



The Hāna Cultural Center

Proudly Presents...

"Nā Leo O Ka Hale Wai Wai"

(Voices of the Treasure House)

Newsletter 2008

Hāna, Maui

THEATRES IN EAST MAUI

Today, if you live in East Maui and want to see the latest Harry Potter movie, you have to go to Kahului to find a motion picture theatre where it is playing. Or you can wait for it to come out on DVD and get it through the Hana Library, Hasegawa General Store, or Netflix. Or wait longer for it to show up on Oceanic Cable TV or the DISH satellite network. Maybe it will be screened from a DVD in the Hāna monthly "Movie in the Park" program.

The days when you could go to the Hana Ranch Theatre are long gone. The last picture show was in 1979. In the early to mid 1900s, the Hana Ranch Theatre was not the only theatre in East Maui.

In Ke'anae, Ching's theatre (see photo above) operated in the 1930s and 40s from a location in back of the Ke'anae peninsula overlook.

The Ka'eleku Theatre was located on the makai side of the Hana Highway between the current Airport Road and the turnoff to Ulaino Road. This theatre closed with Paul Fagan's closure of the Ka'eleku Plantation Company after its last harvest in 1945.

Even the village of Pu'uiki showed motion pictures in Pu'uiki Hall located by St. Peter Church. This writer has found no evidence that there were publicly screened films in Kaupō, Kīpahulu, or Nāhiku.

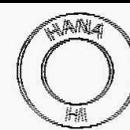
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(Ching's Theatre in Ke'anae taken by Nick Soon, April 1939. Used here courtesy of Rose Soon; not to be further reproduced.)

Hāna Cultural Center

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Aloha from the New HCC President

Aloha, Another busy year has gone and we're ready for a brand new year. We're looking forward to exciting programs as well as challenges as we welcome a renewed staff in Meiling, Leinaala and Kaylee "Ani" and eager new board members: Patti Eason, Malia Henderson, Shirley "Echo" Kahula and Ma'ano Smith. As the Hāna Cultural Center transitions into a new beginning we bid aloha to Irene and farewell to Bonnie and also a final goodbye to the late Uncle Jackie this year.

We are grateful for all our members and benefactors and fervently ask continued support through your membership, patronage and financial contribution. Best wishes for a Happy New Year and we hope to see you on Aloha Fridays in 2008.

MISSION STATEMENT

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

HĀNA CULTURAL CENTER

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PROGRAMS MANAGER: *Leinaala Pua Estrella*

GREETER: *Kaylee "Ani" Pua*

YARD MAINTENANCE: *Howard Mana'ois*



MAHALO

We would like to Thank all those who have helped our organization during this year. Your Support and Aloha is greatly appreciated.

County of Maui

Ohana Makamae

Hana Movement Group

Hale Hulu Mamo

Alu Like

Richard Pua

Ululani Kala

Halau Aluanu

Boise Kawaiaea

UluWehi Gurero & Halau

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Jean Mardfin

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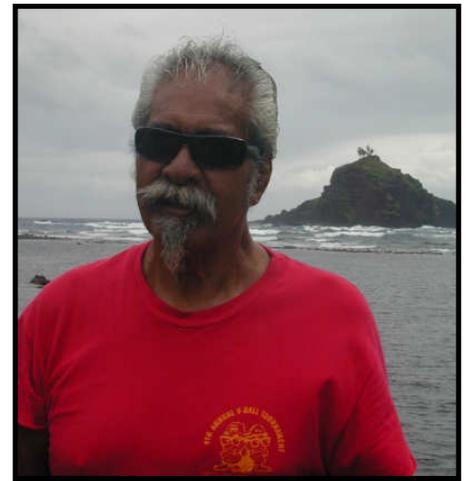
Charity Mauliola

Hotel Hana Maui

Cee Elbert

In Memoriam
Clyde "Jackie" Kahula, Sr.
July 26, 1935-July 11, 2007

Uncle Jackie served the Hāna community many, many years on advisory boards as a respected kupuna. He shared his mana'o as an HCC trustee for more than 13 years. He will be remembered most for his involvement in the county parks and recreation department, for his sports organization skills and by the scores of young men and women he advised. Hāna has lost another kupuna but his legacy lives on with his loving family and friends. Mahalo, Uncle Jackie!



Uncle "Jackie" Kahula

HĀNA CULTURAL CENTER STAFF



Meiling Hoopai
Operations Manager



Kaylee "Ani" Pua
Greeter



Leinaala Pua Estrella
Program Manager



Esse Sinenci
President

**NEW FACES AT HĀNA
 CULTURAL CENTER**

The Board of Trustees of the Hāna Cultural Center has seen several changes this year. Former President Irene Pavao had to resign because of increased job responsibilities at the Library. Vice President Uncle Jackie Kahula passed away last July. And Secretary Bonnie Kerr is moving on to Canada as this newsletter goes to press.

