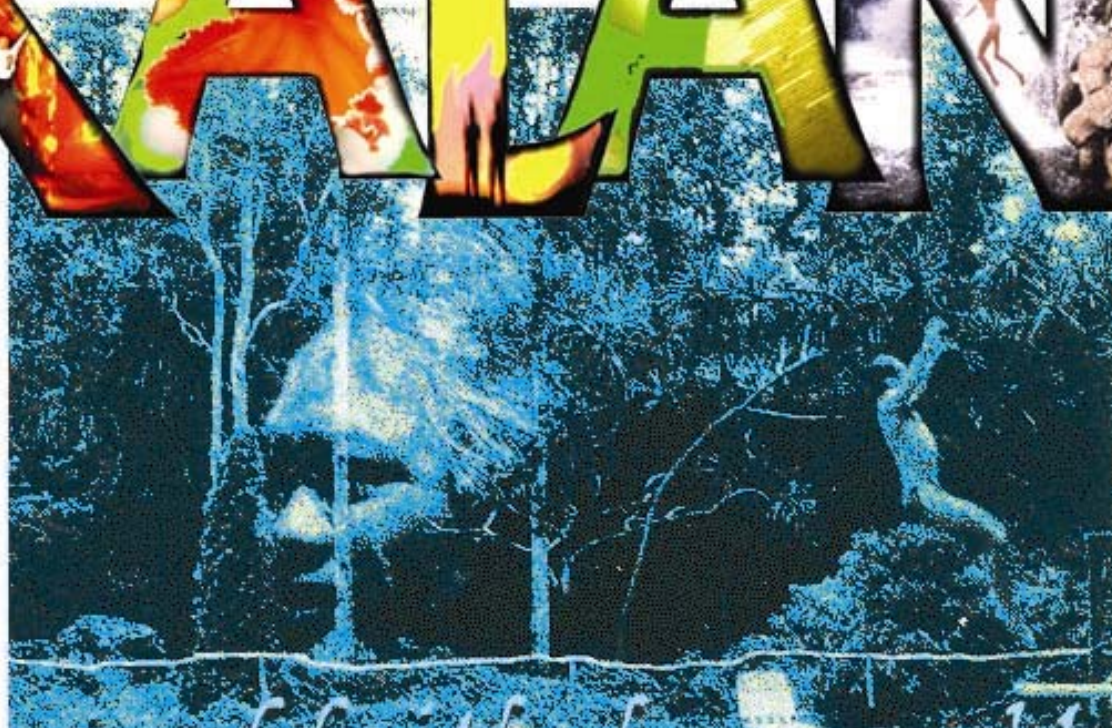


KALANI



A leap of faith, hope and love



Rich Art Koob



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www.kalani.com

Oli Aloha No Kalani Honua
Kalani Honua Aloha Chant

Onaona i ka hala
Fragrant is the hala,

Ka hala o Puna
the hala of Puna

Ma Kalani Honua
at Katani Honua

I ka olulolu o Kama'ili
in the serenity of Kama'ili.

Lehua lei i ka waokele oPuna
A lehua lei in the Puna forest,

He lei hiwahiwa o ka wahine kapu
the prized lei of the goddess,

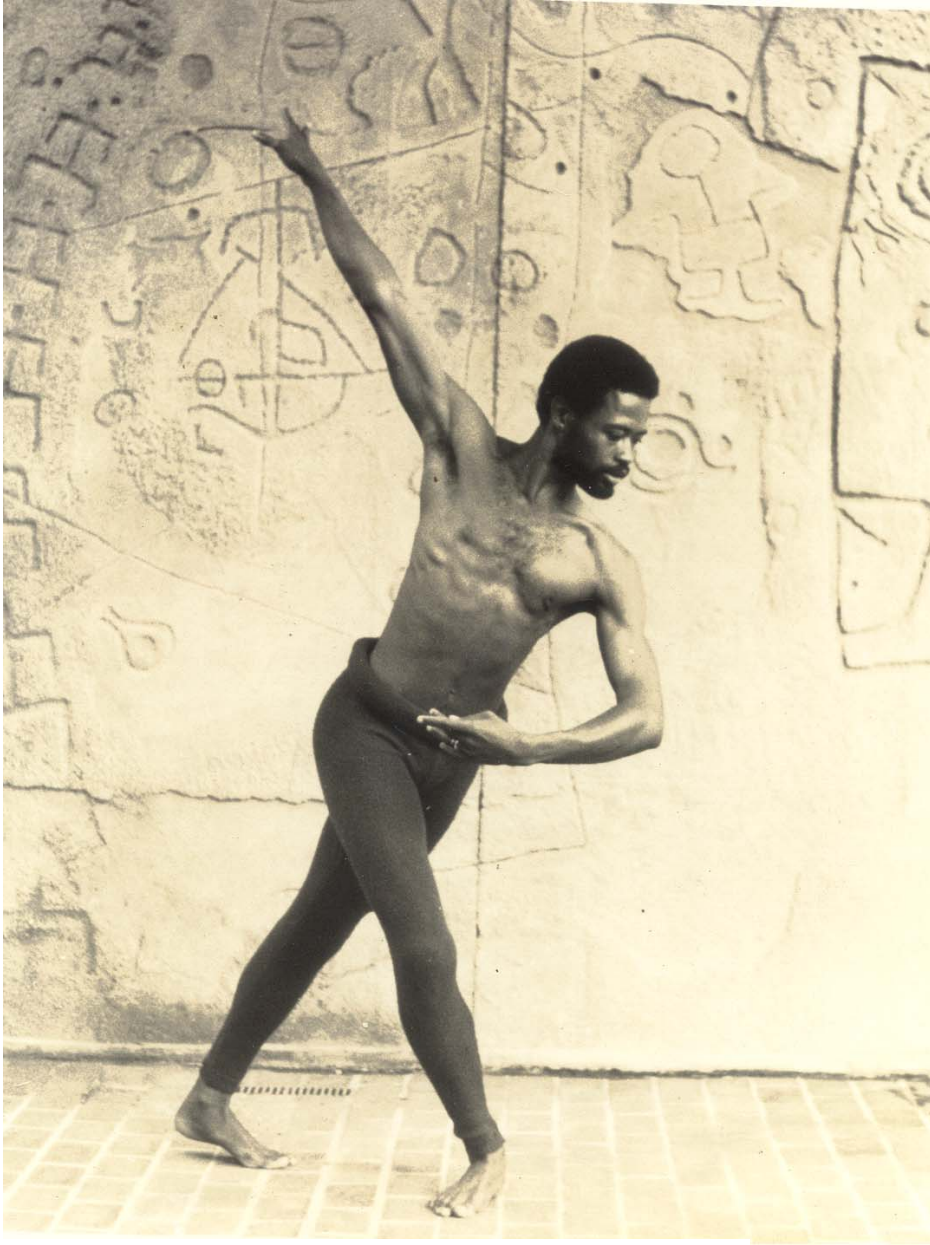
I ke one 'ele'ele kaulana o Kaimu
at the famous black sands of Kaimu.

'A'ala ka pua kenikeni me ka laua'e
Fragrant is the pua kenikeni with the lauae.

'Ano'ai ke aloha'ano'ai
Greetings of aloha, greetings,

'Ano'ai.
Greetings.

- haku 'ia na Kaua'i Iki
by Kauai Iki



Ernest, c. 1980, while directing the Honolulu City Ballet

Dedicated to the memory of

Ernest Morgan

Co-founder
Kalani Honua

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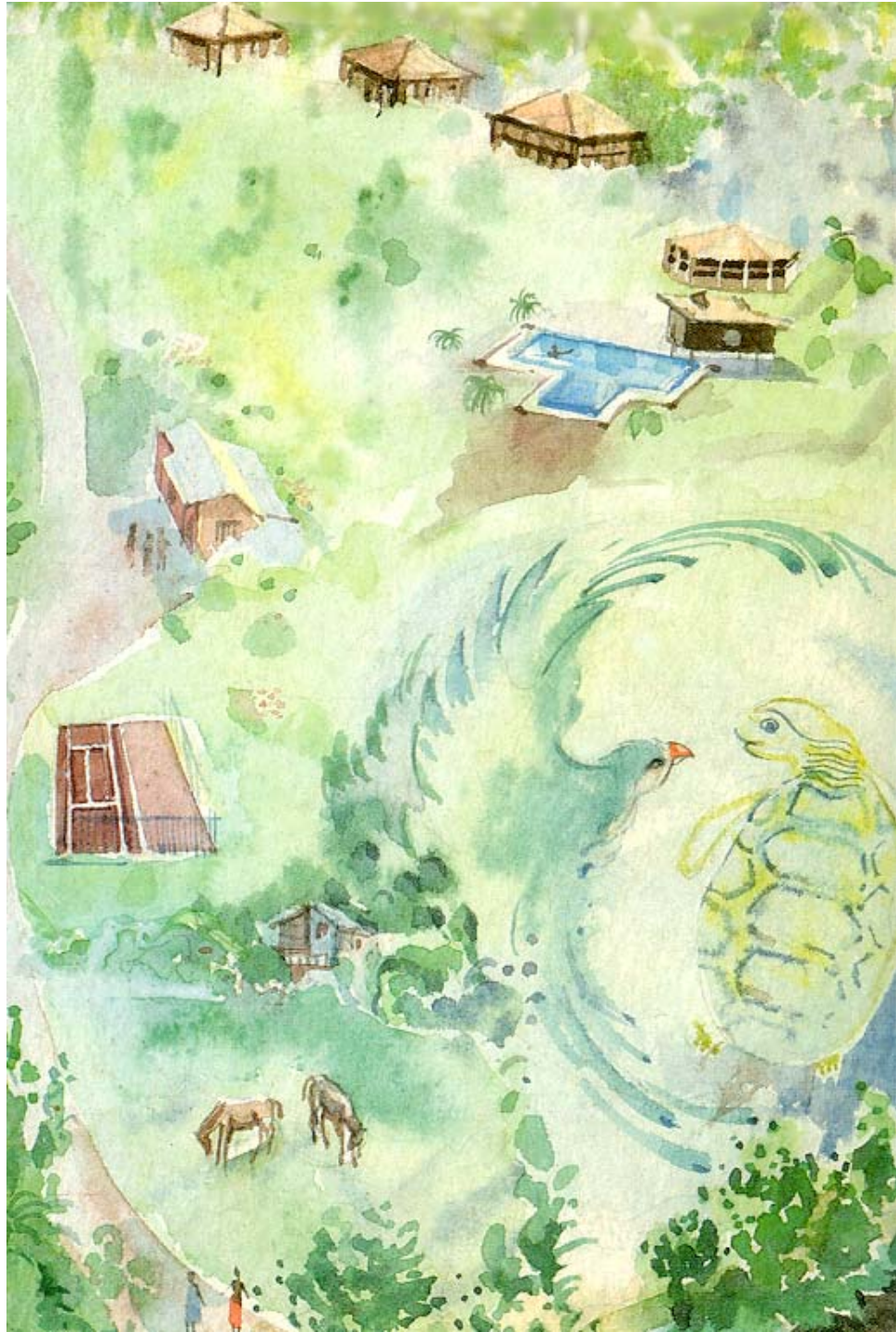
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Watercolor by Raphael, 1986



