

**LANA`I PLANNING COMMISSION  
SITE INSPECTION  
JANUARY 16, 2008**

**APPROVED 03-19-08**

**A. CALL TO ORDER**

The site inspection of the Lana`i Planning Commission was called to order by Chair Reynold “Butch” Gima at approximately 4:01 p.m., Wednesday, January 16, 2008, in the Lana`i Culture & Heritage Center, Old Dole Administration Building, Room 126, 730 Lana`i Avenue, Lana`i City, Hawaii.

A quorum of the Commission was present (See Record of Attendance.)

Mr. Reynold “Butch” Gima: I’d like to call to order the site inspection for the Lana`i Planning Commission. Let the record show we have quorum with Commissioners Zigmond, Kaye, Gamulo, Mano, Ruidas, and Gima present.

**B. SITE INSPECTION**

**Kepa Maly, Executive Director, requesting that the Lana`i Planning Commission conduct a site inspection of the Lana`i Culture & Heritage Center (request for site inspection discussed at the Commission’s November 21, 2007 meeting.)**

At this time I’ll turn the whole show over to Kepa. No, wait, wait, a little back ground. For those of you that don’t know Kepa. He came to Lana`i I think in our Sophomore year, I think. He’s a classmate of mines. We graduated. And after we graduated I kind of lost track of him. And I was very surprised to hook up back with him a couple of years ago learning he and his wife have a cultural/historical research organization. And he’s been providing his services not only throughout the State of Hawaii, but to the Nation, the mainland too. So it’s good to have him back home. Back in 1970, I knew him as Dexter. He goes by Kepa now. I distinctly remember his voice singing in our class choir – beautiful voice with a vibrato. It’s good to have him back home and thanks for inviting us.

Mr. Kepa Maly: Mahalo. Aloha. Thank you so much. As you know Dexter is dead. He died a long time ago. Just a little background, just to let you know – hopefully that when I’m talking stories with you guys that I’m not just, you know, just talking from – there’s a little time gap to it. And I’m assisted throughout the work with my wife, Onaona, who I’m the only employee of the brand new non-profit cultural and heritage center here on Lana`i. Onaona is my full-time volunteer and helps us make sure we’re getting things done.

Just real quickly. I started coming to Lana`i in 1964. My father and Bob Hera, who some of you may have met over the years, I know locally, some of the guys worked together in Honolulu. So initially I came and lived – because of family circumstances – I came to live

with Bob's parents here on Lana`i, and that's how I went to school. And by the time I was in the 11<sup>th</sup> grade because of another one of our classmates, Ronnie Kwon, and next door neighbors was Uncle Sam Ka`opuiki, across the street was Uncle Sol Ka`opuiki, and it just sort of keeps spreading out. And I felt very fortunate to – I was sort of one of these foster haole kids that didn't have any real connections but the old Ka`opuiki's in the photograph here. Tutu Papa Daniel Ka`opuiki was born in 1890. His wife, Tutu Mama Hattie Holohua Ka`enaokalani Ka`opuiki was born in 1892. For some reason all I can do is say mahalo kea kua.

These Kupuna took a liking for me, and then, from them I began to speak Hawaiian while I was still –. By the time I was a Senior, I was speaking Hawaiian, going to church with them, Tutu Maggie Kauwenaole, of our church and with the other families here. There are really only a few Kupuna left who were around when I was a teenager. But from people like them, I began learning the language and some of the history of Lana`i. I think I was very fortunate because while my classmates, the guys who were real blood ohana, who was above us or below, they were never going hardly to sit down and talk to Tutu them, or with Uncle Lloyd Cockett or Tutu Maggie Kauwenaole. And there were just these wonderful opportunities to hear the old people tell some of the stories of the land and their families and how they lived. They were telling me about places – and even we would go out pick, summer time, pick pine. I would usually be on night shift and my clock – I'm up by four or four-thirty every day irregardless – and so we would go pick and then six-thirty/seven o'clock in the morning, I'd be out in the field collecting around and trying to find places that the Kupuna had been talking to us about. From then, I left Lana`i in 1973, and only came back periodically, and I'm really sad about that in that I was never bright enough to record the voices of those Kupuna.