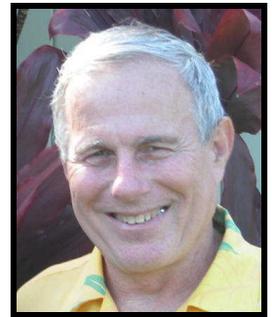
Our longest serving Board member, Esse Sinenci, was elected President with Malia Henderson as VP. We will soon be electing a new Secretary and Ward Mardfin is staying on as Treasurer. We are fortunate to have the services of new Board members Shirley "Echo" Kahula, Patti Eason, and Maano Smith.



Malia Henderson
Vice President



Bonnie Kerr
Secretary



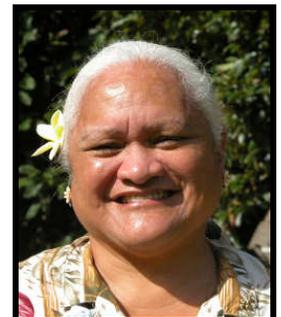
Ward Mardfin
Treasurer



Shirley "Echo" Kahula
Trustee



Patti Eason
Trustee



Ma'ano Smith
Trustee

Hāna Days of Our Youth Ho'olaule'a 2007

Our 2007 Ho'olaule'a, Hāna Days of Our Youth was held on August 18, 2007 at the Hasegawa Parking lot. This year's theme was focused on the youth of Hāna but also reminiscing with our kupuna with their fond childhood memories. The most popular booth that always had a crowd was the old photo exhibit. There were displays of old photos of Hāna town and the popular Faces of Hāna by Leslie Eade. All day laughter and nostalgic sighs could be heard as the locals came upon familiar sights and faces. Many took part in the local demonstration booth where net throwing, lauhala weaving, lei, haku and feather making were offered.

This year we had a keiki photo contest with 3 age categories. The rules were simple: keikis could enter a photo of themselves with their kupuna showing what they love doing together. We had a wonderful turn-out with more than 60 entries. There could only be three 1st place winners and Hi'ilani Aiona, Jalen Moeai and Kaula Moeai took home the grand prize. It was a wonderful and successful event. Thank you to all who had volunteered, donated and supported this year's Ho'olaule'a.



Kaiulani Sanders, Richard Pua and Kaleo Kaina sings a hawaiian medley.



Hana Cultural Center food booth



Locals and visitors relax under the tent while listening to the nahenahe music.

Special MAHALO to: County of Maui and HTA

*Mama's Fish House
Maui Electric Company
Maui Oil
Old Lahaina Luau
House of Fountains
John Romaine
Hale Hookipa Inn
Parasail on Kaanapali
Moose McCuddy Café
Frog Man
Ono Farms
Sunshine Helicopters
Leilani's on the Beach
Maui Princess Cruise
Blue Hawaiian Helicopters
Kaanapali Beach Hotel
Jet Ski Hawaii
Maui Ocean Center
Maui Seaside
Tihati Productions
Hana Bay Hale
The Feast at Lele
Atlantis Adventures
Wailea Resort Marriott
Rusty Harpoon Restaurant
Maui Mountain
Paradise Cruise
Ulalena*



Uluwehi Guerrero and his halau performs



Ipo Kanakaole displays her art work



Everyone had to register before entering the HCC silent auction.



(analysis by Ward Mardfin)

We are often asked "How many people live in Hāna?" and "What is the ethnic distribution of the population?" There can be several different answers to these questions. Here are the answers that a close reading of the 2000 Census provides.

THE SHORT ANSWER: East Maui has a population of almost two thousand people who are mostly Hawaiian (5 out of 8), Caucasian (2 out of 8), and "everybody else" (1 out of 8) with sizeable groups of people sharing a Chinese, Japanese, and/or Filipino heritage.

THE MORE COMPLETE ANSWER: How many people live in Hāna? The 2000 Census reported 1855 people in census tract 301. That tract goes from Kepuni Gulch on the south (about halfway between 'Ulupalakua and Kīpahulu and including Nu'u) through Hāna and around to Oopuola Stream on the north (past Waiakamoi and before Huelo) covering the area we call East Maui.

By comparison, the 1990 Census had 1895 people in census tract 301 so the reported population fell by 40 people overall. Note that the reported figures are for people who answered the Census. There were probably some people who were not counted (either intentionally or accidentally), but there is no way to know whether the undercount was greater in 1990 or in 2000.

What is the ethnic distribution of the population? In 1990, this was a simple question because people had to select one "race" (Bureau of the Census term). You could not say part this and part that. Results were 48% Hawaiian, 39% Caucasian, 4% Filipino, 3% Japanese, 3% Chinese, and all the rest totaled 3%.