Founders Earnest and Richard, Green Sands, c. 1975

Vision — Province to Paradise

We cherish most the evening walks hand-in-hand along a country lane tucked between fields of fragrant lavender. It is so easy to breath the *joie de vivre* and forget that there might be any destination or goal beyond just being itself. The “baaaaa” of little goats missing their mothers reminds us of our mission. It’s milking time. As the sun sets the milk flows, during which the babes are separated from their mothers. The memory of *fromage de chevre*, the famous cheese of this area, is already tantalizing our taste buds. There have been several evening treks in our weeks in Southern France. We’re dancing in the Avignon Festival and our days are busy with rehearsals and performances. Strolls in the fields, after busy days in town, provide ultimate relaxation. Earnest and I have been loving friends for over two years now. We met exactly a year after Stonewall — in June, 1970, when I was passing out flyers on Christopher Street, in Greenwich Village, to get all the guys, and gals, to raise a ruckus in the first anniversary march from Sheridan Square to Central Park. New York, gay life across America, the streets, the bars, nothing would hereafter ever be the same. Nor would we. After less than a few months of dating I left my Brooklyn collective of eight men, and the underground press where I’d printed the rally flyers. Plenty more urgent papers for the Black Panthers, Young Lords and others came out of the three offset printers I operated in a South of Houston basement. Members of the “Union of Community Skill,” my comrades were an odd mix of white/Jewish gays with hetero blacks and Puerto Ricans all seeking to wake up America to a deeper sense of rainbow family. While studying German literature in Freiburg, I had began to break away from the restrictive Catholic veil of my Minnesota upbringing. Euro perspectives helped me form a broader understanding and resistance to America’s war in Vietnam. Three months in Cuba, on the first Brigada Venceremos, organized by Students for a Democratic Society, empowered me to take charge of my life, come out and stand tall for my freedom and that of others. Whether marching or simply walking across Manhattan in “gender-bender” beard-plus-drag I and hip friends were announcing to the world that all people have a right to be, to become our human potential.

With farewell hugs and thanks for a year of collective family building and consciousness raising, I crossed the Brooklyn bridge and moved in with Earnest. Initially we lived in his tiny Little Italy apartment where the chirp of crickets in a terrarium, sips of jasmine tea, sweet songs on the tape player, a toke of pakalolo, and the sensuous surf of the waterbed all summed up to be the best possible re-creation of his Hawaii homeland. However the apartment was tiny for two. We wanted to spread our newly united wings. We visualized space in a cold city maze of asphalt, concrete and glass. Earnest taught me about Hawaiian “ha”, or breath, as in the word of thanks, “Ma-HA-lo.” “Mahalo,” we expressed, “for the miracle of each other’s love, for all of life, for the dance of each moment.” Days later we found a loft at Spring and Greene in SoHo. Our love began to manifest: an old car from my California brother; trips to the country solitude of northeast Pennsylvania; a garden on the roof. Our home-made hot tub melted tensions and helped build friendships with other dancers, and the boyz that gathered Saturday nights in the Gay Alliance’s converted firehouse. Along came personal growth opportunities: figure modeling, drawing, a summer of dance performing and scholarships for me. Earnie, too, unfolded new freedoms as he broke away from Paul Taylor and invited me to join him in a grand leap to Paris. He accepted Jaques Garnier’s invite to join France’s premiere modern company *Theatre du Silence*. I began working with Sheela Raj, formerly in Twyla Tharp’s company. We both gravitated toward the creativity, fun and ballet-plus-yoga discipline of Sheela and her *Le Circle* company. Our Terpsichore toes took us to all the North Sea countries, including icon-fetching escapades in Leningrad. Performance gigs took us to Morocco, throughout Paris, and France, of course, with our grand finale in Avignon. In many ways our dream was well represented here. There would be no more hustle and bustle of New York or Paris for us. We couldn’t imagine another city we’d want to live in, should there be one that didn’t suck life more than sustain it. We wanted to create our own way, somehow more simply, more wholesome, in nature.

What wings do miracles employ to descend upon the humble earth? Province inspires revelation. We’re off to the goat farm when Earnest notices a worn yet noble monastery, strong in stone on a nearby hill. Our minds summon strains of matins, mixed voices of nuns and monks in canonical chant. These stones are, however, silent, yet they somehow symbolize our next step, perhaps even the dance of life. Not that we can see ourselves taking vows of chastity, which we agreed is perhaps the most overrated virtue. Nor can we succumb to the entrenched Catholic calling of the soil here — the children of Fatima, the incredible deception of the Immaculate Conception. We are, instead, being inspired to hear the call of deep drums, more celebrative of our soulful and sensuous core, less twisted by thirty centuries of Roman or Papal godliness and greed. We acknowledge that we are drawn to a more distant culture, akin to the ancient nature celebrations of the tribal society that marked its art on the cave walls of Lascaux.

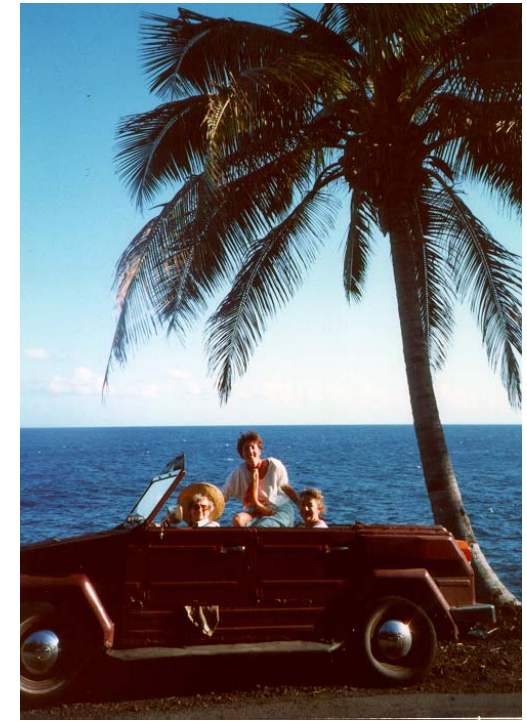
We ask the farmer about the monks. The monastery is abandoned he says, and for sale! Now the idea that we could take a centuries long tradition and give it a modern twist to celebrate the arts, nature, health and spirit — that really gets our creative juices shaking. However, we've already had a couple bouts in Paris with bureaucracy and gendarmes, so I agreed when Earnest says "let's go to Hawaii and do it." Exactly what, or even where, when and how, we would "do", we weren't sure. But without any knowledge of Findhorn, or whatever other alternative communities then existed, we'd stumbled upon the idea to create a retreat center. As much as in times past, the anxious world was again screaming its need for places of refuge. We wanted to touch and heal people with something we had found deep within our selves and our experience. So we were drawn to one of the most beautiful and isolated coasts on the most remote islands in the world.

Although he cannot be asked, because he, too, has become one with the soil of the land and the ash of the volcano, I am certain that Earnest Morgan agreed with Mark Twain: *No alien land in all the world has any deep strong charm for me but that one, no other land could so longingly and so beseechingly haunt me, sleeping and waking, through half a lifetime, as that one has done. Other things leave me, but it abides; other things change, but it remains the same. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surfbeat is in my ears; I can see its garlanded crags, its leaping cascades, its plummy palms drowsing by the shore, its remote summits floating like islands above the cloud rack; I can feel the spirit of its woodland solitudes, I can hear the plash of its brooks; in my nostrils still lives the breath of flowers that perished twenty years ago.*



Grand Opening Ho'olaule'a, January, 1982





Core staff: Miles, Dotty, Judy,...

Foundation

Although far more facile than the voyages of the English in the 1760s, our journey from Paris to Hawai'i in 1973 involved, in France and New York, farewells and gifting with friends, then packing the remainder into our valiant old Valiant. In Madison, Wisconsin, near the University, we stayed with my priest uncle, Fr. Louis, who blessed our love with a room with double bed. In Iona, Minnesota, parents, aunts, uncles and cousins welcomed our presence and enjoyed our tales from abroad. My parents, Loretta and Hilary, nicknamed "Puzzy", shared Hawai'i dreams with us, as they had visited the Islands when I was about seven — a reward for Puzzy's super sales of Case tractors in his farm equipment business and a much deserved vacation from their six kids. Driving out through the corn fields embracing Iona, I, and Earnest, too, knew that there was a hearty determination, a farm bred stick-to-it-iveness, a "ya, you bet cha" assertion that anything is possible, any challenge somehow surmountable, and every day can be thanked for what it tosses your way. Winters with "50 below" temperatures and unrelenting blizzards had been repeatedly survived, sometimes down to the last canned cinnamon apple, or slice of rhubarb pie. Spring birthed babes, like me, in early July, plus calves, piglets, chicks, and miles square of far-as-can-be-seen green that by fall would become bushels of gold in the banks of silos and sheds stuffed with corn. The dust of the fields had long been washed from my ears. Goethe's "drang nach Westen" was in my blood; the sound of Earnie's waterbed slosh and surf tapes in our ears.

Years would pass before Pike's Peak became a memory of our own Valiant effort to relive the accomplishment of two uncles who Model T'd to the top, or before my brother Paul would forgive us for stretching fabric across his walls in our gay way of saying this kind of brotherly love could enhance the enchantment of his confirmed bachelor digs in Redondo Beach. At last, on Maui, alas, we repeated the same mistake by completely cleaning and organizing the cluttered apartment of another bachelor who gave us a weekend stay, while away, only to return, shattered, to find his known universe discombobulated into what we were certain would be clear order for everyone.

By 1979, on O'ahu, where Earnest is directing the Honolulu City Ballet and his own Dance O Hawaii modern company, and I am apprenticing with the Ballet, dancing in the modern Akiko Company, and completing an MFA in Dance at the University of Hawaii, we had moved from the cane fields of Wai-kapu, to State arts coordinator positions based in Hilo, to summer dance-for-youth programs on Lana'i and Molokai, to Kahala, to downtown Honolulu's Yacht Harbor Towers, to China Town, then Pacific Heights followed by low key Kalihi. Tired of moving we attempted to create a combined home and studio in a downtown loft, but were booted out when the landlord disliked our live-in improvements. Such was the last straw for this small town sixteen-years-entrenched Minnesota boy and Army-brat-Earnie who had shuffled around Oahu's bases, the sole child of loving parents Lydia and Sarge (Ernest, senior).