But my wife's tutu was Mary Kawena Pukui who is the author of Hawaiian-English Dictionary – the Hawaiian Historian of the 20<sup>th</sup> century. When I left Lana`i I went to Oahu. I met this Kupuna, this famous woman in Hawaiian heritage. And I knew Tutu Kawena before I met my wife. I began learning from Kupuna all across the State, and in reality I never went to college. I'm now an Associate with the University of Hawaii, and on the Board with the Bishop Museum and we do extensive work with the Federal government, with the State University, community programs. I'm actually coming before the Maui Planning Commission, I think, next week on the 23<sup>rd</sup>. I did an extensive ethnographic study in the Makena area, specifically for a parcel of property that has an heiau on it. And the work that we did, Onaona and I did, it sees anything that the multi-million dollar developments and the hotel and golf courses did. But it's because we speak the language, we interviewed the elder Kupuna, and other Kamaaina, and translated native language accounts that help bring the history up to the forefront.

And the reason I asked Mr. Yoshida and I spoke with Butch about it first, I said, you know, I really like the Lana`i Commission members and the County Staff to come and see our little program right now and talk about some of the pictures. But I want you to know that when Butch and I reconnected in 2006, Onaona and I, through our small firm, Kumu Puna Associates, had been asked by the Lana`i Archaeological Committee to come and help them further fulfill conditions of a very important document – a legal binding document on the Island of Lana`i called the Memorandum of Agreement. It was signed in November of 1987 and it was what's – it was the document that the community, members of the community, were threatening litigation. Development – there was fear that development was just going to over-ride the sense of place, the cultural attachment, the life-styles and ways for people here. There was fear that Lana`i would be lost. And I don't know how Butch and I, we had a wonderful teacher, who I now found is an aunt of his, Harriett Minami. I loved her and she had history on Lana`i. It was an interesting one. And she – and that's a whole another story. I was told that for a while she couldn't live here because of her, as a woman, being out-spoken in the 1950's and the early 1960's, and because of some of her political views. She came back and was our teacher, and one series of meetings that she took us to, between 1970's and 1972 when we graduated, were meetings where the newly organized Koele Company/Lana`i Company was proposing some significant development on the island. Can you imagine that in 1970 – I'm sorry, if any of this is inappropriate, you just need to shut me up – but in 1970, they were proposing non-resorts on this island – 8,000 houses, and whole bunch more stuff. And I remember we sat in the meeting where John Mink who was a water expert – Patsy's husband. Patsy, of course is an East Maui irrigation camp girl. I mean, they knew water issues and stuff like that. But John Mink endured the questions, what happens if there's not enough water on the island? And I swear Mr. Mink's response was we'll just get the residents to flush their toilets less. And that just, as a high school kid, that killed me. I couldn't believe that someone would tell us that.

So anyway, all of this goes on. There was a Memorandum of Agreement in 1987. The community finally comes to an understanding with Castle & Cooke, with the State of Hawaii, Department of Natural Resource, Offices of Hawaiian Affairs. There are five primary signatures. Two of the organizations include Lana`i's for Sensible Growth and an organization that up until last night has been known as Hui Malama Pono o Lana`i. Those two organizations worked together to form an opportunity for this community to allow some – what is called progress by moving forward in the development aspect, while also retaining it's identity in history. Key things, like the Kapihaa fishing village, protection of the access at Kuluapoe, protection of cultural resources at the Kanipuu Dry Forest which now is the Christmas Berry tree dry forest – almost – it's tragic.

There's various features around here. There was suppose to have been a museum. On-going OHA archival and oral historical research and work to ensure that this community's history would be protected and perpetuated through the generations. A museum actually opened for a while but everything went to sleep. And, in 1986, Onaona and I were asked to come back, the Lana`i Archaeological Committee was on its last leg. Hui Malama Pono O Lana`i had all fallen asleep. There were all of these needs and just not quite enough action to move it forward. So what we did is we began coming to just talk stories, reconnecting with some of the old families. We have interviewed elder Filipinos, Japanese, Hawaiian, Hapa-Haole, Haole, the mix of the Chinese, Korean families that have had histories. In the last two years, we've conducted about 60 interviews with elder family members of Lana`i ranging in their ages from their 70's to 102 years old. Those interviews are critical to our history in understanding and retaining facets of who this community is. I've heard some of the family members, the younger guys closer to our age, say that when all these change started coming, they felt like what they were being told was that our history on Lana`i means nothing – like it doesn't mean anything. That's the feeling that some of the people shared.

