The traditional names of the Hawaiian moon months and phases may vary by island and moku (district). This calendar uses the O'ahu moon phases listed in the Hawaiian Almanac by Clarice Taylor.

Source: http://www.kamehamehapublishing.org/_assets/publishing/multimedia/apps/mooncalendar/index.html

Turn-key lots offered by DHHL in Kapolei

The Department of Hawaiian Home Lands (DHHL) offered 37 turn-key lots in Kapolei's Kanehili subdivision on Saturday, September 21, 2019.

Located across from Ka Makana Ali'i Shopping Center, the houses will be built in partnership with Gentry Kapolei Development, LLC and are the same models and quality as the developer's area fee simple homes.

The offers were made to pre-qualified applicants from the DHHL wait list through 1994 and Kanehili Undivided Interest Lessees. A lot orientation was hosted by the DHHL in July.

"The Department is dedicated to providing beneficiary families with an opportunity to live out the fulfillment of the Hawaiian Homes Commission Act by returning families to the land," said Hawaiian Homes Commission Chair William J. Aila, Jr. "Today's offer provides our beneficiary families the chance to live out the next portion of the Act, which is to rehabilitate. Our hope is that families selecting lots today will now use the opportunity to their advantage, creating family stability and a stronger community."

DHHL's turn-key lot offer is one of several types of lot offerings from the Department. The turn-key home product is the result of beneficiary interest in ready-to-live homes.

"This is a big opportunity for us [our family] and we feel so blessed. We have three children and seven grandchildren who all live on the mainland right now, but this is part of what we want this property for – in hopes that they can come back and we can pass it on to them," said Alan Montgomery, who selected a lot. "It's hard to find the words because I am just so happy right now... this is a blessing and mahalo to Prince Kūhiō for doing what he did to make this available to the Hawaiians – it's an awesome, awesome, awesome thing he did for the Hawaiians."

The Kanehili award offer is

KUILIMA



Waimānalo community members peacefully protest the development at Sherwood Forest. The group, who have been protesting the development for months, have a deep concern about the irreversible adverse impacts of the proposed development on the Waimānalo community's sense of place and rich cultural history, as well as the environmental health of the Waimānalo Bay Beach Park area. - Photo: Wai'ale'ale Sarsona

among 395 planned in 2019. DHHL has over 1,300 lots in its production pipeline that are anticipated to be completed over the next five years.

Waimānalo nonprofit files lawsuit to stop Sherwoods development

On Thursday, September 26, 2019, Save Our Sherwoods filed a lawsuit in U.S. District Court asking the court to stop construction of a massive 'sports complex' at Waimānalo Bay Beach Park, commonly known as Sherwood Forest.

The lawsuit alleges that the City and County of Honolulu failed to

adhere to federal land use controls; that the City violated federal and state historic preservation laws; that permit approvals were flawed; and that the project's Environmental Assessment has serious problems.

Earlier that day, Honolulu Police Department arrested 28 individuals for blocking construction access to the site.

Visit "Save Our Sherwoods" on Facebook for up to date information on the issue.

Marshall Island President to visit Hawai'i to discuss climate crisis

As the leader of an atoll nation on the front lines of the climate crisis, Marshall Islands President Hilda Heine is working to fight climate change before her home-land becomes uninhabitable. As the first female head of state of any independent Pacific Island nation, President Heine serves as a global role model

for women in leadership with an overarching goal of encouraging a diversity of global stakeholders to invest in climate action. On October 31, President Heine will address the largest multicultural and multi-disciplinary gathering of diverse STEM students, professionals, and leaders in Hawai'i at the 2019 National Diversity in STEM Conference.

"As one of only four atoll nations in the world, climate change is already a reality for us. The question now is whether the world can summon the leadership to urgently increase its ambition to get us on a pathway consistent with the Paris Agreement and to avoid the worst impacts yet to come. That's why I am so committed to convening as many stakeholders as possible—especially women champions, leaders of color, and diverse STEM students and professionals—with a shared desire to protect our common vital resources. Together, we can fight climate change, not only with access to funding and technology, but also harnessing the power of traditional and local knowledge," said President Heine.

President Heine's keynote address to the 2019 National Diversity in STEM Conference produced by the Society for the Advancement of Chicanos/Hispanics & Native Americans in Science (SACNAS) will call on others—from heads of states to everyday citizens, especially women and communities of color that are first and worst impacted by the impacts of climate change - to join her and stand united in helping solve our world's biggest challenge. As the Convener of the High Ambition Coalition and the Chair of the Climate Vulnerable Forum, the Marshall Islands is leading the global effort for governments around the world to follow their lead in increasing their Paris Agreement before 2020. The Marshall Islands also recently published a landmark 2050 Climate Strategy charting a way to net-zero emissions and is currently developing a National Adaptation Strategy. ■



Last month Honolulu Police Department arrested 28 individuals for blocking construction access to Waimānalo Bay Beach Park. - Photo: Nicole Naone

KA WAI OLA CROSSWORD PUZZLE

By Kawena Lei Carvalho-Mattos & Kuualohapauole Lau

Ua maka‘ala? Have you been paying attention?