Hawai'i, the island, called, beckoning us to Hilo, where Earnest and I established the Big Island Dance Council and both became active teaching and performing in schools, senior centers, adult education programs, and at the University. We never forgot our vision, birthed in Province, to create a arts-focused retreat. In 1975 we purchased the initial Kalani Honua 19 acres in partnership with my parents, providing the primary funds. Earnest, beloved Maui friend Bill Biglow, and I teamed together to machete our way through thick jungle and build the property's first cabin — which became a weekend retreat and outpost for farm work projects. The land, the 'aina, literally that which nurtures us, had welcomed us. We were drawn to the rugged coastal beauty, the rare black sand beaches and clear deep blue sea, the botanic lushness, and, primarily, the rich and alive cultural heritage. The Kalani site frontage once included the area's native Kama'ili School. Later archaeological surveys unveiled the remnants of stone temple (heiau) to Lono, the peaceful God of agricultural abundance. We were aware of several burial mounds on adjoining state property, but became more knowledgeable of their extent and history, as the family cemetery for the Kanaka'ole ohana. As Auntie Edith Kanaka'ole was our first and most beloved of the many hula kumu (teachers) who shared Hawaii's cultural heritage with us,

Board member Mark; Mom, Katrina wheeling.

these native sites became auspicious indicators that we were being welcomed as stewards of the properties and the land's resurgence of community after decades of minimal tenure. In 1980 I moved into the cottage, now also an office and operations base, and proceeded with the construction of a "workshop" shed, now the office, gift shop and café, which would be utilized as a construction base for the four "Hale" lodges and for the bath house, now Wellness Center, overlooking the reservoir, now fish pond, that we dug and lined with rubber, to retain water caught from the new roofs.

Before taking on this all-engrossing life project I needed a deep and spiritual indicator. Clearly we were made to feel at home by the mana of the area, the aloha of its residents, and particularly Kalapana Community Organization leaders like Bill and Dorothy Carse and Hawaiian elder Kini Pe'a, who joined our initial governing board of directors. Additional affirmation came on a vision quest, a stand-by fly-by-inspiration round-the-world trip that in two months, with a hitch-hiking finger of good luck and a Hawaiian music loaded Walkman in tow, took me through Japan (Kyoto, Nara, the Japan Sea coast, Matsumoto, Tokyo), Hong Kong, Thailand, Indonesia (Bali, Irian Jaya,...), Papua New Guinea for my first Pacific Arts Festival, and India (Delhi, Taj Mahal, Bombay, Poona). There, in a Poona akin to our Puna spiritual "source," I happened into a stay with the only contact I had in all of India, someone my Honolulu sister Mary Jane had met once on a plane. I was welcomed, by five servants, into the grand two story home and estate of this wealthy man, I, the lone occupant of elevated status as the owner was preoccupied with his business concerns in Bombay. I quickly discovered that I was directly across the lane from the Rashneesh ashram, and soon found myself participating in daily active meditations, becoming, by the end of the week, personally blessed by the internationally popular writer-speaker-guru Bagwan himself. A blast of deeply burning third eye light captured me in the mystery of the full moon for the rest of the night. I had a singular purpose, to board a Bombay plane, practically bypass Europe and the Americas, complete my circle back to Puna and begin Kalani.

Back on focus and on site, containers of building materials were arriving, the once forestalled County hearing to judge Special Use for Kalani was held, the project was approved with many testimonials of regional and national support, and an Alu Like construction-training program for nine native Hawaiians was initiated to get the project going. Ongoing Kalani Maintenance Department Manager Miles Kajiyama began his Kalani employment with the initial construction project and was its stellar performer. Mary Bergman, construction foreman, and partner John Young were versatile players in the first years of operation, housekeeping, preparing meals, and maintaining and improving the facility. My parents, Loretta and H.J., would make it here every winter to help, respectively with cooking and sewing, lawn mowing and welding. Even Aunt B., who kept books for dad's farm equipment business, gave us a full year, standardizing operations and helping chase a loose steer whenever they wandered down the coastal "red road". More mainstay native participation came to Kalani with Alu Like helping with the employment of Judy Aiona, book keeper, and Dotty Kyser, Gift Shop manager. One might think that the founders of Kalani are Earnest Morgan, myself and dance compatriot Trina Nahm-Mijo, but the pohaku, the stabilizing foundation rocks, are the Hawaiians, the true children of the land, the kama'aina — Miles, Judy and Dotty. Kalani became more and more a family affair with gatherings of ohana: staff and their partners, keiki (children), mo'opuna and kupuna (grandchildren and grandparents), nephews, nieces and cousins, plus volunteers, often returning year after year, from around the world. Ho'olaule'a parties, concerts like "The Legends of Hawaiian Music", luau feasts, Thanksgiving ceremonies of gratitude, all these and more have brought together and expanded Kalani's community.



"Appreciating Cultures" school shows

Judy, Richard, Dotty; Richard's parents



Auntie Margaret Iomis Paul Rambo, board chair





Hawaii Dance Festival, finale ho'olaule'a, c. 1987





Peace Pole; Pacific Arts Fest



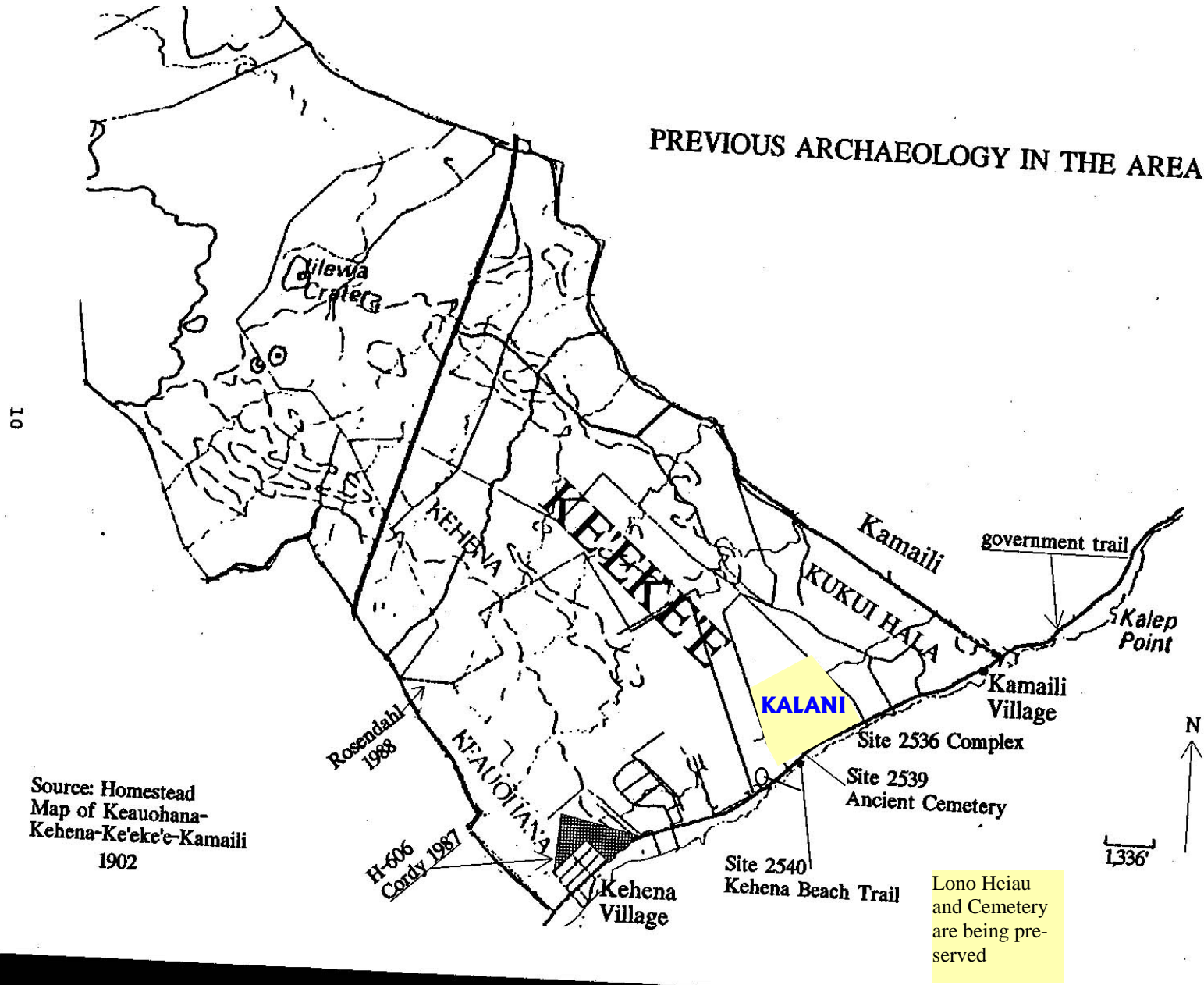
Heritage

LAND USE HISTORY. The District of Puna, in the time of Liloa, (circa 1475 A.D.) was one of six autonomous chiefdoms on the island of Hawai'i. Liloa, according to tradition, was a descendent of Pili-kaaiea, a chief imported from Tahiti 10 or so generations previously to reestablish a chiefly blood line on Hawai'i. Liloa united the island into a kingdom, and was acknowledged as supreme ruler by the chiefs of each of the six districts. After his death, however, his son, Umi, was unable to maintain unity, and a period of instability followed. Politically autonomous district type units repeatedly united and splintered throughout the prehistoric period. Puna, unlike the other districts, never played a dominant role in the political history of Hawai'i island. Puna lands were sought for their fertility, but they were not controlled by the chiefs of Puna itself. Instead they came under varying domination of the more powerful ruling families in adjacent Ka'u and Hilo Districts. The name of the ahupua'a Ke'eke'e, is a reduplication of the word Ke'e, meaning angular. This seems to correspond to the shape of this ahupua'a, as well as its neighbors, Kukuihala (later subsumed by Kamaili), and Kehena. It is possible that Ke'eke'e was an ancient ahupua'a [- standard pie-shaped land parcel offering its stewards both the resources of the uplands and of the coast.] It is also possible that it was etched out during the time Kamehameha I was apportioning Puna lands among his supporters. Ke'eke'e is shown on maps of Puna surveyed in 1895, and 1902, but only one boundary, that shared with Kukuihala, is partially defined. European contact in Puna began in August, 1823, when William Ellis, Asa Thurston, and Artemas Bishop were on a tour of the island of Hawai'i. On their way from Kalapana to Kapoho, Ellis preached in eight "villages", including near-by Kehena, and Kamaili. The path from Kaimu was described as smooth and pleasant until after Kamaili, where a four mile tract of rough lava had to be traversed. Kehena was described as a populous village: "The people seemed, from the number of their canoes, nets, etc., to be much engaged in fishing, Their contrivance for launching and landing their canoes was curious. Leaving Kehena, we walked on to Kamaili, a pleasant village, standing in a gently sloping valley, cultivated and shaded by some large cocoa-nut trees. . . People who were not employed on their plantations, or in fishing, were afterwards assembled, and were addressed from psalm lxxvii. ... After spending about half an hour in endeavouring to satisfy two or three hundred of them, we took leave, ..." He estimated the population of the Puna coast to be around 2000. He seems to be referring to the coastal area from Kaimu to Keahialaka, the distance they had covered in one day's preaching, and of which he said, "The country had been much more populous than any we had passed since leaving Kona." Pursuits of the Christian missionaries to convert native Hawaiians were remarkably successful in Puna. In 1835, Reverend Titus Coan assumed control of the Hilo Mission station, where he lived for fifty years and became a major influence over the lives of the people of Puna and Hilo. When Wilkes came through Puna in 1841, he noted that "Almost all the hills or craters of any note (in Puna) have some tradition connected with them; but I found that the natives were now generally unwilling to narrate these tales, calling them 'foolishness'".