What we're trying to do is fulfill the vision that a museum can filled. That we have an extensive archival collection. So what we've done right now – this collection of artifacts is all from Lana`i. It was collected in 1921 and 1922 by Kenneth Emory, who came and did the first archaeological survey. At that time, Lana`i was much more barren than it is today. Kiawe was only planted here in 1898 and 1899 by E. M. Vetlesen, who was the manager of the Maunalei Sugar Company in the Keomoku vicinity. That was the first kiawe.

Even when any of us who have been here – I know you've been here since the 1970's – anyone of us can remember, you go down to Keomoku and those places, kiawe was much more sparse, yeah Matt? And you could see through the canopy and stuff. You go down now, I mean, it's just – the kiawe is destroying amazing cultural resources.

So the idea is to bring this together. We finally said, you know, Castle & Cooke, they were going to throw this whole program away. And in some ways because of a failed efforts in the past, they might been justified in Court. This part in the MOA and stuff is – thrown them away. We gave you guys 20-years. We invested money into it. We gave you further opportunities and you failed. This could be an avenue that some could argue in Court. So last year, we told Castle & Cooke, I know that people would be interested in the history and that our own families are passionate about it. So what we said is pull this whole project out from Castle & Cooke – that's the first thing that we've got to do. Castle & Cooke make us a non-profit. So we worked together – Onaona and I drafted some

paperwork, we got together with legal Court, and we actually on October 1<sup>st</sup> of last year, opened as a new non-profit 501-C3 community heritage center and resource center.

The amazing thing is that the doors of the previous museum were almost always closed. No one could ever get in. And this may seem small numbers for you guys from Maui, but in between October 1<sup>st</sup> and December 31<sup>st</sup> of last year, we had 1,055 participants and programs right in this room, or that we went out and spoke to. That's substantial for us. We are having daily visitors now. It's exciting. Half of the visitors have been our own community members.

Butch has brought in things – Gordon Ohashi – Tutu Lei Kanipae. That book back there – her parents, her father saved it from the Maunalei Sugar Company when it closed in 1901. Imagine they kept that book, and in that book there's a record from 1898 to 1901 of the entire Maunalei Sugar Company payroll ledger and who the employees were, major employees. You look down the list, in there, one of the Japanese family names that stands out in Lana`i history is Mr. Nishimura. Jimmie and Tsusumo were born in Keomoku. Their father came here in 1898 or 1899 as an employee of Maunalei Sugar Company. Ruth's book has some mis-information, and that's what happens. As we go through, we start to search through more and more records, you see where the actual things are. As an example, Ruth said that their father came here about 1911 or so – his name is there in March 1901 and earlier records, as an example.

It's wonderful though we start to see what these connections are. That book was brought in. This week I've taken in 300 new photographs and documents, and the photographs date to the 19-teens of Lana`i. Artifacts that were taken away from Lana`i in the 1950's have been repatriate out here to Lana`i. We are translating – because I speak the language – we're translating every native language accounts that we can find for Lana`i, including every land record from when they began recordation in 1846, up to the 1950's. We're going to have a clear understanding of the history of land tenure and land use on Lana`i. We're looking through every record we can find of the ranch period, of Dole's period. The tragedy is that tons of records were thrown away as the change were occurring here. People like Gordon Ohashi and other family members retrieved stuff from the dump or as it was on its way to the dump. We're bringing all of this and assessing this now so we can keep track of them.

Now you folks have a question – well, they wanted to develop such and such here, is there any information about that? Unless you had your cultural surveys from some archaeological firm which is not really – not being disrespectful – but often times, that sort of approach isn't from a land base, cultural, a native practitioner's approach. What we're

doing is we're bring all of these records into one place so that now we can help you answer those question. We can pass it on through generations from our families, irregardless of ethnicity or background because the amazing thing is – I want make – here are a couple photos and I don't want to talk at you too much.