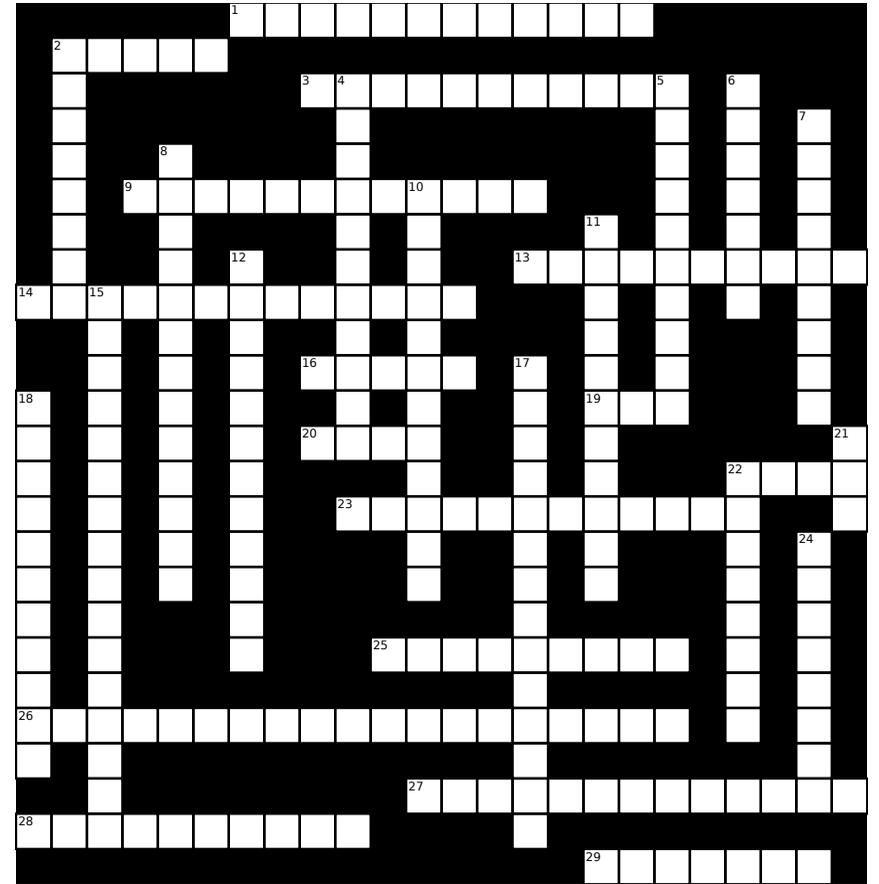
Answers for this crossword puzzle can be found through out the pages of this issue of Ka Wai Ola. Please do not include any spaces, special characters, or diacriticals (‘okina and kahakō) in your answers.

ACROSS

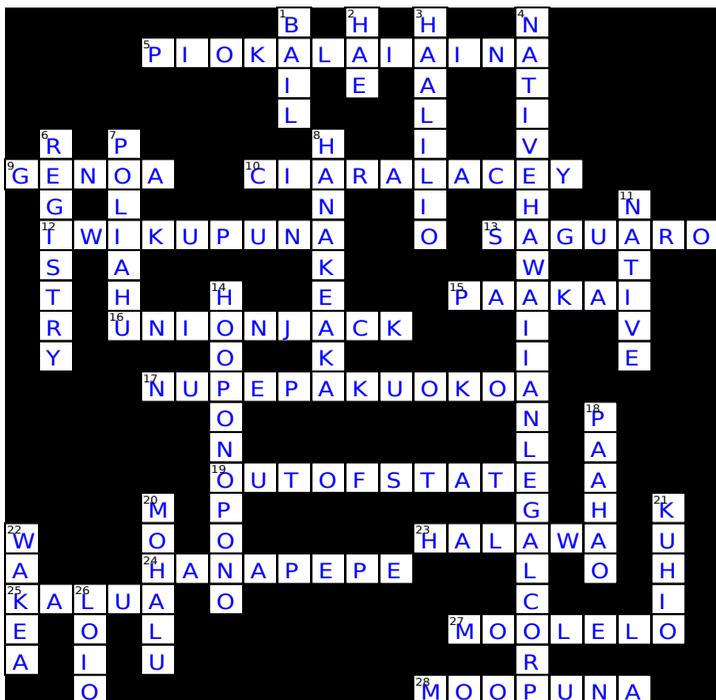
- 1 Native Hawaiian voyaging documentary
- 2 Hawaiian word for alter
- 3 Native Hawaiian navigator and science coordinator
- 9 Senator honored in renaming of congressional fellowship
- 13 The point of arrival of Captain James Cook
- 14 18-track album featuring music inspired by Maunakea
- 16 Moon phase on October 31, 2019
- 19 Hawaiian word for canoe
- 20 Hawaiian word for gardens
- 22 Contemporary Korean musical movement
- 23 25,800 acre property managed by OHA
- 25 artwork created by Taylor DeLorm-Doane
- 26 political topic discussed in book by Kehaulani Kuanui
- 27 Topic of discussion raised by Marshall Island President
- 28 _____ Annual Native Hawaiian Convention
- 29 Hawaiian word for gifts

DOWN

- 2 _____ Glee Club
- 4 Community advisory council
- 5 The next generation of leaders
- 6 One who works on instruments in the family of “Lutes”
- 7 A Story of _____, student-led play on Lāna‘i
- 8 six-year-old Kaiapuni student singing in viral video on the Mauna
- 10 _____ Voyaging Academy
- 11 Hilo based Hawaiian teaching program
- 12 Native Hawaiian wahine business owner
- 15 composer of “Ku Ha‘aheo”
- 17 New executive director of Hawaiian community assets
- 18 Number of individuals arrested at the Sherwood Forest development protest
- 21 Hawaiian word for gourd
- 22 37 turn-key lot area in Kapolei
- 24 Guitar model created by the C.F. Martin Guitar Company



KEPAKEMAPA CROSSWORD PUZZLE ANSWERS



LEAF FUNDING MORTGAGE
QUICK Refinancing & Purchases.
Serving all Islands.

FREE Mortgage Advice!
 808 791-1044 • www.leaffunding.com

Mary Joe Sato
Branch Manager

Leaf Funding Mortgage
 1188 Bishop Street
 Honolulu, HI 96813

We are an FHA Lender not affiliated, nor endorsed with Department of Hawaiian Home Lands. This is not a commitment to lend. All loans subject to property approval. Certain fees, restrictions and conditions apply. Closing cost does not include mortgage insurance. May need to purchase flood, hurricane, or fire insurance. Rates subject to change without notice. Equal Housing Lender. Mary Joe Sato Individual NMLS #50726 Db a of Aries Loans Inc NMLS#1631620. All Rights Reserved. Leaf Funding Mortgage ©Copyright 2019



NMLS# 50726
 NMLS# 1631620



ULU O KA LA: Navigating The Way Forward

The 18th Annual Native Hawaiian Convention honored 11 leaders in our community, recognizing each for their amazing work and their impact in advancing the well-being of Native Hawaiians. Ho'omaika'i to the awardees:

Education Award
- Dawn Kau'i Sang -

Homestead Award
- Michael Kahikina -

Health Award
- Keaweaimoku Kaholokula, Ph.D. -

Housing Award
- Scotty Moniz and Uilani Fonoti -

Mo'o Award
- Johnathan Osorio, Ph.D. and
Jamaica Osorio, Ph.D. -

Native Hawaiian Advocate Award
- Kamana'opono Crabbe, Ph.D. -

Pacific Island Award
- Nikolao Pula -

Small Business Award
- Mark Hee -

Native Hawaiian Advancement Award
- Marcus Iwane, M.D. -

Native Hawaiian Advancement Award
- Claren Kealoha-Beaudet, PsyD -

Native Hawaiian Advancement Award
- Reni Soon, M.D., MPH -



This year at the Native Hawaiian Convention, panel discussions covered a number of hot topics. The Mana Maunakea panel featured kia'i Kaho'okahi Kanuha, Dr. Noe Noe Wong Wilson and Lanakila Mangauil. - Photo: Kawena Lei Carvalho Mattos



An all-kanaka panel of influential leaders and advocates discussing water rights included Summer Sylva, Kaleookalani Manuel, Jocelyn Doane, Hawai'i State Sen. Kaiali'i Kahele, Tiare Lawrence and Kapua Sproat. - Photo: Kealoha Fox



Leaders from the Ali'i Trusts shared updates from their organization and mana'o on working together and with the community to grow and expand on the vision set forth by our ali'i. The panel was moderated by Dr. Kamana'opono Crabbe, and included Jack Wong, Kamehameha Schools; William Aila, Department of Hawaiian Home Lands; Kau'i Nakanishi, Queen's Medical Center, Sylvia Hussey, Office of Hawaiian Affairs; LeeAnn Silva, Lili'uokalani Trust; and Diane Paloma, Lunalilo Home. - Photo: Kawena Lei Carvalho Mattos



left photo: Kealoha Fox / above photos: Pake Salmon

OHA Board Actions

The following actions were taken by the Office of Hawaiian Affairs Board of Trustees, and are summarized here. For more information on board actions, please see the complete meeting minutes posted online at <http://www.oha.org/BOT>.

LEGEND

- 'Ae (Yes)
- 'A'ole (No)
- Kānalua (Abstain)
- Excused

July 25, 2019	Motion	Board of Trustees								
<p>Motion to move to approve :</p> <p>Trustee Carmen Hulu Lindsey moves that the Maunakea Ad Hoc Committee approves and recommends that the Board of Trustees approve Action Item BOT #19-11, a Board resolution that implores the governor to take material steps to eliminate the high potential for physical harm to OHA's beneficiaries; expresses its kaumaha over the arrest of Native Hawaiian kūpuna; opposes use of unwarranted force and calls upon the Governor to rescind his Emergency Proclamation; and expressly authorizing OHA Administration to take action to advocate for the rights, safety, and well-being of beneficiaries engaging in peaceful protest of the decades long mismanagement of Maunakea, perpetuating Native Hawaiian traditional and customary practices, and exercising their rights to freedom of speech and assembly, as amended.</p> <p>Trustee John Waihe'e IV seconds the motion.</p>	<p><i>Motion passes with nine AYES</i></p>	●	●	●	●	●	●	●	●	●
		Ahu Isa	Ahiuna	Akaka	Akina	Lee	H. Lindsey	R. Lindsey	Machado	Waihe'e

WATCH LIVE!

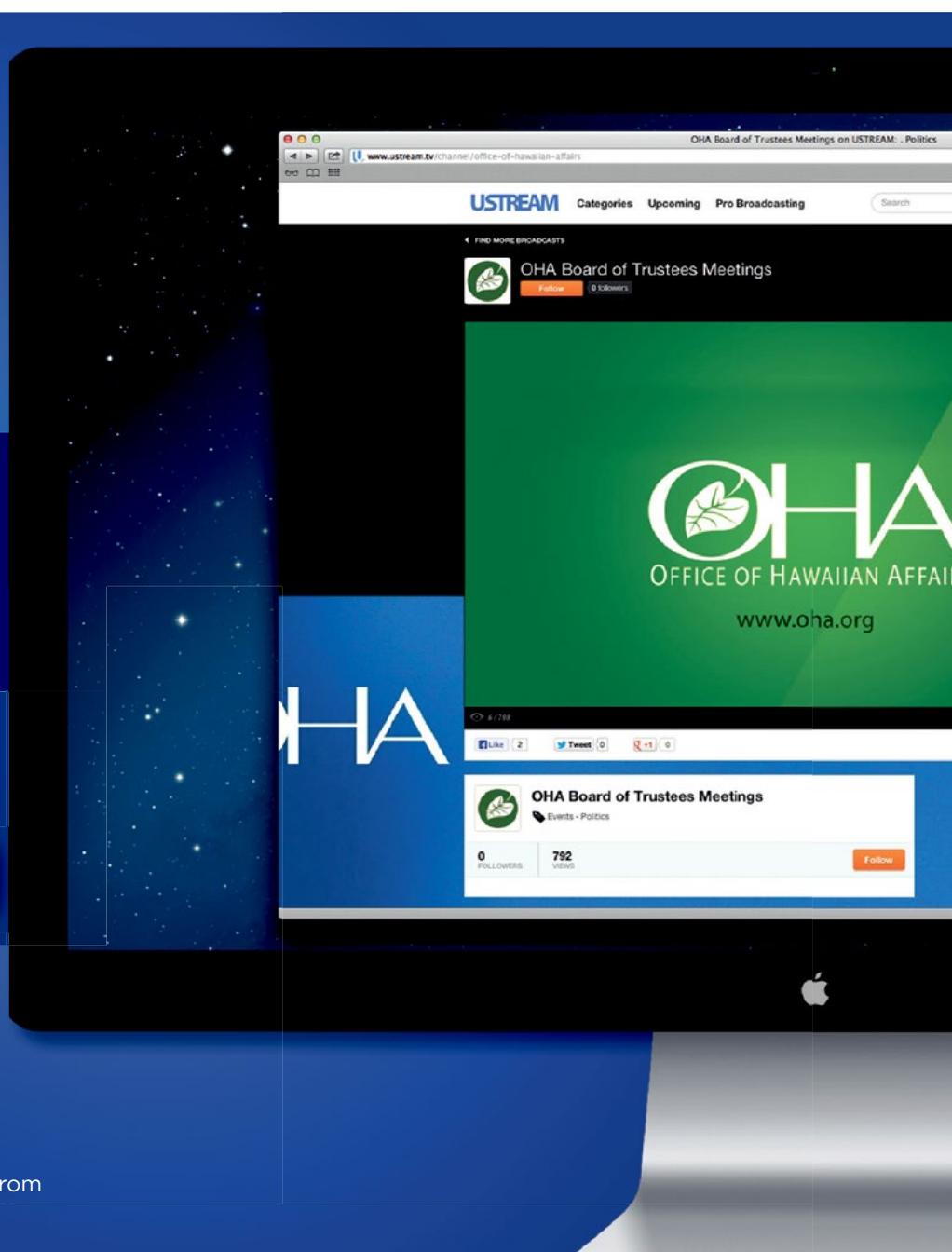
Live streams are available for meetings of all standing committees across the pae 'āina of the Office of Hawaiian Affairs Board of Trustees