Agriculture in coastal Puna in the late prehistoric and early historic period was organized into a "dryland field system". Ellis mentions taro, sweet potatoes, and sugarcane in cultivation along the southern coast. Of Puna in general, Wilkes said "the inhabitants seemed to have an abundance of bread-fruit, bananas, sugar-cane, taro, and sweet potatoes". Wilkes came into Puna into Kapoho, from a "line of craters," and went through a village called Panau approximately 2260 ft. above sea level, where canoes were built. This village was more than five miles from the coast. In the 1840's, a succession of epidemics reportedly killed over a thousand people in Puna and Hilo. From this time on, the population of Puna steadily declined. In this same time period (beginning in 1840), native agricultural field systems were gradually abandoned. The Great Mahele [land division] came at the end of this period, and the lands of Puna were given to heirs of Kamehameha's supporters. The lands that Kamehameha I had given to warrior chiefs, his counselors, and his favorites, remained in their possession after his death. Title to the lands went to eleven ali'i, all absentee owners. Only two kuleana awards were issued in all of Puna, and one was to Haka, possibly a former servant of Reverend Coan, for more than seven acres of land in neighboring Kehena. There is no testimony of land use for the tenants of Ke'eke'e.

In the Tax Assessment books for the District of Puna for 1859-1883, a small and steadily descending population was recorded in Ke'eke'e. In 1859, 6 tenant taxpayers are listed for the ahupua'a if we take Ellis' estimation of each household consisting of five people, the population of Ke'eke'e would have been 30, a great decrease since the time of his visit in 1823. By 1863, the number of taxpayers had declined to three, and again to two by 1869. In 1875 there was only one tenant still paying tax, and by 1876, Kaleopaa and Pukue, both of whom had paid tax in Ke'eke'e in 1869, had moved to Kamaili. After 1878-there were no taxpayers listed in Ke'eke'e. This shift in population during the late 1800's, was accompanied by the gradual emergence of ranching, coffee, and sugarcane into the economy of Puna. The Homestead map surveyed in 1902 shows land use patterns for Ke'eke'e and the surrounding area. At that time, only 5 houses and a church are designated in the village of Kamaili. In Kehena, the area of a village is seen on the shore but no structures are marked. In Ke'eke'e itself, puhala and guava "woods" occupy the upper portions, along with hala and ohia forests. Closer to the shore, an ancient cemetery and-schoolhouse can be seen. In 1935, it was said that throughout the inland sections of Ke'eke'e, Kehena, Kamaili, Kaueleau, Keauohana, and 'Opihikao dryland taro used to be cultivated. The traditions of Puna imply that it was once Hawaii's richest agricultural region, and that it only in recent times has lava destroyed much of this land. In 1935, in all of the ahupua'a mentioned above, some taro was still being grown by Hawaiians for home consumption. Homesteading areas for Keauohana, Kehena, Ke'eke'e, and Kamaili had been established as early as 1902 . By the mid-twentieth century, sugarcane cultivation had become more important in Puna than coffee or ranching. Papayas, anthuriums, and orchids have also been grown commercially. The land for Kalani Honua Retreat center was purchased from Joanne Vincent in 1975. Kalapana Sea View Estates, a somewhat large subdivision, straddles the boundary of Ke'eke'e and Kehena.

PREVIOUS ARCHAEOLOGY IN THE AREA



Source: Homestead Map of Keauohana-Kehena-Ke'ekue-Kamaili 1902

Lono Heiau and Cemetery are being preserved

Kalani's 113 acres are in a traditional ahupua'a





Jim and Leo celebrate the road to well-being

Focus

The celebration, preservation and perpetuation of nature, culture and wellness is Kalani's educational purpose. Nature here encompasses the full expression of all four elements. There's the dance of the winds between uplands and shore, soothing trades from the northeast and foreboding tempests from the southwest. Whipped and rippled by the storms are the waters of rain, river and sea, always again softened by the gentle blessings of mist, the magic of a rainbow. The land soaks up this grace and gives in return an abundance of botanicals and fauna, birds red and gold singing along and inspiring the day-to-day hula and mele song of humankind. Ultimately fire is in charge, heating the soil in the unconditional, consistent gift of the sun. Flames sweep up into fountains or down a pali (ridge) as hot lava swallows up homelands, forever changing, extending, devouring the lay of the land.

Green, the life-sustaining mix of warm yellow sun and cool blue waters, is the common denominator, providing foundation for all of nature's exuberant expressions. A survey of the flora of Kalani's 94 acre Kalani Kai parcel was conducted in 1996, prior to recent agricultural improvements, by D. Kyle Latinis, M.A., James R. Moore, B.S., and Joseph Kennedy, M.A. It states that "Vegetation on the subject property is dominated by strawberry guava (*Psidium cattleianum*), pandanus (*hala*, *Pandanus odoratissimus*), lantana (*Lantana camera*), and liliko'i (*Passiflora* sp. (possibly *P. pulchella*)). Stands of strawberry guava and pandanus were extremely thick, dense, of relatively old age and were generally covered with vines. Pandanus and strawberry guava did not necessarily cluster in only mutually exclusive concentrations, although concentrations were often predominated by one or the other species. This vegetation pattern dominated over 85% of the subject property with the exception of areas which contained the A.D. 1790 lava flow. At these locations the vegetation was dominated by scatters of 'ohi'a (*ohia lehua*, *Metrosideros collina*) and ferns (possibly *Cibotium splendens* which are commonly associated with 'ohi'a). Other plant taxa included scattered, individual trees such as coconut (*Cocos nucifera*), breadfruit (*ulu*, *Artocarpus communis*), mango (*Mangifera indica*), papaya (*Carica papaya*), guava (*Psidium guajava*), banana (*Musa sp.*), ti (*Cordyline terminalis*), banyan (*Ficus benghalensis*), alahee (*Canthium odoratum*), lama (*persimmon*, *Diospyros sp.*), milo (*Thespesia populnea*), noni (*Morinda citrifolia*), and albizia (*Albizia sp.*). Coconut, breadfruit, papaya and banana also occurred in occasional clusters. A variety of lichens, mosses, ferns and vines were also present." Since over 1/3 of the 94 acre property is being left in its natural state, ample examples of all of these plants are being left intact, and their well being will not be impacted by the proposed *hale* units, other sites, and the planned agricultural projects. None of the plants found on the site or general area are on the threatened and endangered species list. In terms of bird species, survey conductors have found introduced species such as the common myna, northern cardinal, housefinch, nutmeg mannikin, spotted dove, and the Japanese white-eyed. The only indigenous birds observed were the 'Io hawk and the Pueo owl, neither of which is on an endangered species list.

Gone is the 'O'o bird, first treasured, and its population likely decimated, by the initial island residents who caped their royalty in its golden feathers. About the same time as the final flight of the 'O'o, on May 9, 1992, Earnest Morgan, my sweet man punahele, squeezed my hand in a farewell to be forever free. Kalani's cultural expression, its soul, is rooted in the dance, his dance.

He Mele No Ka Manu 'O'o

Kohu manu 'O'o e ka hoa e
Kou leo nahenahe 'oli'oli no
'Olina mai kou mau maka 'ena'ena
I ka nolohi'a 'ana ma ka nahele

You my friend are like the 'O'o bird
Your sweet voice so full of joy
Your fiery eyes gleaming and flashing
As you dart amidst the shadows of the trees



He hiwahiwa 'oe ma ka uluwehi
Wehibehi kou u'i ma ka poli o ke ali'i
Li'a nei ka mana'o e 'ike i kou alo
Kou hula le'alea'a poina 'ole

Here in the lushness of nature, you are the cherished one
Your beauty is an adornment for the bosom of the chiefs
My heart yearns to see you once again
Your dance of joy will always be remembered

Puana no ka mele o ka manu 'O'o
'Oli'oli no kou leo nahnahe
Ma ka nahele nalowale kou u'i
E ola mau na makana aloha

So ends the song for the 'O'o bird
Your sweet voice so full of joy
You are lost to us now in the quiet darkness of the forest
Your gifts of love are in our hearts forever

Composed and choreographed by our dear friend Mauiola Cook, this mele and hula are deep to the core of my being. They give form to the remembrance of the dance of life I shared with Earnest, and, thereafter with hula soul-mate and Kalani's first General Manager, Delton Johnson. After Earnest's instrument rained as ash fertilizing Kalani, plus Pele's expanse into Kalapana and the sea, Delton and other Board Members Mark Kadota, Toni Thomson and Paul Rambo, all long-term loving friends, have continued to hold and help me with Kalani's continuing rebirth. The arts keep blossoming here, the facilities use and annual income keep growing, and the healing keeps happening.

Yogis, including Alaska's Lynne Minton and California's John Fliessbach, have built enduring relationships with us, bringing groups to Kalani for over fifteen years. Gifted authors, like Allen Cohen, Joyce and Barry Vissel, keep inspiring a fountain of love among their workshop participants. Nona, Keola, Moana and Kaliko infuse Beamer Family soul into the hearts and slack-key strumming fingers, and hula hips, of all who gather here for their Hawaiian Music Camps.

The healing, relaxing power of Kalani is furthered by the commitments of locals, including Hawaiian story teller Stephanie Kajiyama, lauhala weaver Linda Tua', massage therapists/instructors Daniel Albers and Nancy Kahalewai, plus yoga instructors Kathy Elder, Inga Boyea, Alan McGrew and many more.