Right in, I'd like you to look for a few minutes. But on the walls back there are some photographs. In 1922, Dole purchases the island of Lana`i. He begins planning and laying out. The first – the major immigrant population that was brought in was Japanese, field cutter and carpenters. Imagine, this is Lana`i City in November 1924, and we can still see these buildings except for a few of them that stands on our community landscape today. You take a look there, and you just see how the change, how things develop. The old post office – this is an amazing shot – and I brought this up for a very specific reason. In fact, I only got these pictures from a former Dole employee this week. This shot of the old post office – the old post office originally was where the heart of this building is basically. It was then moved across the street after about 1951, after the strike and that's when they build this building complex here. Unfortunately this building is gone. Of course it was completely consumed by termites.

We're hoping, and we're going to walk across the street in a little while, to talk about this site. And I wanted you folks to know that part of the efforts is to fulfill this 20-year old commitment that was made to Lana`i, we're hoping that we can build a 5,000 square foot museum and heritage center community – live heritage library and archival collection facility – a visitor contact place across the street. And as you know, to me, it's really cool. There's so much history here, and I don't want to talk at you too much. But what I wanted you to do was though – because except for Butch, Sally and Bev – I haven't seen some of you guys. But I wanted you to also know that we've also got this amazing collection. Take a look for a little and then if we could walk across the street. And if you've got any questions, I'll do my best to answer. And more importantly, if you know of resources – kamaaina families – if you know of resources, people who we should talk to while we still can – unfortunately a lot are gone yeah? I'm back talking with Mr. Mitsunaga because he's really –. Imagine, Mr. Mitsunaga who was also on the Planning Commission at one point in time.

Ms. Colleen Suyama: He was on the Maui Planning Commission.

Mr. Maly: Maui Planning Commission. Mr. Mitsunaga came here at the age of four, in 1926 – same for Noboru Oyama. And then I was talking stories with Auntie Cora Masicampo. And I remember the Filipino Federation and stuff, I had no idea that she also came here in 1926 or 1927. While the primary population, early population, was Japanese

laborers because of their stone and carpentry work, and this community just grew and that's what's so unique about it.

Richards Store – old Okamoto family. Before Niibu Tofu factory where Dis and Dat is – before I get off hand – the family name was Chico Dun. I mean, we go through the records, we just see this incredible history. This community is unique in the State of Hawaii. There's no other community like Lana`i and it's because we were isolated. When we talking about, like you said, Haliimaile, where you were raised on Maui and stuff like that, they were existing cities when the plantations were coming about and they grew around them, so you had camps near there.

On Lana`i, Lana`i looked like – take a look at my March 1924 photograph up there shows Lana`i Avenue – I mean, Lana`i City was completely bare because cattle, goat, sheep, had just destroyed everything. And they had to build this City – imagine, hospital, theater, the stores, Okamoto, Tanigawa, Yet Lung – Pine Isle was the plantation bakery. I mean, it's incredible when you think the things they came up. The hospital was here, the schools. They improved it – they made Koele from one school house into a four room school house until 1937 when the school moved down here. And all of this had to go into planning to even make this work, not to mention, that when Charles Gay began planting pineapple with his family behind Nininiwai and Lalakoa area. He proved it could grow but he lost three-quarters of his crop transporting it from mauka here down to Manele Harbor, sitting in the sun waiting for the boat to come by; and by the time it gone to Lahaina, three-quarters of the crop was rotten. So that's another first major improvement they needed – the amazing Kaumalapau Harbor – that stone work is just incredible down there. Wonderful history.