For the live stream and for a schedule of board and committee meetings visit:

www.OHA.org/bot



To watch from your mobile/tablet devices, download the Ustream app from GooglePlay™ or App StoreSM.




OHA
OFFICE OF HAWAIIAN AFFAIRS
BOARD OF TRUSTEES

Note: Trustee columns represent the views of individual trustees and may not reflect the official positions adopted by the Office of Hawaiian Affairs Board of Trustees.

Colette Y. Machado

Chair, Trustee,
Moloka'i and Lāna'i
Tel: 808.594.1837
Fax: 808.594.0212
Email: colettem@oha.org

Brendon Kalei'aina Lee

Vice Chair, Trustee, At-large
Tel: 808.594.1860
Fax: 808.594.1883
Email: brendonl@oha.org

Leina'ala Ahu Isa, Ph.D.

Trustee, At-large
Tel: 808.594.1877
Fax: 808.594.1853
Email: leia@oha.org

Dan Ahuna

Trustee
Kaua'i and Ni'ihau
Tel: 808.594.1751
Email: dana@oha.org

Kaleihikina Akaka

Trustee, O'ahu
Tel: 808.594.1854
Fax: 808.594.1864
Email: kaleia@oha.org

Keli'i Akina, Ph.D.

Trustee, At-large
Tel: 808.594.1859
Email: TrusteeAkina@oha.org

Carmen "Hulu" Lindsey

Trustee, Maui
Tel: 808.594.1858
Fax: 808.594.1864
Email: hulul@oha.org

Robert K. Lindsey Jr.

Trustee Hawai'i
Tel: 808.594.1855
Fax: 808.594.1883
Email: robertl@oha.org

John D. Waihe'e IV

Trustee, At-large
Tel: 808.594.1876
Email: crayna@oha.org

Kū I Ke Aka O Nā Kūpuna

Our lāhui has hosted multiple conventions over the last couple of months. These conventions have given us opportunities to kūkākūkā about issues important to our people. They have also provided us with the tools and skills to take formal action. Another convention is happening next month.

The 2019 Association of Hawaiian Civic Clubs convention will be held from November 17-19, 2019. Nā Hono A'o Pi'ilani, also known as the Maui Council for the Association, is hosting this year's conference on Maui.

The AHCC convention follows the 18th annual convention by the Council for Native Hawaiian Advancement, which was held in Honolulu in September, and the August convention of the Sovereign Council of Hawaiian Homesteads Association, also held in Honolulu at the Pagoda Hotel. Both of these events featured experienced presenters and panelists, and were widely attended by community members from across Hawai'i.

The theme of this year's Association of Hawaiian Civic Clubs Convention is "KŪ HIŌ! KŪ KANAKA! KŪ I KE AKA O NĀ KŪPUNA!" – "Stand with foresight! Be as a kanaka! Stand in the reflection of our ancestors." The AHCC will formulate its positions for the year through a resolution process, as

well as recognize kupuna for their contributions and honor late 'ohana.



Colette Y. Machado

Chair, Trustee
Moloka'i
and Lāna'i



STAND WITH FORESIGHT!
BE AS A KANAKA!
STAND IN THE REFLECTION
OF OUR ANCESTORS

The AHCC Convention will be held November 17-19, 2019.

These opportunities complement the ongoing and often grassroots efforts by community leaders across the pac 'āina, on each island, and even within our individual communities. Although just a brief look at our advocacy and self-determination, it is a great example of how our people remain steadfast to do what is pono. Whether through grassroots advocacy or organized conferences, I am heartened to see our lāhui unite for the future of Hawai'i. **KŪ HIŌ!** ■

An exciting change this year is the pilot program for a convention mobile application. The AHCC's Committee on Information Technology, Kōmike 'Ehāna, is piloting an electronic event application as part of a commitment to mālama 'āina by reducing paper usage. This pilot program is also a great way for the Association to encourage our community to increase our technological skills. This type of initiative is just one example of the innovation of our community.

I find great value in my participation in these conventions. These events are significant opportunities to be able to hear from an array of experts and to engage in meaningful dialogue about important issues facing our lāhui. These meetings are also time to network and to build and strengthen relationships.

The real OHA

When our beneficiaries think of the Office of Hawaiian Affairs the first person they usually think of is one of the nine (9) Trustees or the head of the organization, the CEO. The person most beneficiaries interact with though, is one of front desk staff members, Annie Kauhane and Danielle M. These wāhine are the real life-blood of the Office of Hawaiian Affairs.

I took some time today to have a conversation with the two of them about what they thought I should write about in this month's Ka Wai Ola. I asked them, "if there was any one thing you could ask a Trustee about what would it be, anything?"