In 2000 the question allowed people to give multiple "races" and, while this gives more detail, it does lead to some problems in interpretation. Of the total population of 1855, 1270 people answered with only one "race" while 585 people listed "two or more races." Of those 585 mixed-race respondents, 524 (90%) listed "native Hawaiian" as one of the "races." That means only 61 people were non-Hawaiian mixed race. For our purposes the best way to answer the ethnic distribution question is to combine the 640 people who said only "native Hawaiian" along with the 524 who included Hawaiian as one of their "races" for a total of 1164 or 63% of the total population. This is 5 out of every 8 people in the census tract. There were 487 people who put only Caucasian for 26% of the population [this would include people of Portuguese descent as the census counts them as Caucasian]. Similarly, there were 45 people who listed either Filipino alone or Filipino with some other "Asian race", but not Hawaiian for a 2% share of the population. Chinese were 28 people or 2%. And Japanese were 44 or 2%. By subtraction, that means that 5% of the population was something else, either Black, American Indian, some other Asian or Pacific Islander group or some sort of mixture that did not include "Hawaiian."

How did the native Hawaiian population increase from 48% in 1990 to 63% in 2000? One likely cause is some part Hawaiians who classified themselves as Caucasian, Chinese, or Filipino in 1990 (when they could only list one race) included "native Hawaiian" in their self-descriptions for 2000 and so became included as part Hawaiians. This methodology gives an upward bias to Hawaiians and a downward bias to the other ethnic groups but I use it because most of the people stating two or more races have at least some native Hawaiian and probably think of themselves as at least part Hawaiian.

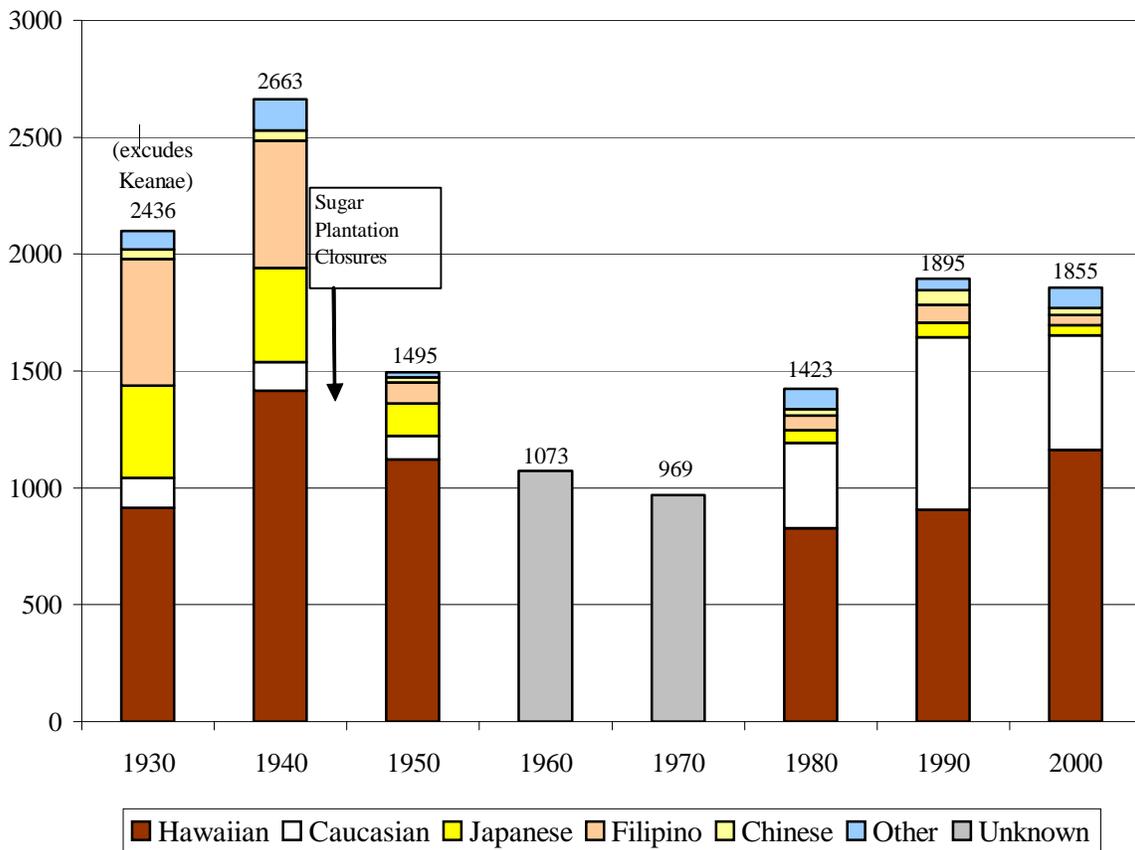
If we want to count the other groups in 2000 the same way we count part Hawaiians, we get the following breakdown. The percent of people who put only Caucasian is 26% but if we count anybody who claims any part Caucasian then the figure rises to 44%. Similarly 16% of the people are Chinese or part Chinese. Some 11% are Filipino or part Filipino. And 7% are Japanese or part Japanese. Of course if we add all this up we get much more than 100% because we are counting some people in more than one ethnic group.