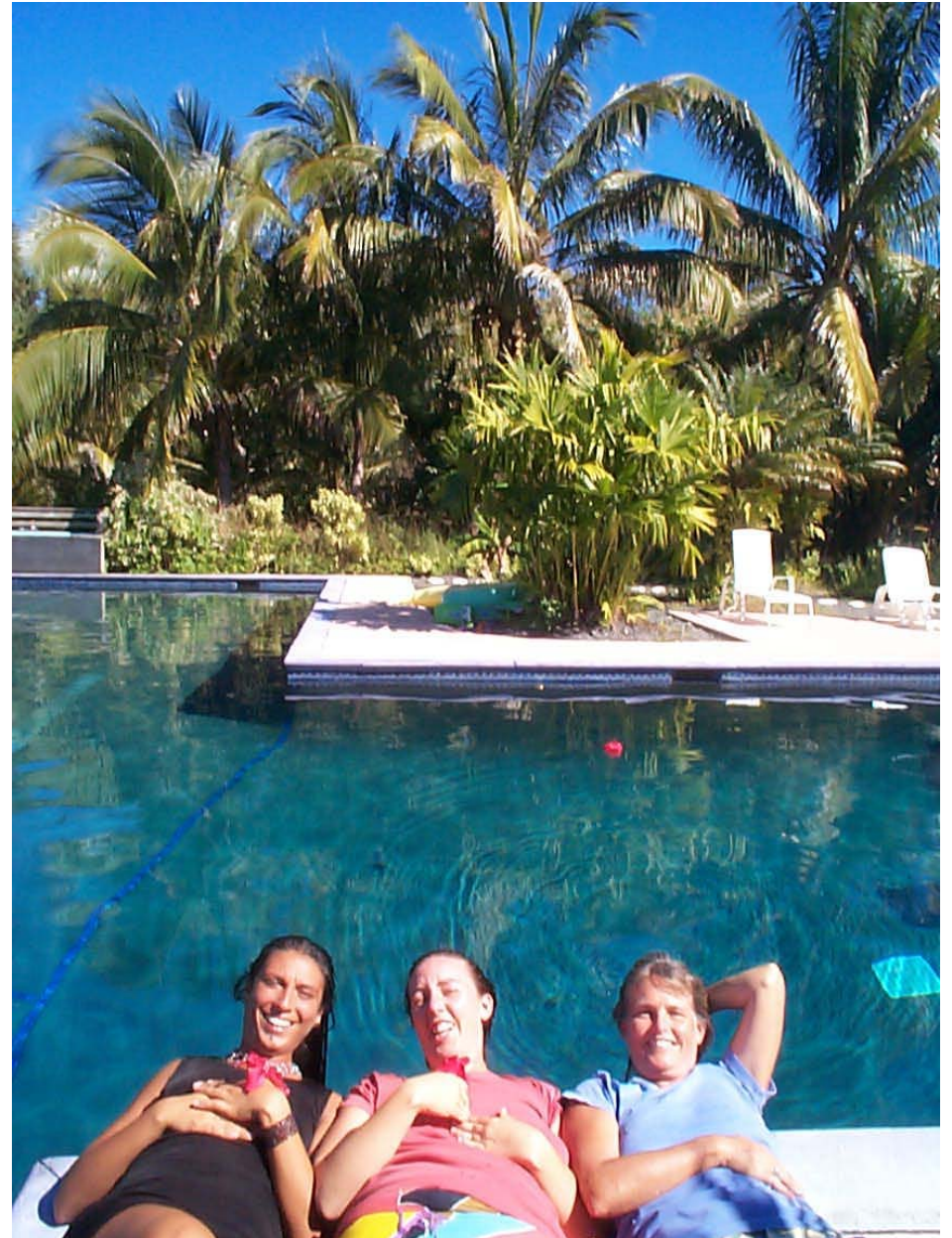




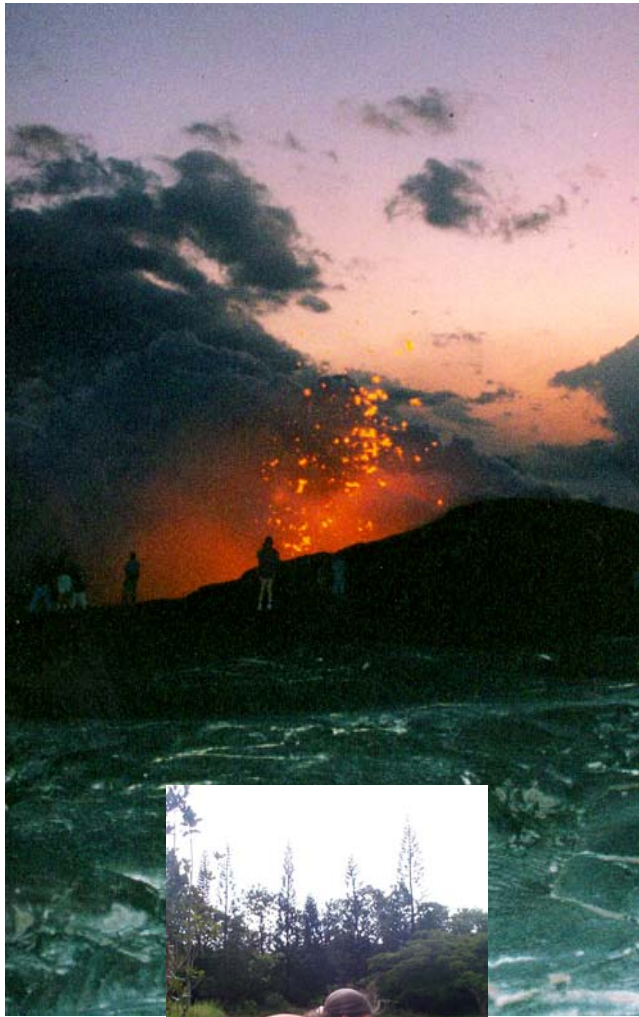
Lynne Minton — over 15 years of yoga at Kalani



Lynne and Mike at the point



Rachel, Chrissie, Terry by the pool



Pele adventures calmed by Alan and Kathy's yoga



Hot spring with Margie

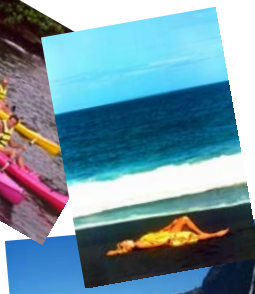
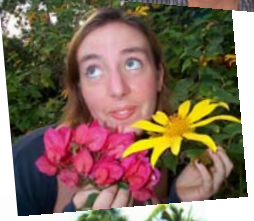