They proceeded to tell me story after story of phone calls, emails and letters they received and the questions that beneficiaries are asking. I expected this, and to be honest that is why I went to them. I hoped that because they get all the incoming phone calls to the Office of Hawaiian Affairs they might have some insight into topics of interest for my Trustee column this month. What I did not expect was how they handled these questions from beneficiaries. I listened to how they took the time to explain to a beneficiary that Trustees do not make hundreds

of thousands of dollars in salary. I heard about the discussion they had over the phone about how the Hae Hawai'i is not the "real" Hawaiian flag. I learned of a beneficiary who was upset that the Trustees will not give her money and she is entitled to this money because she is Hawaiian. Or the concerned citizen who wanted to speak with the "Kānaka Maoli, you know the original people of this land". This whole conversation took place as I watched them sort dozens of pieces of mail. Some addressed to the Office of Hawaiian Affairs, some to Ka Wai Ola, some to individual employees or departments.

Trustees in the past have written many articles about beneficiaries whom they believe have contributed to the Lāhui. I am highlighting these wāhine for their invaluable dedication and contribution to the Lāhui. The two of them collectively have the real pulse of what our beneficiaries are concerned about because they speak to them every single day, from how to apply for emergency funds after the lava flow, floods and fires last year, to where do they get grant information. The Lāhui, in many ways, speaks to the Office of Hawaiian Affairs through these two wāhine. For all you do for the Office of Hawaiian Affairs, and for the Lāhui, mahalo Annie and Danielle. ■



Brendon Kalei'aina Lee

Vice Chair,
Trustee, At-large

Looking for a
back issue of
Ka Wai Ola?

you can find them at
issuu.com/kawaiola

For the nūpepa version, please visit
www.oha.org/kwo to subscribe

Where is the Revenue from 'Ceded Lands' owed to our Beneficiaries?

Question: Should this be the Trustees' major duty as the trust's fiduciary to fight for?

As you know, in Hawai'i, the term 'ceded lands' refers to 1.8 million acres of land that were the crown lands of the Hawaiian monarchy prior to January 17, 1893. The government of the Hawaiian Kingdom was overthrown by anti-monarchical residents of Hawai'i. This in turn, led to the formation of a Provisional Government and to the Republic of Hawai'i which was the government that achieved the so-called 'annexation.'

Now known as the Territory of Hawai'i, the former Crown lands were given ("ceded") to the United States Federal government! So when the Hawai'i Admission Act made Hawai'i a U.S. state, the lands were transferred to the State of Hawai'i. The Federal Act authorizing the transfer required that the lands be held in 'Trust' and that the revenue from the land be used for five (5) purposes:

- 1) Support of public education,
- 2) Betterment of the conditions of native Hawaiians as defined in the Hawaiian Homes Commission Act of 1920 (this Act did not exist in 1893),
- 3) Development of home ownership,
- 4) Public improvements, and;
- 5) Provision of lands for public use.

The Hawai'i State Constitutional Convention of 1978's delegates felt that the 2nd purpose had been largely ignored, and amended the state constitution to create OHA as a means whereby Native Hawaiians could make their own decisions as to investment of ceded lands and collect

revenue generated by those lands to fund programs for their people.

So what happened to the revenue from lands that our airports sit on? After attending a seminar where former CEO of Hawaiian Airlines, Mark Dunkerly, was the keynote speaker, I learned that the public thinks *OHA collects revenue* from these airport 'ceded' lands! 'A'ole!

So the question: What happened? This is what happened:

"DOT-Airports: *On October 27, 1997, President Bill Clinton* signed H.R. 2169 known as the Fiscal Year 1998 Transportation Appropriations bill, which contains the OHA forgiveness legislation. Section 340(c) "Prohibition on Further Diversion" states that ...*"There Shall Be No Further Payment of Airport Revenues from claims related to ceded lands*, whether characterized as operating expenses, rent, or otherwise, and whether related to claims for periods of time prior to or after the date of enactment of this Act." *-files.hawaii.gov/dlnr/reports-to-the-Legislature/2009.*

So based on this Federal legislation, the Airports Division is NOT responsible for ANY PAYMENTS to OHA! At present, a number of military facilities (including airports) sit on ceded lands. So there, now you have the answer...

On January 31, 2008, the Hawai'i Supreme Court ruled that the State of Hawai'i must resolve the claims of Native Hawaiians before selling ceded lands...

And now the issue of Mauna Kea... where's the revenue from these Ceded Lands?

A hui hou until next month,
Trustee Leina'ala ■



**Leina'ala
Ahu Isa, Ph.D.**

Trustee, At-large

GET REGISTERED TODAY!

OHA Hawaiian Registry



MIKALA KAWEHI

560 N Nimitz Hwy.,
Suite 200
Honolulu, HI 96817

Expiration Date
01/01/2019



A Native Hawaiian Registry Card offers...

- A form of verification of Native Hawaiian ancestry & Indigenous Status.
- Faster application process for OHA Loans & Grants.
- Eligibility for OHA-Sponsored Programs and for various organizations that serve Native Hawaiians.

**for more information
please visit
www.oha.org/registry**

*Empowering Hawaiians,
Strengthening Hawai'i*



**FROM MA UKA TO MA KAI...
AND ONLINE!**

STAY CONNECTED WITH US
ANYWHERE AT
WWW.OHA.ORG



SUBSCRIBE TO



Ka Wai Ola

for stories on news, features and events happening in the Hawaiian community.



Sign up today for a FREE monthly digital or print subscription at www.oha.org/kwo

Empowering Hawaiians, Strengthening Hawai'i



My concern over transparency at OHA

Since becoming a Trustee of the Office of Hawaiian Affairs, I have worked hard to increase our transparency and accountability to our beneficiaries. OHA is responsible for almost \$700 million in assets including its investment portfolio and land holdings. How OHA handles these resources is the business of everyone who cares about bettering the conditions of Native Hawaiians.

So how is OHA doing in terms of transparency and accountability? The good news is that now there is more attention on carefully examining OHA than at any time in prior history. This includes independent and government audits, as well as an investigation by the State Attorney General. The challenge is that we are in a thoroughgoing process which requires full cooperation by OHA Trustees and administration.