In summary, our answer to the two questions is: East Maui has a population of almost two thousand people who are mostly Hawaiian (5 out of 8), Caucasian (2 out of 8), and "everybody else" (1 out of 8) with sizeable groups of people sharing a Chinese, Japanese, and/or Filipino heritage.

The graph below shows the ethnic breakdown of East Maui by census year. Data was not available for 1960 and 1970. Perhaps the most interesting observation is that in 1930 and 1940 there was a large Asian population employed by the Kaeleku Plantation Company. After its closure in the mid-1940s, the population fell precipitously but the fall was primarily Asians moving out for other employment opportunities. Since 1980 the story has been about the immigration of Caucasians as a significant percentage of the population. For 2000, at least some of the people who were counted as "part Hawaiian" might also be "part Caucasian".



Hana Population by Ethnicity



(Ethnic breakdown of Hāna population; no ethnic data available for 1960 and 1970; graph prepared by Ward)

HISTORIC VIEW OF HĀNA'S POPULATION

(analysis by Ward Mardfin)

The previous article described the population of East Maui in the year 2000. The graph below shows a much longer time frame. The first census done by missionaries that provided data for Hāna was in 1831 with another in 1835. More censuses were conducted in 1853, 1860, 1866, 1872, 1878, 1884, 1890, 1896, and every ten years from 1900 to 2000.

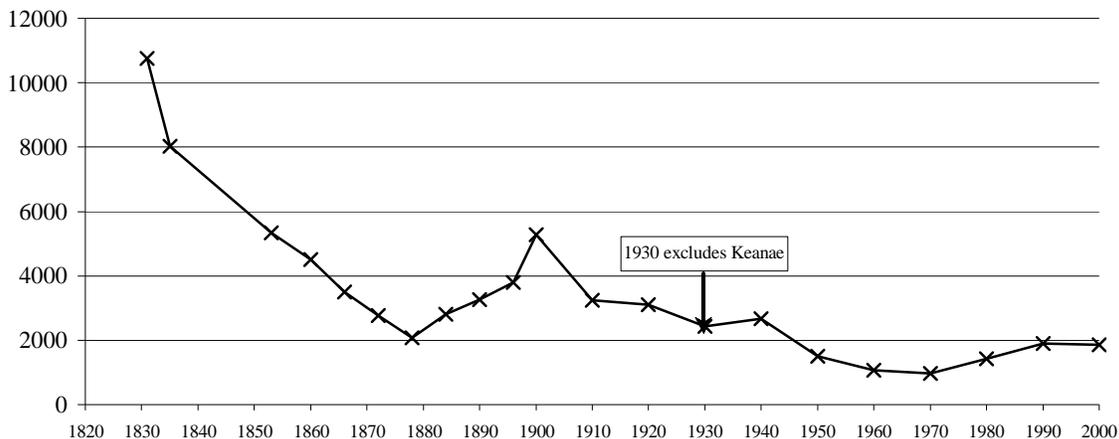
In 1831, there were a reported 10,750 persons in the Hāna district but this number fell to just over 8,000 four years later in 1835. The rapid decline continued until the 1884 census showed an increase. The decline was undoubtedly due to deaths caused by disease and other imported ills as well as people moving from Hāna to other parts of Maui, the Kingdom of Hawai'i or overseas.

The increase from 1884 to the 1900 peak of 5276 was primarily because of the immigration of people from Asia and elsewhere to work on the growing sugar plantations. From its peak, the population began to fall again with a local decline in the sugar industry and out-migration for better opportunities. The 44% decline from 1940 to 1950 corresponded to the closure of the Kaeleku Plantation Company and the transformation of the sugar lands to a cattle ranching operation close to Hāna town and the corresponding out-migration of Asian sugar employees and their families. In 1970, the population reached a minimum of 969 people. In the 1970s and 80s, the population again grew with an influx of Caucasians who fell in love with the beauty and culture of this community.

At least from 1990 to 2000 the population seems to have stabilized around 2000 people although it is the impression of many local people (including those in the construction industry) the population was and still is growing. The census measures the people who were living in a place on April 15 of the census year so many people who have second homes in Hāna but live elsewhere for much of the year would not have been counted as East Maui residents.



Population of Hana District



(Population of Hāna based on census data; graph prepared by Ward Mardfin)

"Hāna Theatre — Summer of '61"

By Ward Mardfin

It is the summer of 1961, I am 17 years old living in the Ranch house in Kīpahulu with my best high school friend, John Woodbridge. It is a hot Saturday and after doing a little work around the house, we went swimming at "Big Bridge" (people in Hāna call it "Rabbit Bridge" because if you look over the mauka side at the pond below it looks like the profile head of a rabbit - it is the bridge that crosses Kaukaui Stream).