Let me just grab you guys for a second, if I could, and then I'll stop chatting after this. And I want to point out and probably most – if I'm repeating stuffs, it's too elementary – pardon me – but to me this is wonderful. Like the photograph that's up over there, this is March 1924, the earliest areal photograph that I know of on Lana`i. Onaona and I brought this photograph back from national archives along with this one over there. We went out of State and found some amazing Lana`i stuff. This is Lana`i Avenue before Nishimura's and Lana`i City Service – it was mule stations, yeah? This is one of the two mule stations that were set up here. These building are the beginning of the labor yard and turn off yard, and machine shop. These house are still there. That's the Okamoto's store, which is now Richards without the additions on it. Pine Isle which was the plantation bakery for 22-houses on this side of the park and 22 on that side. That house is still standing there on 6<sup>th</sup> and Lana`i Avenue, at the corner. This is, this dark blotch there, that's Hotel Lana`i which was Dole's Clubhouse for visitor's, his visitor's and stuff, under construction in 1924. Again, Lana`i Avenue – just incredible.

In 1926, we've gone through, Onaona and I, have gone through the entire Maui News collection. All of the original records that were pulled out of or that were submitted to Maui News about development of the plantation – we're pulling all of those up because those are eye witness accounts, the growth and development of this community. We have questions about how, what, where and when? It's there. We just got to go find it. So what's amazing is in January 31, 1926, Dole and 140 of his close bosom buddies, territorial legislatures, Governor Farrington, and investors arrived on Lana`i – one day – on the Steamer Kilaulea, bringing cars with them. This is Dole, Farrington and Bloomfield Brown. They arrived here and took a tour. They parade with the entire community in front of them. But that roof line, that's the theater – now, for some reason it's called the Playhouse. We've changed, even these English names changed things. That roof line is the original Lana`i Theater. It was build as a theater for this community and opened in January 1926. That roof line there – just across the road – this was Bishop Bank which has been succeeded by First Hawaiian Bank. That's the bank.

These two buildings are under construction in that November photograph that's sitting on the desk over there. It's so cool. Now, look, this is 1924, this is 1929, five-years later. Look at the incredible development and growth that gave this community its identity. Houses – the streets the same, but there's some additional streets now that are added in. You know, the same streets, everything is laid out here. Mr. Brown got his mansion onto of the hill, which we called haole camp snob hill. But look, there's the Hotel Lana`i. That's our building, the original building. This is the old hospital. Here's Dole Park. Take a look at the little dots scattered all across Lana`i City. Those are Cooke Island Pines that were knee high in 1928 and 1929. And of course now we look out at them – a little bit of a difference.

But to me, there's such an incredible history in things like this, and it's a dynamic history. Because of the importance of this collection which is on long-term loan back to the people of Lana`i from Bishop Museum. It all belongs here. And because of our limited space we don't have a lot of room right now for the larger plantation collections which we're also trying to continue to bring in. So that's why we're kind of focused on this stuff now. But I wanted, you know, that the vision is let us responsibly and accurately reflect the history of this community and share it with people so they can know that. You know, history didn't start just when we arrived. Because sometimes that's what happens, suddenly it becomes a different name. Even in the 1920's, suddenly it becomes garbage or sweetheart rock. I mean, you want a depressing sweetheart story, listen to the story of Puupepe. Not a lot of love in reality, but good fun stuff. Look around, please, for a few minutes, and then we'll step outside to the old post office site. But if there are any questions or anything, please let me know.



*(The Commissioners and Planning Department Staff toured the Cultural & Heritage Center.)*

Mr. Maly: . . . developed by Talking Story with Bishop Museum and others, and especially community members, we have developed a conceptual plan. And in July of 2006, Lana`i Archaeological Committee presented a conceptual plan for the new museum to Harry Saunders. I didn't hear a thing from him for a year after that, but then suddenly in July of 2007, I got called through Arnold Savrann's office who's Mr. Murdock's big chief architect I guess, and I had no idea that they had done anything with the conceptual plan. But what they did is they took almost exactly what we asked for and he made it into a rendering, less 1,000 square feet. But we're trying to change some stuff. So, we would, rather than a restoration area, we're not going to have an archival resource restoration facility. I wanted to increase this, make a reading room rather than a changing exhibit gallery here. Make this larger so we can host school groups and a small shop also and an archival collection's area. He put this – Kamehameha is leaving already – that's not on there.