The independent audit by CLA

I was troubled at a recent progress report given by Clifton Larson Allen (CLA), the independent firm examining OHA and its LLCs for potential fraud, waste and abuse. With the audit's extended deadline of December 16 looming, two issues of concern were reported to the Board at the September 4 Resource Management Committee meeting.

First, CLA reported that despite attempts to schedule meetings with OHA's former CEO before his contract expired, CLA was never able to interview Kamana'opono Crabbe as part of the audit. Notably, Crabbe was the contract manager for three contracts that CLA is examining.

Secondly, CLA reported that OHA's legal counsel has redacted portions of documents submitted to CLA. As a result, CLA states it unsure of its "ability to fully assess the documentation provided as CLA does not know the substance of the information that has been redacted."

The audit mandated by the state Legislature in Act 37, conducted by the Office of the Auditor

Hawai'i legislators approved OHA's budget request at the end of the 2019 session, but in a remarkable move, have withheld OHA's funds, contingent upon the completion of a special audit of OHA and its LLCs. The state auditor has since announced he plans to conduct a performance audit of OHA's LLCs.



Keli'i Akina, Ph.D.

Trustee,
At-large

From the outset, this audit has resulted in a measure of tension between OHA and the state auditor, Les Kondo, who recently wrote to the OHA Board and to state legislators: "We told you that it is not appropriate for OHA to interfere with or otherwise obstruct our ability to perform our audit work."

Shining a light on OHA's LLCs

Long hidden from public view, OHA's LLCs recently received a court order to give its check registers and income and expense statements to journalist Andrew Walden, pursuant to the Uniform Information Practices Act (UIPA). OHA's LLCs had initially denied Walden's request, contending they were not state agencies and therefore not subject to the UIPA. According to the state Circuit Court, however, the LLCs are managed by or on behalf of OHA, a state agency, and therefore each LLC is in fact subject to state laws such as the UIPA. Thanks to the Court's decision, the public may now request access to OHA's LLCs' records.

Conclusion

OHA now has a tremendous opportunity to set a precedent for transparency and accountability by cooperating fully with those who wish to examine the organization closely. It would be a mistake to resist these efforts and keep important information away from the public which deserves to see it. In the end, the benefits of transparency and accountability will translate into a stronger OHA, capable of better serving the needs of native Hawaiians. Mahalo to all who are calling OHA to a higher standard!

E hana kākou! ■

Mālama Mauna Kea

Mauna Kea is the firstborn of Papahānaumoku and Wākea and is the elder sibling of kalo and the Hawaiian people. Culturally significant places such as the “Ring of Shrines” are concentrated on the northern plateau. The many water deities who reside on Mauna Kea are a constant reminder that the mountain sits atop five aquifer systems that provide water for the entire island.

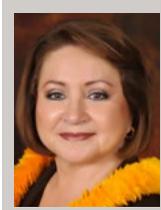
Thirteen observatories are atop Mauna Kea, but the construction of the TMT would be the largest structure in a conservation district, if it were to be built.

TMT would be 18 stories tall on 5 acres (3.8 football fields) on the pristine northern plateau. In comparison, TMT would be taller than the tallest building on Hawai'i Island - Bayshore Towers sits at 15 stories tall. Construction would excavate 20 feet into the mountain, relocating 64,000 cubic yards of earth, taking over 4,700 dump trucks to remove earth at the TMT's construction site.

If built, TMT's presence would lead to significant and adverse impacts on the environment, altering the mountain's geology, negatively impacting animal habitats, and hindering Native Hawaiian cultural practices. A planned road extension would curtail the habitat of the Wekiu bug, an indigenous insect that was a candidate for the endangered species list in 2011. Additionally, there has not been a comprehensive study on how the telescopes would affect the water supply.

Despite DLNR's warnings of damage to endangered plants at Pu'u Huluhulu, our *kia'i mālama 'āina* our natural and cultural resources by conserving the native biodiversity within their moku and wahi pana. The presence of the Kānaka Rangers ensures safe access and watershed manage-

ment as a result of the mismanagement and lack of education on behalf of DLNR.



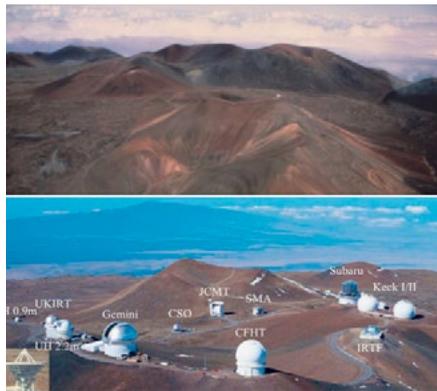
Carmen "Hulu" Lindsey

Trustee, Maui

The DLNR's selective enforcement is hypocritical at best. BLNR is responsible for protecting the fragile ecosystems in conservation districts. Last month, the Hawai'i Supreme Court held that DLNR failed its trust duties by leasing more than 20,000 acres of land at the Pōhakuloa Training Area to the U.S. Marines for live-fire training exercises without conducting inspections of the property over the first fifty years of its lease. The Court ruled that DLNR failed to properly protect and preserve the land, as evidenced by empty shell casings, machine gun cartridge links, unfired blanks and other military training debris. DLNR continues to breach its duty as a trustee of state lands at Mauna Kea in its failure to monitor and inspect the lands under its fiduciary duties.

Given UH's storied history of poorly managing environmental and cultural resources and its blatant disregard to make sufficient progress on resource management plans related to their comprehensive management plans, DLNR's selective enforcement hides efforts to exacerbate racial divisions and incite social unrest rather than recognizing a peaceful encampment of *kia'i* abiding by strict protocols of kapu aloha. The State has demonstrated its commitment to protect the interests of foreign, private corporations, rather than the rights of our own *hoa'āina* who have long protested the construction on land sacred to Kānaka Maoli, through a long, coordinated and organized mass mobilization of Hawai'i law enforcement and mainstream media at the expense of Hawai'i taxpayers.