We decide that this evening, instead of staying in and reading by the hot bright light of the white gas fueled Coleman lamps, we will go into Hāna to see a movie at the "Theatre." The movies are screened on Tuesday, Thursday, Saturday and Sunday - only one showing for each film so you



(Hana Ranch Theatre from a movie taken by Ward Mardfin approximately 1964)

have to catch it when you can. We had seen the large 3' x 5' colorful posters on the billboard on the front of the theatre when we stopped for groceries at the Hasegawa General Store (on the Kīpahulu edge of Hāna Town) earlier in the week. And tonight's show was going to be an action-packed "Rio Bravo" starring John Wayne. It was actually made in 1959 but Hāna often got the films a little late - "Hawaiian time" I was told by my Hawaiian buddies.

We go by our neighbors to see if any of our friends want to catch a ride with us. About six o'clock we all pile into our green jeep that Sam Pryor has been letting us use for the summer. John drives, I have shotgun, and in the back are Paul and Leroy Kaiwi, Ronald, Lorraine, and Margy-Ann Smith.

It's a little overcrowded but we squeeze in and don't think Police Lieutenant Les Medeiros will give us a ticket. John had spent some years in Africa and handles the jeep like a pro - taking us about 30 minutes to get in and we park in the yard mauka of the theatre.

A couple of us take the short 50 yard walk to Okada Store for some ice cream [we didn't know it at the time but by next summer, Okada Store will be closed forever]. We go back to the theatre and talk outside with our Hāna friends for a while. Eventually we pay 80 cents each (for adults), 50 cents for kids under 16, for admission at the ticket window on the right side of the theatre front. We go in and take our seats. John and I usually sit half way down on the left side of the left aisle so we look across the aisle and so no one can really block our view. Another reason I like to sit halfway back on the sides is that the young kids sit in the center front and often make a lot of noise and throw candy at each other.

The seats on the two sides and in the front are basic, wooden, fold down, seats - if we had paid more we could have had some cushioned seats in the back two thirds of the center section. Back behind these seats was the reserved section that had really soft seats in a closed off section but that seemed to us to be just for special people like Mr. Hanchett (Ranch Manager), Mr. Butterfield

(Hotel Manager) and their family and friends. Across the aisles on both sides of the reserved section were the glass enclosed "crybaby" rooms for mothers with infants.

We get settled and I glance up to the wall in the back with two large square openings where projectors send their colorful images to the silver screen. Mr. Uchiyama is running the projectors. Soon the theatre's large high black curtains are pulled back to reveal the screen and we anxiously await the action. There are a couple of "coming attractions" trailers to tweak our interest and then the main feature begins. Oops, the usher and ticket-taker, big George Naihe lumbers by with his long flashlight to tell some kids to take their feet off the chair armrests in front of them.

As the action on the screen gets going, the noise level in the theatre grows with cheering for the good guys and moans if a bad guy gets an advantage. After more than two hours of magic, the film comes to its dramatic conclusion and we make our way out of the theatre to the front to talk about how great it was. Then all seven of us pile into the jeep for the dark ride home to Kīpahulu.

I don't find out until the next year that Francis "Blue" Lono has to go in the morning after every screening to clean up the theatre. He sweeps up the red pistachio nut shells that stick like opihi to the concrete floor and mops down the rivulets of the sticky sweet spilled cola. Redo Express has left film for the next performance and Blue carries these several large canisters of film up the steep staircase to the projection booth. Like almost everything in Hana, it is the people behind the scenes (George, Uchi, Redos and Blue) who make things possible.



(Inside Hana Theatre in 1947, used here courtesy of Cecilia "Cissie" Mana'oa Kalalau. Note that the loge and crybaby rooms have not yet been built in the back.)

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

If so, please consider donating originals or copies to the HCC archives. Or just let us scan it and make duplicates.

To the left is a photo showing the inside of Hana Theatre in 1947.

Can you identify any of these people?

2007 Tiny Malaikini Mea Kokua Award: Shirley "Echo" Kahula

Shirley "Echo" Kahula was awarded the highly coveted "Tiny Malaikini Mea Kokua Award" at ceremonies following the parade that marks the beginning of Hāna's annual Aloha Festivals celebration. The award was presented by the Maui County Councilman from the Hāna district, William "Bill" Medeiros.

Councilman Medeiros recognized Mrs. Kahula's "absolutely selfless dedication to the Hana community". "One would be hard pressed", he continued, "to find a single Hāna event or celebration which has not, in some way, been positively touched by Shirley Kahula. Whether it be through recruiting, fundraising, cooking, sewing or being physically on hand, (and in many cases all of the above), hers is an unmistakable and inspiring presence, and together with her late husband "Jackie" she has forever defined what the term "Concerned Citizen of Hāna" is all about.