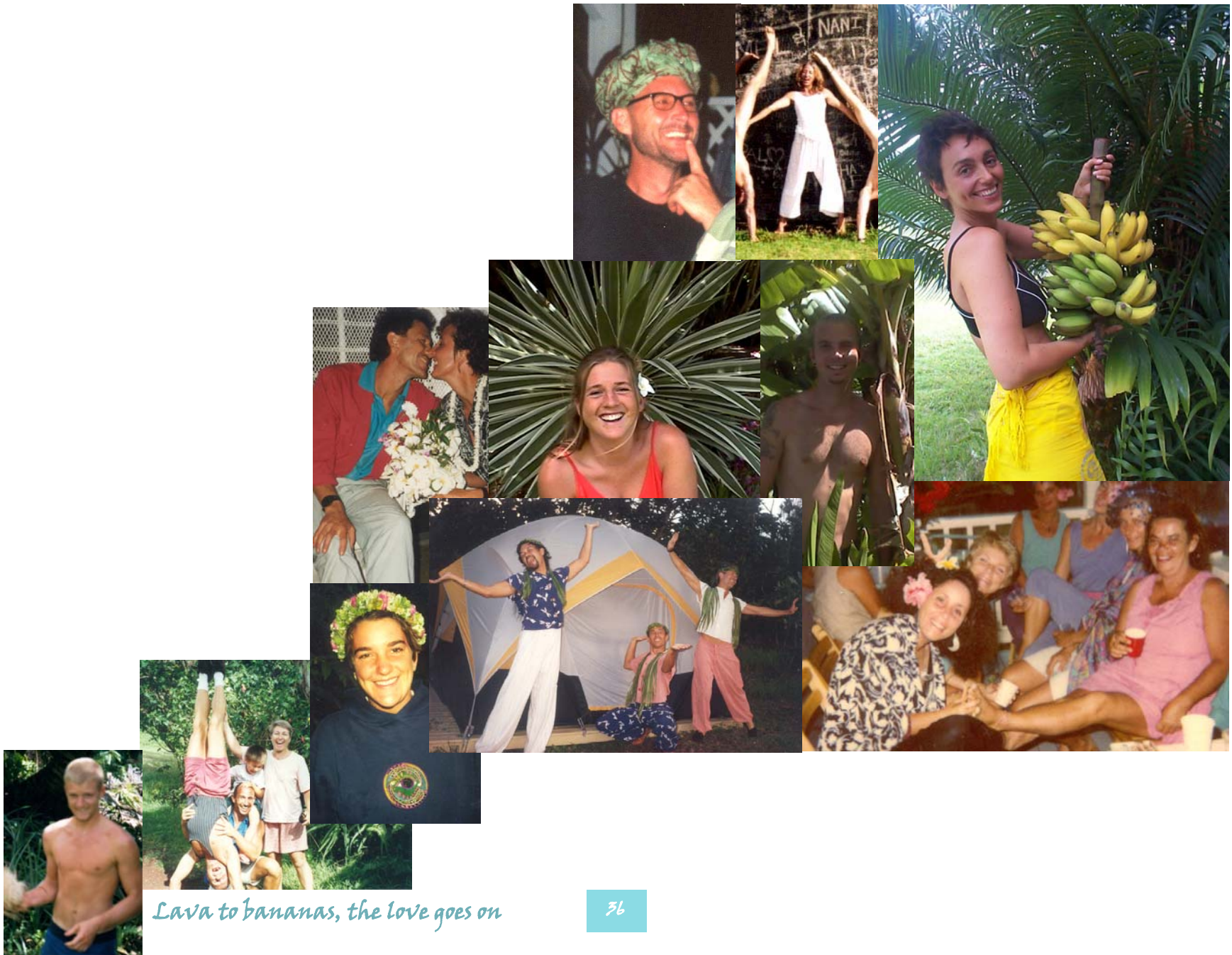




Volunteers are integral to blossoming community

Ohana



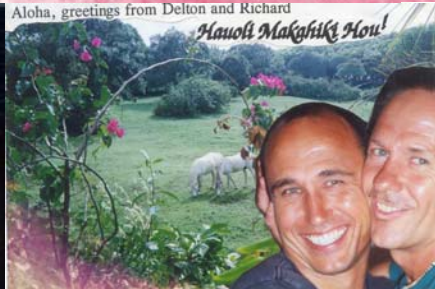


Lava to bananas, the love goes on



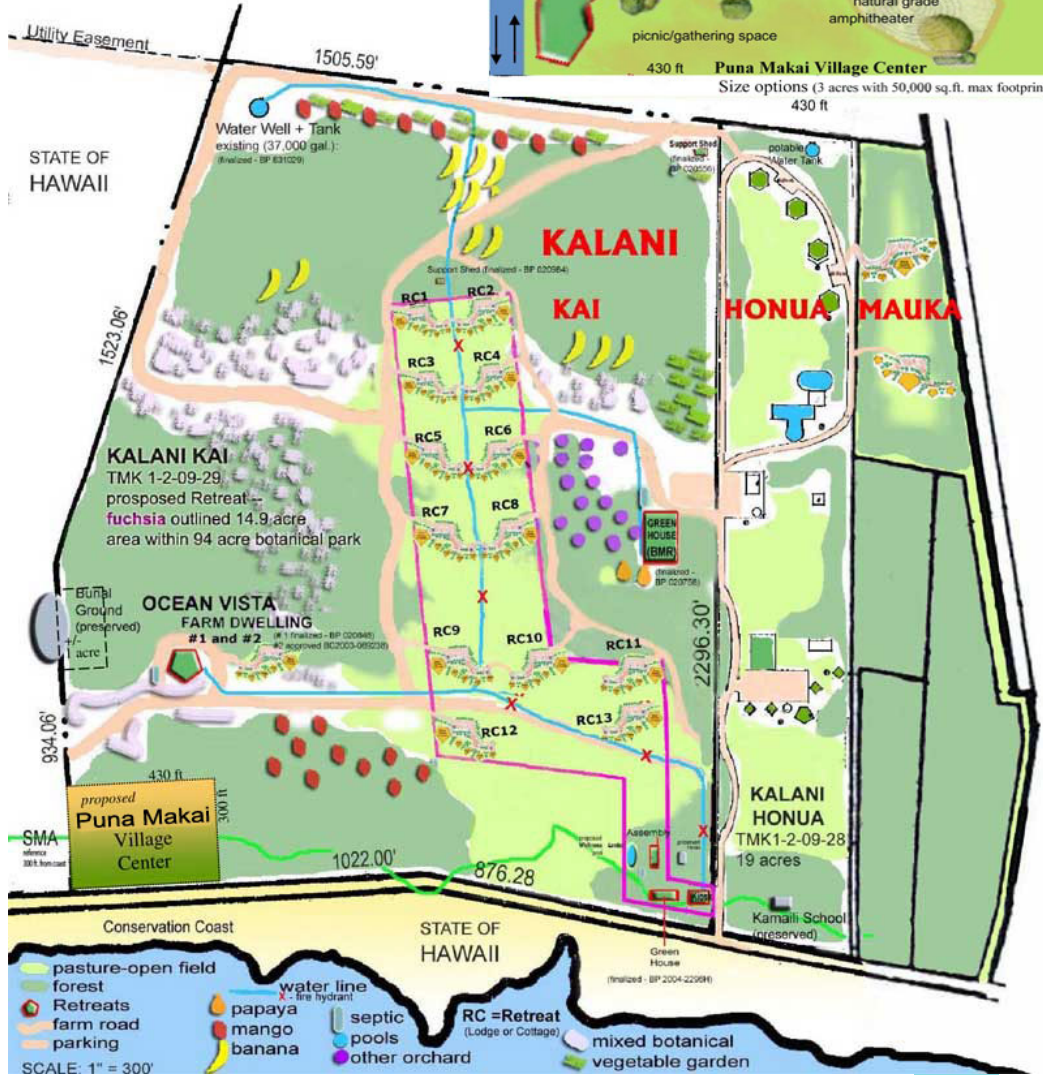
Aloha, greetings from Delton and Richard

Hauoli Makihiki Hou!



Puna Makai Village Center

300 ft x 430 ft (3 acres with 50,000 sq.ft. maximum structure footprint)



Kalani Kai emerges

Free simple stewardship

Invest in and reside at KALANI

Free Plant, Property and Mortgage Tour and Dining (Lunch or light refreshments) at reception.

A deluxe Cottage on 120 sustainable acres starting at \$70,000 (1/2 share), or \$145,000 (cottage+land interest)!

Live in a community that embraces nature, culture and wellness in a traditional Hawaiian heritage village.

South facing cottages feature abundant breezes, natural light and wide vistas of botanical gardens, tropical forest and seascapes along Hawaii's largest conservation coast.

1 of 13 Retreats

Four cottages plus a hale for classes and gatherings comprise each of 13 County approved Retreats.

- Eco-design: air, view, light
- High ceilings, roof decks
- Bamboo or wood styles
- Power+solar+geothermal
- Buried utilities, no poles
- Water: county, well, & rain
- Full bath + outdoor shower
- Trails: walk, run, bike-3 mi.
- Discounted amenities (dining, spa, classes)
- Like-minded neighbors
- Single entrance security
- Rentable: seasonal income
- Cottage stewardship from \$70-\$192K varies by location; 50% financing available
- Fees <\$300/mo, \$3,000/yr
- Multiple cottage discounts

Comfort and craftsmanship
 Traditional bamboo
 Large baths + outdoor showers
 Modern wood-glass +roof deck
 E komo mai — Welcome!

heavenly KALANI
 A unique coastal retreat village in Hawaii's largest conservation area
 Call 1 (800) 800-6886 or email investors@kalani.com

Future

Kalani Kai and Kalani Mauka expand upon the original Kalani Honua 19 acres, making the new Kalani a 120 acre retreat village, that revitalizes, in contemporary format, the sustainable living that characterized this ahupua'a land vision for over 500 years. Since 2002, with the beginning of construction of Kalani Kai facilities, on 95 acres, and Kalani Mauka, on 6 acres, the concept of Kalani, heaven on earth, leaps forward in its expansion and refinement. Having lived in the community for over 35 years and engaged in various artistic, agricultural and wellness practices, I became inspired to develop and operate a twenty unit Kalani Kai Arts, Agriculture and Wellness Retreat. This Kalani Kai project complements the adjoining Kalani Honua Arts and Agriculture Education Farm, which Earnest and I co-founded in 1975. The project parallels the successes of Kalani Honua, which produces some of the tropical agricultural products consumed by staff and student program participants and presents over 50 activities weekly and 100 cultural and wellness events annually. (Documentation of educational events is available at Kalani and also filed annually with a Form 990 report to the I.R.S.) Increased student participation in the Kalani project and visitation to the area has required an expansion of solar energy and aqua-agricultural production, and an increased need of facilities for program implementation, farm staff support, resident and guest faculty, and guest student units.

Agriculture in the Kalani Kai project parallels and expands upon the on-going Kalani Honua orchards and gardens, providing a resident learning experience that includes the organic aqua- and agri-cultural production of traditional medicinal and culinary plants (noni, awa, mamaki, ko'oko'olau, taro, sweet potato, hibiscus..), garden vegetables, papaya, coconut, mango, banana, guava, breadfruit, lychee, lilikoi, star fruit, mountain apple, pineapple, avocado, macadamia, chard, squash, and more. (The Kalani office offers visitors a self-guide "Flora and Fauna", as well as treks led by Kalani's agriculture management. The land includes preserved native plants, heritage sites, a camp ground, and soil conservation lawns and pasture. Botanicals add variety and color, making the regular guided plant treks through Kalani a learning experience that builds appreciation for sustainable agriculture and the positive interaction of humans and the life nurturing land. The project includes community outreach akin to Kalani Honua, which has created educational programs (celebrating nature, culture and health) for Hawaii's schools and senior centers. Programs have been partially funded by the National Endowment for the Arts, the State Foundation on Culture and the Arts and other local charities and business. Kalani Honua's educational presentations have been viewed by over 100,000 children and seniors on the islands of Hawai'i, O'ahu, Kaua'i, Molokai, Maui, and Lana'i.

The Kalani Kai agricultural goal to reconnect people with soil is in harmony with the heritage of the area. Both properties were extensively used for agriculture, serving a much larger population than the number of current coastal residents. "Agriculture in coastal Puna in the late prehistoric and early historic period was organized into a 'dryland field system'. Ellis mentions taro, sweet potatoes, and sugarcane in cultivation along the southern coast. Of Puna in general, Wilkes said the traditional Hawaiian farmers or *mahi'ai* 'seemed to have an abundance of bread-fruit, bananas, sugar-cane, taro, and sweet potatoes.' " Inland sections of the ahupua'a Ke'eke'e and Kamaili were also extensively used for hala and ohia products, breadfruit, mango, some sugarcane and coffee. The use of the 19 acre Kalani Honua property for agriculture, by the steward-owners, for the past 27 years, and current and planned use of the adjoining 94 acre Kalani Kai property are consistent with traditional uses, and the current "Ag 3" zoning.

Arts and wellness programs in the Kalani Kai project celebrate Hawaii's cultural diversity with performing, visual and literary expression, and traditional healing modalities including lomilomi massage. Nurtured by wholesome organic and permaculture foods, produced without chemical intervention, participants in educational programs directly experience a balance of culture and environment. "Hands-on" classes in massage therapy, water shiatsu, yoga, dance, painting, music, creative writing, weaving, and other modalities provide the experience of mind-body-spirit integration that is often missing in the busy pace of modern life.

In that regard, the concept of this retreat enables guests to revitalize and re-create their lives through:

- (a) a closer relationship and appreciation for the ‘āina (the land, literally “that which nurtures”);
- (b) the compassionate, healthful connection with self and others that is experienced in wellness modalities and;
- (c) the spirit and celebration of life enriched with artistic and cultural expression.

The retreat is designed to provide facilities, with accommodations, to teach and experience traditional Hawaiian and state-of-the-art organic agricultural techniques and related arts and wellness programs in a non-urban setting, where the tranquility and beauty of nature offer profound inspiration. The retreat emphasizes traditional Hawaiian and other wellness modalities, wholesome food and medicinal herbs, and cultural expressions, including yoga, hiking, and other outdoors activities.

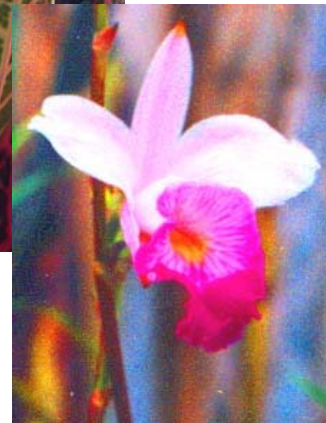
Activities are to be conducted both indoors and outdoors to provide "hands-on" type of learning experience. The organic whole food grown on the premises are served to the guests, while Hawaiian medicinal herbs are used as part of the retreat's educational and wellness programs, and traditional botanicals like puakinikini, lauhala, lehua and plumeria are used for cultural classes including hula, lei making and weaving.

Programs are designed to have groups of people coming for week-long seminars, with some of shorter and longer duration. The “Experience Kalani” program includes transportation, lodging, meals, seminars, treatments, classes, garden and nature treks tailored to the needs of individuals and groups. Some programs address special needs and interests such as dance, massage or Yoga. Special access for persons with disabilities are provided. Further enhancing the retreat village are the entrance Hale Aloha kiosk (information, registration, security, crafts and sundries) and there will also be, as need arises, an additional spa-wellness facility, an assembly/dining pavilion, and a village center (groceries, fire department, amphitheater, sports courts, electric vehicle solar recharging,...) all of which would be available to guests, Kalani land/cottage stewards, as well as members of the community.

As the program is intended to be a fairly structured one, as well as to minimize traffic impacts, and conserve resources, student guests will often opt for provided transportation to and from the airport. Once at the site, much off-site travel associated with the program will be done as groups. The marketing focus of this facility is both to island and off-island guests. At the same time, programs are being developed to involve interested schools, akin to Kalani Honua’s programs which have reached state-wide to public schools and senior centers. Kalani staff and prominent guest faculty would be the class instructors and/or facilitators. The intention is to involve and benefit the large pool of local people versed in culture, wellness and agriculture.