As UH Regent Alapaki Nahale-a stated in his support for protectors, “Just because it's scientifically sacred doesn't mean it's [okay] to sacrifice environmental and cultural sacredness. To dismiss the number of people who've gotten behind this movement as uninformed, or lawless or somehow uncaring, it's not only ignorant, it's offensive.” ■



The Pu'u Poli'ahu Lunar & Planetary Laboratory Telescope (October 14, 1964) and the present day 13 Telescope Scientific Industrial Park (2019). - Photo: Courtesy Sen. Kaiulani Kahele

I'm Home

This article is penned by Cheryl Lupenui

My name is Cheryl Lehua Ka'uhane Lupenui. I have one younger brother named Paul. My mom is from West Caldwell, New Jersey. My dad is from Kailua, O'ahu. I was born in Washington, D.C. where Dad worked as a cartographer for National Geographic. Mom worked at the Pentagon back then. As an interracial family we faced racism, but my parents taught me to strive for excellence in spite of it.

Growing up on the East Coast, my sense of place came from the little rural town of Beaverdam, Virginia at a place called Woodson's Mill. My cousins and I spent winters skating on ponds and sleighing down hills. Summers we played under the waterfall of an 1800s

mill and caught fireflies late into the evening. During my early teens I struggled with feeling out of place, but over some summer breaks, my parents brought us to Hawai'i to spend time with Dad's family, where I always felt at home. So I made the unpopular decision to attend the University of Hawai'i at Mānoa and loved it. I spent three years at U.H. and one year in Montreal at McGill University. I later received my M.B.A from Tulane University in New Orleans.

My career has spanned for-profit, non-profit and social entrepreneurship. I worked for years in business development at Servco Pacific. I then opened Broke the Mouth on Bishop Street, serving healthy plate lunches made from locally grown produce. In fact, it was OHA's Native Hawaiian Revolving Loan Fund that provided me the capital to start this business. From there I found my way to the YWCA where I served as President and CEO for ten years.

I learned a lot about women's leadership while at the YWCA but I yearned to work in Hawaiian leadership. So I left and founded

The Leader Project as an indigenous leadership practice. For over six years I practiced a leadership framework that draws from both Hawaiian and Western constructs. During this time I became a volunteer member of the Board of Education and learned to practice true shared leadership!

Now, as President and C.E.O. of The Kohala Center, I am passionate about the idea of growing our native forests and reefs, growing good food again for our families and growing excellent leaders of Hawai'i. Hawaiians can better our condition(s) by being in touch with our past, ancestors and 'āina to ground us in the face of today's challenges. The Kohala Center is a community of 'āina stewards working to improve our relationships with food, water, people and place.

So my life's practice has been, and still is, to fill the world with indigenous leadership, whether the world recognizes this need or not.

A few years ago, an anonymous donor gifted The Kohala Center with a special piece of land in the 'ili 'āina of Keawewai. My husband, Boots, and I now live on and steward this land. Because of our ancestral ties to Kohala, we feel like we have returned home. Now we hope that others feel welcome at Keawewai as they knowingly or not seek renewal, wisdom, inspiration, healing and growth.

One of my favorite 'ōlelo no'eau is *ho'okahi nō lā o ka malihini* – a stranger for only a day. This reminds us of our *kulcāna* as guests of this land to do the hard work that ensures this 'āina can share its gifts to our Hawai'i community and beyond for generations.

When not working, Boots and I love traveling. But I'm happiest curled up on the couch with him and our English bulldog, Bubba, on our home in the middle of the ocean. ■



Robert K. Lindsey, Jr.

Trustee, Hawai'i



Cheryl and her husband Boots - Photo: Courtesy



OHA OFFICES

HONOLULU

560 N. Nimitz Hwy., Ste. 200,
Honolulu, HI 96817
Phone: 808.594.1888
Fax: 808.594.1865

EAST HAWAII (HILO)

Wailoa Plaza, Suite 20-COE
399 Hualani Street
Hilo, Hawaii 96720
Phone: 808.933.3106
Fax: 808.933.3110

WEST HAWAII (KONA)

75-1000 Henry St., Ste. 205
Kailua-Kona, HI 96740
Phone: 808.327.9525
Fax: 808.327.9528

MOLOKA'I

Kūlana 'Ōiwi, P.O. Box 1717
Kaunakakai, HI 96748
Phone: 808.560.3611
Fax: 808.560.3968

LĀNA'I

P.O. Box 631413,
Lāna'i City, HI 96763
Phone: 808.565.7930
Fax: 808.565.7931

KAUAI / NI'HAU

4405 Kukui Grove St., Ste. 103
Līhū'e, HI 96766-1601
Phone: 808.241.3390
Fax: 808.241.3508

MAUI

737 Lower Main St., Ste. 82
Kahului, HI 96793-1400
Phone: 808.873.3364
Fax: 808.873.3361

WASHINGTON, D.C.

211 K Street NE
Washington D.C., 20002
Phone: 202.506.7238
Fax: 202-629-4446

Classified ads only \$12.50 - Type or clearly write your ad of no more than 175 characters (including spaces and punctuation) and mail, along with a check for \$12.50, to: **Ka Wai Ola Classifieds, Office of Hawaiian Affairs, 560 N. Nimitz Hwy., Suite 200, Honolulu, HI 96817.** Make check payable to **OHA.** (We cannot accept credit cards.) Ads and payment must be received by the 15th for the next month's edition of *Ka Wai Ola.* Send your information by mail, or e-mail **kwo@oha.org** with the subject "Makeke/Classified." OHA reserves the right to refuse any advertisement, for any reason, at our discretion.