Established in 1991, the highly coveted Malaikini Award is presented each year to a community member who has been judged to have given most selflessly of their time and talents for the betterment of Hāna and its people. It also honors the memory of the late Viewed Paniani "Tiny" Malaikini, who was one of Hāna's favorite sons, and a legendary ambassador of aloha and good will.

Award winners are nominated by Hāna community members, with final selection made by Malaikini's widow and children. In addition to adding the winner's name to perpetual trophy which is on permanent display at the Hāna Cultural Center, recipients receive a handsome koa framed certificate and a cash prize. It is perhaps ironic that the very first recipient of the Award was Uncle Jackie Kahula, Echo's late husband of 49 years who passed away last July, and the final spot on the perpetual trophy will hold Echo's name. They truly surround and bind the Hāna community with selfless service.

Mrs. Kahula also accepted a Certificate of Achievement from the Hawaii State Senate honoring her late husband, Clyde "Jackie" Kahula for his lifelong dedication to the Hāna community. The Senate Certificate of Achievement which was sponsored by Senator J. Kalani English, recognized late community leader "Jackie" Kahula for his "outstanding contributions and efforts in supporting the youth of Hāna, while also strengthening and perpetuating Native Hawaiian culture and traditions.

It is with special pride to the Hāna Cultural Center that Echo was given this Award as she became a member of the Board of Directors of the HCC a few months ago and we look forward to the many years of dedicated service that she will contribute.



(Lynette Hoopai Malaikini, Shirley "Echo" Kahula, Sorelle Malaikini, Carl Lindquist, Councilman Bill Medeiros)

MAHALO AND ALOHA, BONNIE!

We all wish a sincere ALOHA to Bonnie Kerr as she leaves for Canada and a new phase in her life. Her enthusiastic and energetic service on the Board of Trustees of the Hāna Cultural Center has been invaluable. In addition to serving as Secretary, she has written many grants, taken the lead in producing previous newsletters, worked with our staff to create many special exhibits and spearhead events like the Ho'olaule'a. She has done yeoman work and been a cheerleader primarily behind the scenes but the Hāna Cultural Center could not have progressed without her positive mental attitude. In her spare time she dances hula and authored the "The Sensual World Tropical Garden Cookbook" available at the HCC. Thanks again, Bonnie, we will never forget you and all the good that you have done.

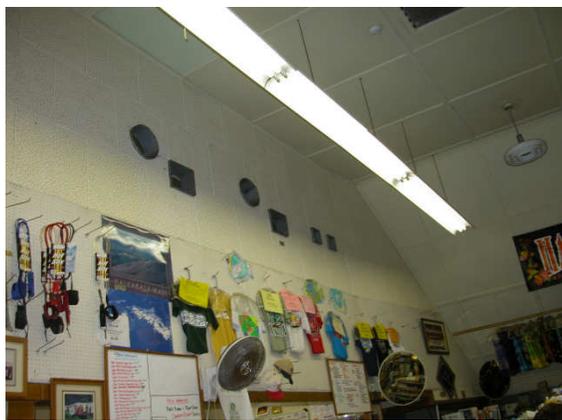
HANA THEATRE TO HASEGAWA STORE: BEHIND THE SCENES

After Hana Ranch Theatre had the last picture show, the Ranch used the building for warehousing, creating a flat level floor in place of the seats and aisles that sloped downwards. Then in 1990 the Hasegawa General Store past the Hana Gas Station was burned to the ground. To help out this iconic institution, Keola Hana-Maui offered the use of the Theatre to the Hasegawas. The Hasegawa General Store was back in business by August 1991.



(Front view of Hasegawa General Store)

But you can still see the building and the skeleton of the theatre. Looking at the front of the building on the left, one can see the bulletin board that used to hold the colorful posters advertising the coming attractions. On the right is the boarded up ticket window. And between them, hidden by the recycling machines, are the glass doors that admitted one to cinema magic where George Naihe collected tickets.



(Projection holes above cash registers; corner of a crybaby room can be seen at lower right)

Now enter Hasegawa General Store from the main entrance on the right side of the building. Look up to the left on the wall above the cash registers; see the two pairs of circular and rectangular holes. The light from the two carbon arc projectors went through the rectangles, the circles were for the projectionists to know when the end of one reel was coming so one machine could be shut off and the other turned on simultaneously. The cue was a flash of light in the upper right corner of the projected image that signaled the end of the reel would be in exactly six seconds. And woe to the projectionist who missed the cue because the reel would end with the naked bright light on the screen and yells from the moviegoers below.

One can also see the two small squares to the right of the large openings. These were to project slides for still advertising or announcements before the films began.

Also as you enter the Store, look to the left where Neil's office is - that was one of the two glassed-in rooms where mothers could watch while holding crying infants without disturbing the other patrons. The other crybaby room is on the other side behind where books and Aloha shirts are now sold.