And what we asked for was a rendering that would mirror sort of the architecture of this building so it would have some sense of continuity with the place, or something looking like the old post office. It just has to be a little larger than the old post office was. So we've been told, and we also asked, we said our ideal place would be across the street at the top of the park in the old post office section. There had been a building there already. There's some parking available. Most of the visitation that comes in other than community is on shuttle and stuff anyways, so parking wasn't a big issue. And yes, I'm sorry, we would take down a couple of trees, but we've made a commitment to add 20 more, hopefully native stuff, would be planted in areas to do some habitat restoration.

But the idea is we need space so that we ensure that we don't lose all of this history. People are taking stuff to the dump everyday, and I'm not talking about the (inaudible) and stuff like. I'm just talking about stuff that representative of the diverse ethnic background of this community. So this is sort of the idea of what we're looking at. I want to get rid of that. I trying to impress on them but we need to LEED platinum sort of approach in architecture and engineering design. I don't want to air-condition and climate control the entire building. I want the library, the archival repository and our main exhibit room where ever ancient wooden pieces are – we climate control that. But we have a this beautiful breeze that's almost is always blowing right down here. You know "puka" underneath and up above so that there's this natural circulation stuff because I said, as a non-profit, we need to be able to also afford to run the building. You know, we can't have a \$200,000 a year power bill and close the center because we can't pay the bill right. So little things like that. And I want you to come see our next door, our little archival depository and then we'll

just head across the street and I appreciate your guys patience.

*(The Lana`i Planning Commissioners gathered at the archival depository room, which is adjacent to the Cultural & Heritage Center.)*

Mr. Maly: Real quickly over to question which is an interesting one, and of course certainly extent will determine the final answer to question. But when you have a piece do you preserve it, stabilize it as is or do you restore it? In my opinion and based on the years of work from park service and various community programs with archaeologist, it will depend on the nature of the piece. But I can tell you that uniformly when I talk to Kupuna from Niihau through Hawaii, when we talk about traditional cultural properties, sites on the ground, Kupuna says the work, the hands, the signatures of those that came before us is different than ours. Their mana is different. They say it's better to stabilize and leave as is where their signature is still present. Otherwise, we re-built the whole thing. It's not their work anymore. When it comes to documents and things like that, restoration is really a good avenue because we want to be able to have these things available.

But what I need to tell you is this we got. This is a 1930's/40's file cabinet. It's filled with plantation records and stuff. It was going to the dump. This we retrieved. Our plan is to digitize the entire collection. If you haven't gone yet, I have our little website. It's a fairly new website, only about a month or something on. Take a look and visit us. Our idea is to develop a website. It isn't just a tourist based thing, but it's real community heritage resource. We're looking at gathering – we have so much stuff – things like this old table. Ever plantation home had a table and benches. That saddle was made in the 1920's. It belong to Uncle Ernest Richardson.

Look at this, this unfortunately, because I don't have space right now, I can't even begin to process of removing bad paper clips and things – archival saving, acid-free saving of papers and stuff. This is a mule saddle that they would put bags or boxes of pineapples on both sides, hull them out of the field. This is an amazing piece that came from the Richardson Family. Something like this sort of old safe, and little things like a classic sewing machine under here with the peddle and stuff. I still got on too. They were cool. We have a wonderful collection of artifacts and stuff that people –. I don't know, Butch, did you ever find anything in the field when you go would pick?

Mr. Gima: Did I find anything in the field?

Mr. Maly: Artifacts? I found a little . . . (inaudible) . . . sometimes you go behind –

Mr. Gima: See you were looking for that.

Mr. Maly: As an example, just a couple of weeks ago, Mr. Mitsunaga brought this beautiful crock pot in – no more the cover now – Mr. Oyama said he has one with a cover that he'll bring to us. This was used to make sake during prohibition years out at Miki Camp where the power plant is now, by Mrs. Mitsunaga. I mean, amazing, just wonderful stories and stuff that we're gathering. We're trying to collect little facets of this history. We're never going to get it all, but I'd like to try and make sure that we have it the minute it becomes available.

Look at this beautiful ledger typewriter here from the old company days. I mean, that's what they typed on – long carriage – great stuff yeah? But space, and I don't have it.