60 MINUTES EVERY SUNDAY AT 1PM
60 MINUTES EVERY FRIDAY AT 1PM
Information Sessions for 2 vitamin supplements and hydrogen water from Japan. Reserve your seat and sample at 808-548-9461

ARE YOU PREPARED FOR THE MEDICARE ANNUAL ENROLLMENT PERIOD?? Call to find a plan to fit your needs! Kamaka Jingao 808.286.0022 Hi Lic #433187

DO YOU OR A LOVED ONE NEED LONG TERM CARE, FINAL EXPENSE, OR LIFE INSURANCE ?? Let's see what fits your needs!! Call Kamaka Jingao 808-286-0022 Hi Lic #433187

HAWAIIAN MEMORIAL PARK CEMETERY
Garden of Central. Lot 21, Section-D. Sites 3, Double Internment plots. Bayview on Hillside, next to road. Valued at \$16,000, selling for \$7,000 or best offer. Contact Joe at 261-0524 after 4:00pm

HAWAIIAN MEMORIAL PARK CEMETERY
Garden - Devotion. Lot 106, Section-D. Price \$8,500 or B/O. Great Feng Shui plot on a hill facing the ocean. Contact 808-885-4501 or 808-345-7154 (cell)

HAWAIIAN MEMORIAL PARK CEMETERY
Garden of Peace. Lot 95, Section-C. Sites 2-3-4, \$8,000 each. Contact Rachel (808) 443-7232

HAWAIIAN MEMORIAL PARK CEMETERY
Garden of Mt. View. Lot 154, Section-B, Sites 2-3. Selling both plots - \$12,000. Contact Evangeline at 808-651-1926.

HAWAIIAN MEMORIAL PARK CEMETERY
Meditation. Lot 119, Section-A, Site 4. \$7,000. Contact Lucille Kalauokaee-Kahele at 808-259-9456.

HELP! IF YOU KNOW OF SOMEONE WHO NO LONGER CAN AFFORD TO MAKE THEIR MORTGAGE PAYMENTS because of life circumstances, even if the house is not livable, I can help them get top dollar for their property. Call Charmaine I.

Quilit Poki(R) (RB-15998) Keller Williams Honolulu (RB-21303) (808) 295-4474.

HOMES WITH ALOHA-Hoolehua/Molokai 40 ACRE LOT 2 bedrooms/1 bath in poor condition. Cash \$165,000 Leasehold-Charmaine I. Quilit Poki(R) (RB-15998) Keller Williams Honolulu (RB-21303) (808) 295-4474.

HOMES WITH ALOHA-Keaukaha/Hilo 3 bedrooms/2 bath 24,332 sq.ft. lot \$375,000 Leasehold-Charmaine I. Quilit Poki(R) (RB-15998) Keller Williams Honolulu (RB-21303) (808) 295-4474.

HOMES WITH ALOHA-Kapa'akea/Moloka'i 2 bedrooms/2 bath OCEAN FRONT 15,339 sq.ft.lot. \$350,000 Leasehold-Charmaine I. Quilit Poki(R) (RB-15998) Keller Williams Honolulu (RB-21303) (808) 295-4474.

KAUPE'A/KAPOLEI 4 bed/2.5 bath upgraded home w/ AC, solar & leased PV. \$615,000 Leasehold. Ray Sukanuma (RA) 808-386-6628. Better Homes & Gardens Real Estate Advantage Realty

MALAMA I NA KUPUNA. Know Your Medicare Options - Medicare Advantage Plus, Medicare Supplement Insurance, Prescription Drug Plans; Dental, Vision & Hearing. Call Larry (KS '75) 808-304-8271 or email lkioyhiro@yahoo.com.

MEDICARE OPEN (ANNUAL) ENROLLMENT PERIOD Oct. 15 - Dec. 7 Let's Compare Your Options! No Cost! No Obligations! Call Kamaka Jingao 808.286.0022 Hi Lic #433187

THINKING OF BUYING OR SELLING A HOME? Call Charmaine I. Quilit Poki (R) 295- 4474 RB-15998. Keller Williams Honolulu RB-21303. To view current listings, go to my website HomeswithAloha.com. Call or email me at Charmaine.QuilitPoki@gmail.com to learn more about homeownership. Mahalo nui. Specialize in Fee Simple & Homestead Properties, 33 years. ■

◀ Serving Local Families For 30 Years ▶



Homes with Aloha

Your Kamaaina Real Estate Professional
CHARMAINE QUILIT POKI
REALTOR, ABR, CRS, CDPE, GRI, SRES

C | 808.295.4474
W | HomesWithAloha.com
E | Charmaine.QuilitPoki@gmail.com



RB-15988

“Contact me today for all of your real estate needs!”

kw KELLER WILLIAMS, HONOLULU RB-21000

1547 Kapiolani Blvd., 3rd Floor
Honolulu, Hawaii 96814

EMPLOYMENT WITH OHA

The Office of Hawaiian Affairs is seeking candidates for the following positions:

- Commercial Property Manager
- Procurement Specialist SR-24
- Community Outreach Advocate
- Public Policy Advocate III
- Communications Specialist IV
- Public Policy Advocate IV
- Digital Media Specialist III
- Special Projects Research Analyst
- Information Technology
- Specialist
- Legal Counsel
- Procurement Specialist SR-20
- Procurement Specialist SR-22

For details about these positions and other positions available, please visit www.oha.org/jobs.

Continuous Recruitment Until Needs Are Met.
An Equal Opportunity Employer.





Get your **FREE** subscription to **Ka Wai Ola**.
Go to www.oha.org/kwo to sign up.

FREE

Please check one: New subscriber Change of address

Email: _____

Name (First, Last) _____

Address _____

City _____ State _____ Zip _____

Or clip this coupon, fill in and mail to: **Ka Wai Ola, 560 N. Nimitz Hwy., Suite 200, Honolulu, HI 96817**

OFFICE of HAWAIIAN AFFAIRS
560 N. Nimitz Highway, Suite 200
Honolulu, Hawai'i 96817



Committed to the next step in your
Journey

3 Simple College Scholarship Applications. Hundreds of possibilities for the 2020-2021 School Year.

KS College Scholarships

Scholarships for undergraduate or graduate students.

Apply Oct. 1, 2019 – Jan. 31, 2020

'Imi Na'auao Scholarship

Scholarship for graduate students.

Apply Nov. 15, 2019 – Jan. 31, 2020

Pauahi Foundation Scholarships

Over 100 funds for undergraduate and graduate students in a variety of fields.

Apply Dec. 25, 2019 – Feb. 7, 2020

FOR MORE INFORMATION: Web: ksbe.edu/college • Phone: **808-534-8080**



**Kamehameha
Schools®**

Kamehameha Schools policy is to give preference to applicants of Hawaiian ancestry to the extent permitted by law.