In between, where the office is now located, used to house the special loge section where Hāna's elite would sit in wide, thickly cushioned comfort undisturbed by the hoi polloi.

(continued on page 13)

("Theatres in East Maui" continued from first page)

The framework for Hana Theatre seems to have been built before the early 1920s when silent films were the rage and music was played in the background while the black and white images flickered across the screen. The Maui News reported that in 1935, the innovative "talkie" films came to Hāna for the first time. Color movies were the new source of entertainment from the "Wizard of Oz" in 1939 through the common use of color movies in the 1950s. Often on Saturdays, the main feature was preceded by short films that ended with the hero in mortal danger only to be followed with a "to be continued next week" message. People still remember when Yoshi Okada's father, Tokutaro Okada, would show Japanese movies there in the early years. The most popular films were westerns and war films - lots of action, dialogue not terribly important. In the early 1940s the price of admission for kids was 25 cents but that was a lot of money back then so it was a rare treat to be able to go to the movies with your friends.

After Paul Fagan took over the theatre he had it remodeled to include the crybaby rooms and the luxurious loge. The theatre was operated for many years by Minoru Tanaka who was also Hāna's postmaster and Bank of Hawaii manager. A point of interest is that Minoru's sister, Harriet, was Mayor Charmaine Tavares' mother.



(Film projector with film canister opened and empty)

One of the earliest projectionists was Kazu Ibara (brother to Hideo Ibara who ran Hana Store in the 1950s and 60s). Later on, Tomashi Sumida screened the films followed in the 1960s by Yoshimi "Uchi" Uchiyama and occasionally by Sakae Manjiu. Hana Ranch had the theatre operated by the Hana Community Association under the direction of Ed Nakashima. Later, Lloyd Redo ran the theatre for the Ranch. For a short time in the 1970s the theatre was closed until Bill Fuhrmann and Jackie Kahula leased the theatre from the Ranch and re-opened it with Gerald Mahadocon joining Uchi and Sakai as projectionist.

No movie is complete without snacks! Early on there was the Yuen Store candy shop just outside the exit door on the left of

the Theatre. Later there was the Sumida Store on Hana Highway also on the left. Down the road was the Okada Store that still operated in the early 1960s. The Theatre itself also sold soda, hot dogs, popcorn, candy, nuts, and "ice cake" (frozen strawberry or orange flavored juice in a paper cup for 25 cents each). When the Redos ran the theatre a popular item was boiled peanuts.

During the Redo period, movies were sent each week by Iao Theatre in Wailuku after they had screened them and whatever they sent was shown in Hāna. The big "scandal" came in 1973 when the first legal hardcore porno film titled "Deep Throat" arrived. Even though it was labeled as X-rated and age restricted for adults only, it created an uproar and there was a town meeting to deal with the controversy. No more X-rated films for Hāna.



(Back side of film projector)

(continued on top of next page)

In 1977-78, Camp Inc. had the franchise to bring cable television to Hāna (now run by Oceanic Time Warner Cable). With the coming of TV and a proposed increase in lease rent, live motion picture offerings at the Hana Ranch Theatre came to an end - the last picture show.

[Many thanks for information provided by Clyde "Jackie" Kahula, Sally Sumida, Goro Fujikawa, Ellen Okada, Rose Soon, Adam "Jackie" Kaiwi, Violet and Masa Motooka, Martha Kalaniopio, Francis "Blue" Lono, Christine Villiarimo, Bill Fuhrmann, and Janet Redo.]



("Hana Theatre to Hasegawa Store" continued from page 11)

Where one picks up UPS packages today, used to be the foyer and concession area. Looking mauka and on the right is a door hiding the steep staircase that led to the projection room. Next to that door is a triangular room that was used to store the posters for coming films and the concession supplies of soda and snacks.

Between the foyer and the loge and crybaby rooms was a hallway to access both aisles and the restrooms. The hallway is now blocked so one goes up the far aisle where you rent DVDs to get to the restrooms.

The two aisles between the loge and each crybaby room extended all the way to the front of the theatre (makai side of the building) with a gentle downward slope. This sloping floor can no longer be seen as it is covered by the floor constructed when the building was used for warehousing by the Ranch/Hotel.

The front set of seats used to go down about as far as where the frozen meats are now displayed.

The stage was behind the produce section. If you look up at the ceiling in the storage room behind the produce section you can still see the metal beams that held the curtain that was pulled back to reveal the movie screen. The screen itself is no longer there.



(Metal support for curtain in ceiling)

"HANASIDE NEWS"

By now most residents of Hana will have received the first copy of the Hanaside News covering current happenings in Hana. In support of their efforts, the Hana Cultural Center has started to maintain a "Community Calendar" of upcoming events. The full calendar is available on the Hana Cultural Center website and will be updated at least once per month. The events for December, January, and February have been provided to the Hanaside News for their first edition and we will continue to help them in future issues. Good luck, Hanaside News!