Further into the future, it is hoped that Kalani will continue to grow as a compassionate, diverse community, cherishing and celebrating life in ways that embrace nature, culture and wellness. With the “boomer” population aging, and with more comfortable and private housing in place at Kalani Kai, it is projected that a wider range of ages, and interests, will exist among both the residents and visiting faculty, students and volunteers. Hopefully the community and its retreat service will continue to thrive as a place characterized by harmony of heaven, earth and sea —i.e. the blessings of creative play, the joy of giving service, the healing of forgiveness and acceptance— inherent in the Kalani property names: Kalani Honua, Kalani Kai, and Kalani Mauka.





New gecko skin unfolds raptures galore

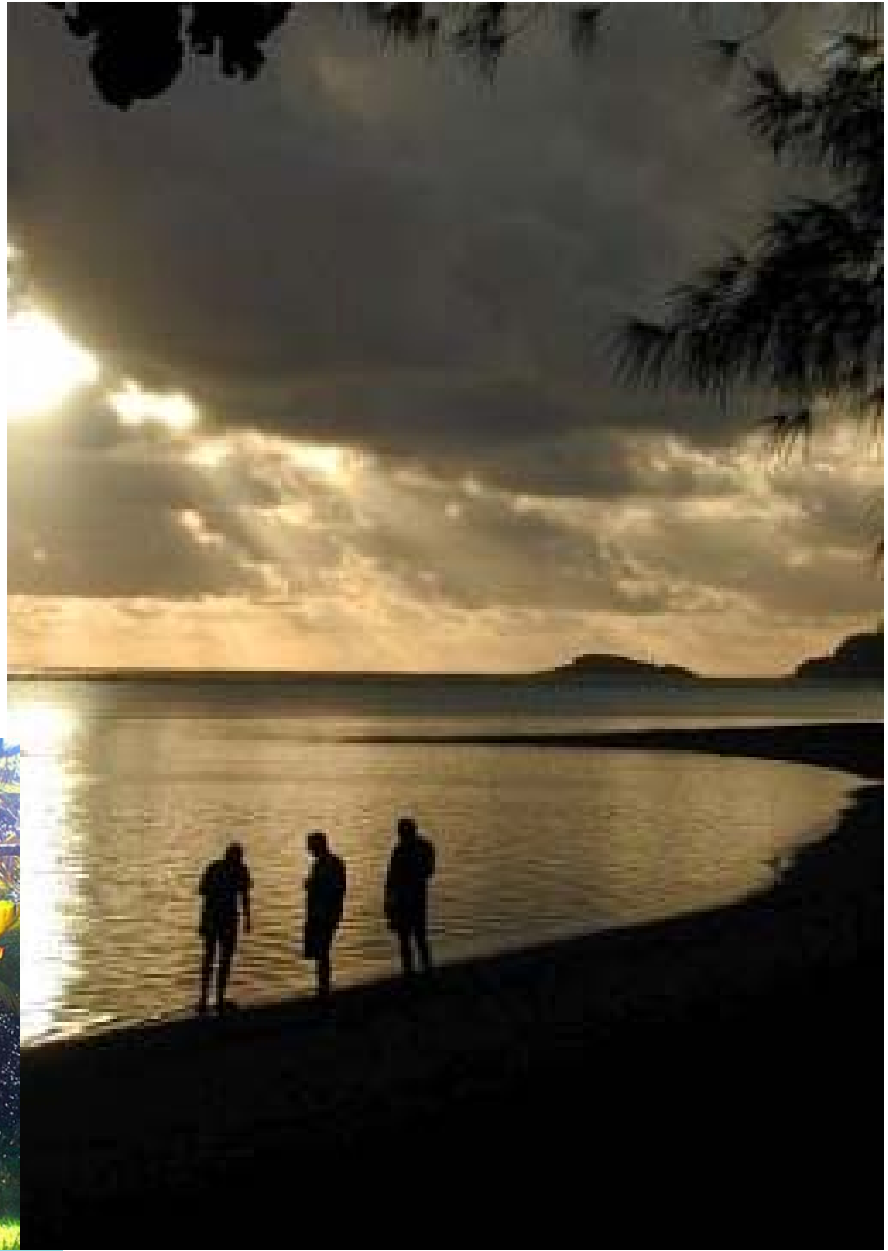


Photo Notes

p. 1-2. A spectrum of communion with nature is in the KALANI name, literally heaven here on earth. This composite photo, created and found quite by accident, suggests the soulful heritage of the area, symbolized in beloved Kalapana vocalist G Girl Keliho'omalua, and the back dive, - blind, trusting, committed - of Kalani co-founder Richard into the deep pond of the unknown. In the color photo, Noe, frequent silk-screening assistant, lounges as Richard plunges.

p. 3. Earnest Morgan. We met on New York's Christopher Street in June, 1970, a few days before the first Gay and Lesbian Pride March, which we participated in. Earnest was dancing for Paul Taylor and I, recently back from three months in Cuba, was a printer in an underground radical press. I met Earnest while distributing my flyers announcing the March. Within a year I had moved out of my Brooklyn collective, into Earnest's tiny Little Italy apartment, and together into a Soho loft at Spring and Green Streets. This photo was taken about 10 years later, after more than a year in France and seven plus years in Hawaii. It was used to publicize Earnest's career as Director of the Honolulu City Ballet.

p. 4. For the January, 1982, Grand Opening, Kalani Honua board member and revered Kalapana kupuna Kini Pea reads a blessing before Richard unties the royal, fragrant maile rope, opening the entrance drive for thousands arriving from around the island and beyond. Kini's mother was the last school teacher at the Kamaili School, the preserved site of which is behind the stone walls at the makai (ocean) boarder of the property. The carved sculpture at the right symbolizes humanity striving toward the heavens, while curved in humble respect for the earth. Kalani Honua means harmony of heaven and earth. Richard's cottage, built with Earnest and Bill in 1975, became the office, with Hawaii and Kalani flags, during the initial retreat center construction years, 1980-82.

p. 5. Watercolor of Kalani Honua, by "Raphael," 1986, shortly after the twenty-five meter, 85,000 gallon, pool was built.

p. 6. Earnest and Richard at Green Sands Beach, c. 1975. Having recently moved from Honolulu to Hilo, we were exploring the island. We set the camera timer to take this secluded beach shot, expressive of our dream to dance into an abundant future on the Big Island. Later that day, we stopped along the belt highway to snip some bougainvillea cuttings, to start plant on the newly acquired Kalani Honua 19 acres. A police man pulled up and surprised us by arresting and handcuffing us together. Our wrists bound, as if for life, we laughed and asked him to take our photo, which he did. Fortunately, after pleading our intention to simply propagate the plants at our educational facility, we were released, knowing we would be soul mates for life.

p. 8. The January 30, 1982, Grand Opening of Kalani Honua was an event that attracted thousands of curious islanders and visitors. It culminated nearly two years of construction, and was reported in the Hawaii Tribune Herald days later to have been "the best party ever in Puna." A new rainbow blend of cultures was represented in attendance and performances, reflecting Hawaii's changing community: traditional Hawaiians, African, Euro and Asian Americans, beef and vegi-tarians, yogis and sanyasans from India ashrams, "Christians" and "pagans," lesbians and gays, and a spectrum of foods, cultural and artistic expressions. The rubber-lined reservoir pond was used for swimming, with a diving board from the "bath house" - which had a large wooden Japanese style furo hot tub. The fourteen foot depth and 80,000 gallons was enough to accommodate even diving from the building's roof - a popular sport for diving aficionado Richard and other foolhardy friends. That's Pele looking across the big lawn. Her partner sculpture, holding up the other corner of the bath house, is Kalapana, represented as a sturdy older man who came to flirt with her. As he was unable to muster the strength to climb the Pali, Pele chose to visit him in the night, by the shore, thus establishing Kalapana and its black sands beach, Kaimu.

p. 9. Lanikila Brandt, center, Richard, left, and friends gathered to re-consecrate the Lono Heiau that had been uncovered by archaeologist Joseph Kennedy and his team circa 1996, on the adjoining 94 acre Kalani Kai, recently purchased by the Koob family. The presence of Lono, god of peace and agricultural abundance, is considered a fortuitous indication that the spirits, the bearers of mana, are welcoming the celebration of nature, culture and health that Kalani vanguards in it's spectrum of educational programs. Lanikila is kumu hula of his Captain Cook based halau dedicated to Lono.

p. 10. Although I'm co-founder and director, I've always considered the Hawaiians of Kalani to be the pohaku, or solid rocks at the core of Kalani's source, purpose, endurance and future. Generally our growth has been loving and "Easy," the dog's name, known as "the Director of Leisure." He wandered in

about 1998, and was adopted by General Manager, Howie Geibs, center back. Much of the nurturing aloha, that keeps all of us and guests happy, comes from Gift Shop Manager Dotty Kyser, a full blooded Opihikau local girl, who with sweet-stumming-and-singing husband Mike, has raised Mike, Jr., Nicki and Nina, as all helped out at Kalani. Further clockwise around, Miles Kajiyama helped build the facility, beginning in 1980 with eight other budding Hawaiian carpenters, whose employment was made possible through Alu Like. Their forewoman was Mary Bergman (top right with Sandra), who with husband John Young (top left with Kalani's first truck), were the first resident managers. Dan, Mick, Tanya, Terry, Donna, and David all came along later, giving tons of help in maintenance, housekeeping, food services, group sales, reception, and adventure leading. Judy has the lei, on this her March 10th birthday. Like Miles, who, as Maintenance Manager, holds the facility together and trains innumerable volunteers, Judy, though in the office and behind the scenes, keeps us on track financially, balancing the books. Upper right is Board Member, O'ahu-based artist-shaman, Mark Kadota with Richard. Below, wheeling along the coast, circa 1984, is RK sweetheart Katrina Maloney, his mom, Loretta Koob and neighbor friend Gert, all in the beach cruiser, a VW "Thing." Above center is vintage staff, c. 1986, including Miles and Richard, first row center, Katrina and Judy, back row right.

p. 12. Performances of "Appreciating the World's Cultures" reached tens of thousands of school children state-wide, in the years 1992 to 1998. Kumu Ehulani Stephany, Malie Campbell (here substituting for Halifu Osumare, Delton Johnson, Lily Harris, and Richard all were in the show, and usually taught creative movement classes afterwards. Nearly all populated islands, including Hawai'i, Maui, Lana'i, Molokai, Kaua'i and O'ahu were visited with programs for schools and communities, initiated by Earnest and Richard, and their umbrella non-profit organizations Community Arts Services and Kalani Honua, Inc., in 1975. That's when the Big Island Dance Council was also founded, and support began from the National Endowment for the Arts, and other organizations, including the State Foundation on Culture and the Arts, with which both Earnest and Richard help Arts Coordinator positions for a couple of years.