*(The Lana`i Planning Commissioners gathered across the street to view the proposed site of the future Cultural & Heritage Center. The proposed site is located across the street from the existing Cultural & Heritage Center.)*

Mr. Maly: So, thank you again for taking the time, and I'll let you guys go in few minutes. But I just wanted you to know what we're doing is something like that design/rendering that was on the wall there. Our idea was if we could take the building out and rather than – it's going to be a little higher at the back end because we need storage space. I wanted space for cabinets and stuff that weren't environmentally sensitive. But, you know, the idea is put something here that becomes – I hope it will mirror that building – not the whole wing, but at least the center part of that, like that, so that it looks like it belongs in the community. The price tag that they said, that Mr. Savrann them said, they figured it's going to cost \$3 million. And I said, I think we can do less than that, but I'm already told by the Office of Hawaiian Affairs Trustees told us that they would give us, if we work on it, but we got to work fast, they said they would give us a \$1 million in funds.

Ms. Sally Kaye: Who? Who would?

Mr. Maly: Office of Hawaiian Affairs. When the trustees were here. I'm working with Kalani English and Mele Carroll and we asked Mina Morita because she's of Lana`i to help us with the Legislative Branch and Aid program that can potentially bring us there. My problem is that I can't get – now that they've said yes we're going to do, I can't get anyone to sign on the dotted line. And I'm afraid that if we don't have a commitment for the land, that money is going to go, and OHA's money will go, and the legislative branch program which maybe in a little shaky stuff now, may not be available to us again.

Ms. Kaye: Wait, who's not signing off on the lease? The Company?

Ms. Beverly Zigmond: Castle & Cooke, yeah.

Mr. Maly: What I understand is that they're going to try and tie it with other stuffs and I said please just be honest and open and let's – I think this is too important of a program and it's something that's 20 years old as a commitment to this community's heritage. Let's not – I'm sorry, I don't want to be vulgar – let's not mess around and let's just do what we should do. If I could even get a sign off on paper for the land and I'm not making trouble, but we can do that, I know that we can start generating funding. But right now I'm being told, you know what, you better not even look at capital improvement stuffs. What can I look for curatorial and archival stuff if I don't even have the space to put it – no sense and ask for grants and stuff.

But we're very happy. Cheryl Sterling with the County office is working with me to help us develop – we want to do some interpreted sign and stuff. There's a beautiful Hawaiian village complex behind the Trilogy long house down at Manele. Just think, let's preserve that area, let's do a little interpretive and suddenly the people that are kneeling around with nothing to do, they can have a wise visit, a wise use visit, and actually get exposed to some of Lana`i's history.

The beautiful Kapihaa Fishing Village that's down below the golf course, the club house area, down there. We're working on a lot of things. And the Company has been – Gary Yokoyama has been very, very patient and good with us in trying to facilitate this to go through. We just need people to be afraid – not afraid – step out and try to move forward. I truly thank you, all of you, for taking the time. If I said anything – I thought of this beautiful saying, "O ka mea maika'i malama, o ka mea maika'i 'ole, kapae 'ia" – keep the good, set the bad aside. If I said anything inappropriate or offended you, please forgive me. That I believe that we have the opportunity as a community to work together and actually make this happen so we don't change everything. Mahalo.

Mr. Gima: Thank you.

**C. NEXT REGULAR MEETING DATE: January 16, 2008, 7:00 p.m., Lana`i Senior Center, Lana`i City, Island of Lana`i.**

**D. ADJOURNMENT**

There being no further discussion brought forward to the Commission, the site inspection

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was adjourned at approximately 4:50 p.m.

\_\_\_\_\_ Respectfully transmitted by,

LEILANI A. RAMORAN  
Secretary to Boards and Commissions I

**RECORD OF ATTENDANCE**

**PRESENT:**

Reynold "Butch" Gima, Chair  
Dwight Gamulo  
Beverly Zigmond  
Sally Kaye  
Matthew Mano  
Stanley Ruidas

**EXCUSED:**

Lawrence Endrina, Vice-Chair  
James Elliott  
Alberta de Jetley

**OTHER:**

Colleen Suyama, Deputy, Department of Planning  
Joseph Alueta, Staff Planner  
James Giroux, Deputy, Department of Corporation Counsel