YEARBOOKS WANTED

The Hana Cultural Center would like to have a collection of Hana School Yearbooks to be kept in the Archives for the benefit of researchers and future generations. If you have an old Yearbook, please consider giving it to the HCC. Or loan it to us with a proviso in your Will that it would be gifted to us upon your passing.

FACES OF HĀNA

A huge mahalo to the very generous member who donated \$2000 to allow us to re-display our "Faces of Hāna" exhibit. Last year we had to take down this popular treasure because the plastic holders were deteriorating. Responding to our need, the anonymous donor contributed the money to allow us to get new poster display panels. The 240 faces taken by Les Eade in the 1960s and 70s in a 15" x 20" black and white format are again prominently displayed in the museum. An index of the faces is available on our website. Both Hāna residents and visitors can again examine the faces of their 'ohana or friends. Children would look for their young tutus while visitors often would remark that they "had just seen that person at Hasegawa's" and they hadn't aged a bit!

Below are two photos of the new "Faces of Hāna" display with the photos honored by a kahili on each side.



(New display of "Faces of Hāna" showing Clyde (Jackie) and Shirley (Echo) Kahula top, Hanako Tanaka Okada and Juliette Kaiwi Kaauamo bottom)



(New display of "Faces of Hāna" showing Leslie Eade top left, Howard Cooper top right, Francis "Blue" Lono bottom left, and Manual "Maning" Cosma bottom right)

WANT A COPY?

From time to time we have family and friends who want a copy of a photo in the "Faces of Hāna" collection. Until recently that has been a difficult request to fulfill. Thanks to a grant from Atherton Foundation, however, the Hāna Cultural Center now has an archival printer that can use archival quality ink to print a photo on glossy photo paper. We will take a digital photograph of the "Face" and then print out the photo on 8 1/2" x 11" paper. To cover costs of labor, ink and paper and to support the work of the Hāna Cultural Center, we will have to charge \$25 per print.

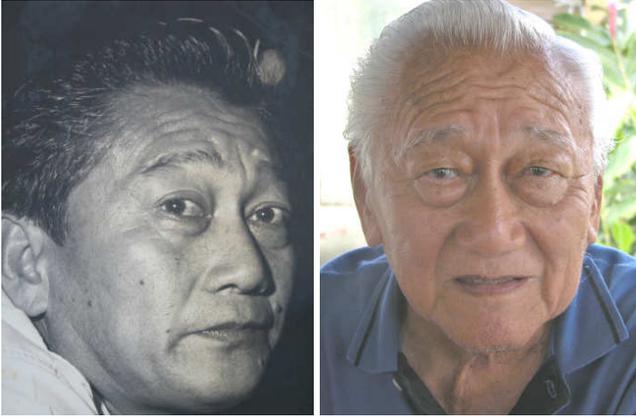
NEWSLETTERS TAKE RESOURCES

Production of the annual newsletter for the Hāna Cultural Center that you are now reading costs us about \$3500 per edition including printing and distribution costs. Any special donations to cover our expenses are greatly appreciated.

To have more room for articles and photos, we have discontinued listing the names of Annual and Life members and we hope this meets with your approval and understanding.

THEN AND NOW

Below are six photos from the "Faces of Hāna" as they were taken, developed, and printed by Leslie William Eade in the 1960s and 70s. Beside each is a photo taken recently. After forty years they look VERY GOOD.



MASAO "Masa" MOTOOKA



VIOLET NAKAYAMA MOTOOKA



CECILIA "cissie" MANAOIS KALALAU



ELIZABETH "Bubs" HAIA CHANG



MARTHA KOKO KALANIOPIO



ANDREW "Andy" OLIVEIRA

MANY WAYS TO SUPPORT HCC

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



BECOME A MEMBER

HCC individual membership (\$25.00) or ohana membership (\$60.00 per household) are the best values in town! Members enjoy unlimited admission, gift shop discounts and our newsletters—all year long.



PLANNED GIVING

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

Sample Language for Specific Bequest:

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

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



ANNUAL FUND

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



GIFTS IN KIND

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



VOLUNTEERS

Embark on a dynamic and fulfilling volunteer experience at HCC. We especially welcome newcomers and retirees. An effective organization of skilled and dedicated volunteers work with staff to implement the museum's programs and services. HCC empowers its volunteers through appropriate training, education, and the opportunity for leadership. Whether you would like to work in the museum and gift shop or on the grounds, we are looking for you!

SEALING OF THE ROOF

In 2006 the historic Hana Courthouse roof developed major leaks and was replaced thanks to a special County of Maui grant. We have allowed time for the color of the wooden shingles to age properly and now it is time to put a sealant over the shingles to protect them and retain their color. It is estimated that this will cost about \$1500 and we are looking for donors who will come to our assistance to finance the sealing of the roof.