p. 13. The duo is Auntie Margaret Machado, beloved kumu of lomilomi massage, who instructed some at Kalani, journeying from her Ke'e home and school in south Kona. Paul Rambo is the lucky recipient. The wisdom he's gained from kupuna like Margaret has given him skills of endearing communication and mediation, which have helped maintain harmony among the Kalani Honua Board, of which Paul is the chair. His own devotion to the healing and performing arts adds to his ability to bear the torch, often in the spirit of co-founder Earnest. The top duo is Mario and Trish, cooking and cleaning dynamos. Below is first bookkeeper Sheela, trained by Aunt B, who, in a year at Kalani, accounted for lots of bananas. The trio is Judy, Richard and Dotty. Below are bottom line financiers, Richard and loving (patient, persevering and pitch-in supportive) parents Loretta and Hillary, a.k.a. H.J. or Puzzy.

p. 14. With "back stage" performers viewing from the upper studio, and audience on the lawn, everybody is focused on the final performance of one of many annual Hawaii Dance Festivals. The events began with the Volcano Dance Retreats, spearheaded by Earnest and Volcano Art Center founders Marsha Erickson and Boone Morrison. When Kalani opened and its initial three 1,000 sq. ft. suspended wood floor dance studios became available, the Festival moved primarily to the coast. New York's Judith Jamison, artistic director of the Ailey Company, taught the first year. Cleo Parker Robinson instructed and performed for many years, finally bringing her entire Denver-based company for a successful four island tour. Aisatou Bey-Grecia, Maui Cook, Adella Chu and other stellar beings kept the dance flames burning, even after Earnest's death, from AIDS, in 1992. Now weekly hula, Biodanza, and Ecstatic Dance events add to a spectrum of annual movement programs, all detailed on www.kalani.com.

p. 15. Left to right, Richard, Maui and Delton Johnson practiced hula in the Volcano Fern Forrest at the home of Celeste and Charlie Cloud, who, with children Morgan and Heather, are dance beacons in the uplands. Maui and Richard both completed dance MFA degrees with the University of Hawai'i, Honolulu. Living on Kaua'i, she continues to perform and instruct, primarily the young, while also assisting beloved kumu kupuna Nona Beamer, who has contributed greatly to renaissance of Hawai'ian culture. In the middle photo Kalani's maintenance crew unload a generator, symbol of the endless effort to provide the basic utilities of electricity, telephone, and water—essential to successful operation in one of the most secluded areas of the most remote islands in the world. A couple of early years gay-bi-lesbian gatherings, the first in the islands and partially funded by the Chicago Resource Center, helped build camaraderie, consciousness, and eventually some political clout in the state. Kalani, and pre-cursor Community Arts Services, have offered programs since 1975 that have brought together people of various ages, beliefs, cultures, and orientations in harmonious celebrations of diversity, the essence of ohana.

p. 18. The Peace Pole, prominent on Kalani's upper lawn, was carved by Maori-Tlingit artist Sean Stevens at the University of Hawai'i in Hilo. Left horizontal for almost a year after being carved, the pole wouldn't last long in Hilo's rain soaked weather, so the student government president arranged to have the pole

donated. It was rumored that the University “couldn’t get it up” because of concerns among the campus ministries that there might be pagan symbols in the pole. It was even said that the ROTC program leaders were uncertain that they wanted to promote peace. Wood preservation treatment was contributed by a local lumber company, and the pole went up just fine at Kalani, an interplay of life images connecting heaven and earth.

Every four years Kalani has arranged a group excursion to the Pacific Arts Festival, where some 27 countries gather to celebrate their root Polynesian, Melanesian, and Micronesian cultures. Here voyagers of all ages explore the ancient arts. Children jam in their own Rarotonga beach-side band, and Tahiti vendors help sell Kalani pareus—sarongs hand screened by Richard and Arthur Johnsen.

p. 19. Revered Hawai’i artist Juliet May Fraser is introduced by Earnest and Richard at Kalani Honua’s January 1982 Grand Opening. Clockwise from bottom left, Richard, Bill Biglow, and Earnest perform Javanese dance. Musician Bill, our host when we arrived in Maui in 1973, remained a beloved friend until his passing, also from AIDS, in 1991. Trina Nahm-Mijo and Earnest in a Dance Festival performance on the Kalani stage, the dining lanai of Hale Makani (#2). Mom, Loretta, pianist, and her five brothers, all comprised a Minnesota country dance band. Ready for the road, Earnest’s Dance O Hawai’i troupe strike a pose at Hilo Halai Hill studio, shortly before going on tour in Asia. Kumu Punahele Andrade teaches some hula basics to a men’s group on the Kalani lawn.

p. 20. Jim Berenholtz, musician, composer, author, harmonizes with the forest. Leo Lightening brought exquisite magic to “Generations” —performances of students of all ages in Hilo’s Liliuokalani Park— and to the Kalani stage.

p. 23. Delton Johnson was intrigued but apprehensive about learning hula when he joined Kalani in 1991. He went on to hone with the discipline a creative expression that nurtures his soul, and all who witness the art form he embraced. At middle left are Richard and Delton with kumu hula Ehulani Stephany in the front row of the youthful halau. Below, middle, Ehulani’s hula contrasts Halifu’s African and a traditional dance of Japan — the cross-cultural communication that characterized National Sacred Dance Conference classes in Kalani’s Rainbow Room. Emma Kauhi and Rebecca Pau serenade as Robin Hauanio dances. Kumu hula Brad Lum generously shared hula kahiko and ‘auana with students in Kalani’s Hula Heritage Program, coinciding with the annual Merrie Monarch Festival in Hilo, and with participants in several annual events for men.

p. 24, 25. Clockwise from top left, artists co-create Kalani spirit: Adella Chu; Band Camp; Diana Aki; Tommy Taurima; hot soaking bonds Dandy Lion, Stephanie, Richard, Faith, Trina and Vivienne; Richard and Delton lead into the Amsterdam Gay Games stadium with 60,000 spectators; Earnest flames as Pele; Keiki Camp with Trina, Renge and Jade; Gail Kindler inspires dancers; local artist Arthur Johnsen paints the Red Road; Richard with neighbor helpers Rose and Garon; (center) Daryl Thomas leaps above all. Earnest taught Generations performers and Elder Hostlers; dancers with Babatundi Olatungi; Keith McDaniels of Alvin Ailey; judging Paho’s Parade; Ami and Ira; Beamer Family Music Camp key instructor-performers Nona and Keola (center duo); Ruedi in Mardi Gras mode; Earnest, John, Richard and Bill at a Kalani event; (center) Artist-In-Residence Imogene Drummond’s tiki inspiration.

p. 26. Ben, a Resident Volunteer, makes a sensual connection with kahili ginger, while banana leaves hold up the sky.

p. 27. Homage to the life giving sun, land and sea is integral to the mana of hula. Halau of Ehulani Stephany, a frequent instructor and performer in Kalani’s ho’olaule’a and luau.

p. 28. Lynne Minton expresses in this seaside yoga pose her characteristic Yes to life. Alaska-based Lynne has brought yoga groups to Hawaii yearly since 1985.

p. 29. Mike McBride and Lynne bridge heaven and earth in this yoga asana at the Kalani seaside “point” while former staff, General Manager Rachel Gonzales, Volunteer Coordinator Chrissy Knight, and Program Coordinator Terry Walker, relax pool side.

p. 30. Trekkers stand before the awesome power of Pele and her sister, the sun, then return to Kalani for the calm inner balance that is gained in yoga classes with Alan McGrew and Kathy Eleder. Yoga Teacher Training graduates Matt and Peter, too, find innovative ways to relax, stretch and heal.

- p. 31. Margie Chandler is a nirvana of blessings as she performs Jihara aquatic bodywork in a nearby natural thermal spring, far from the maddening crowd.
- p. 32 and 33. Become one with nature's tranquility while warm stones, sacred ti, and compassionate hands impart their mana — in the Kalani Wellness Center.
- p. 34. Volunteers and culinary interns from around the world make Kalani tick with the fun aloha of extended family—ohana.
- p. 35 and 36. Beginning with the entrance sign we spiral outward along a path that brings Kalani's gift around the world. Mauve plants a coconut at the new Kaimu beach created by Pele in Kalapana; Earnest and Richard celebrate the holidays with love; Artur and Howie keep the community juices flowing; Jeffrey inspires art and introspection; Alyson and Elizabeth bloom and let their voices boom in the Artist Residency program; women tend and twirl the fire; men make magic in masks inspired by Arthur; Eric goes diva; everybody is a diva in Artur's fashion shows; Jason's got the glove; Sara floats plus scubas and surfs; Richard Pam and Eddie hula through Kalani's 25th anniversary; Richard, Denis and Daron are wild in a Halloween Jungle Ball; men bare all in the Valley of the Kings; Shakti lounges on Kehena's black sands; kayakers cruise across Kapoho bay; Phyllis blooms; snorkel camp; Chrissy judges Big Bess (Daron) and Richard in the banana holoku; a women's gathering tosses their valentine; Jeff and Tasha hug-a-lug; Charles channels Hawai'i; Chrissy's refund her flowers; Carol, Delton and Richard promo the coast; Dan spins tales of ti; the other Dan shies from me; David tells all; Lauren radiates; Wayne entices; David ignites; Tasha spins; Wailana reaches into the next page; where Maxwell swells; Richard, Delton, Kailani and Mary Jane tumble; Jenny is lovely in a lei poho of liko lehua; Richard and Katrina engaged; Mark, Delton and Richard camp it up; Robinette radiates; Max muses as Carrie x collects; Maddy, Linda and girls gaggle; Robert and Natasha sport bananas.
- p. 37. Alaine and Richard joy ride, immersed in lava; Maht, Robert and Brent generate the real hot stuff; Delton and Richard send greetings; Lauryn and Arthur somewhat like siblings; Ron, Richard and Daron rise from Pe'epe'e Falls; Daron leis Rene.
- p. 38. Kalani Kai, a community of retreats for nature, culture and wellness education, as proposed to and approved by the County of Hawai'i Planning Department and Planning Commission.
- p. 41. Richard greets the sun; Mahina Polu (Blue Moon) takes its 6,600 sq. ft. shape; dolphins rise at Kehena to commune with humans; keiki keep bringing joy and new energy; turtles continue wisely enduring; lava foams with the sea in Volcanoes National Park.
- p. 42-43. A gecko sheds its skin; heavenly trumpets herald earthly daisies; croton colors; bamboo orchids are everywhere; brilliant bougainvillea; Lehua, the prize of Pele; Heleconia and strawberry guava; African tulip; false almond; bird's nest fern; beach silhouettes bid aloha.
- P. 48. The hawk and turtle Kalani logo, in its initial design, as a T-shirt, the turtle strongly, slowly progresses forward while the hawk hovers providing direction with an overview. Both the Io and the Honu, formerly on the endangered species list, are now common. Their later representation in the yin-yang form demonstrates the harmonious interplay of spirit and nature (heaven and earth) that Kalani Honua facilitates.



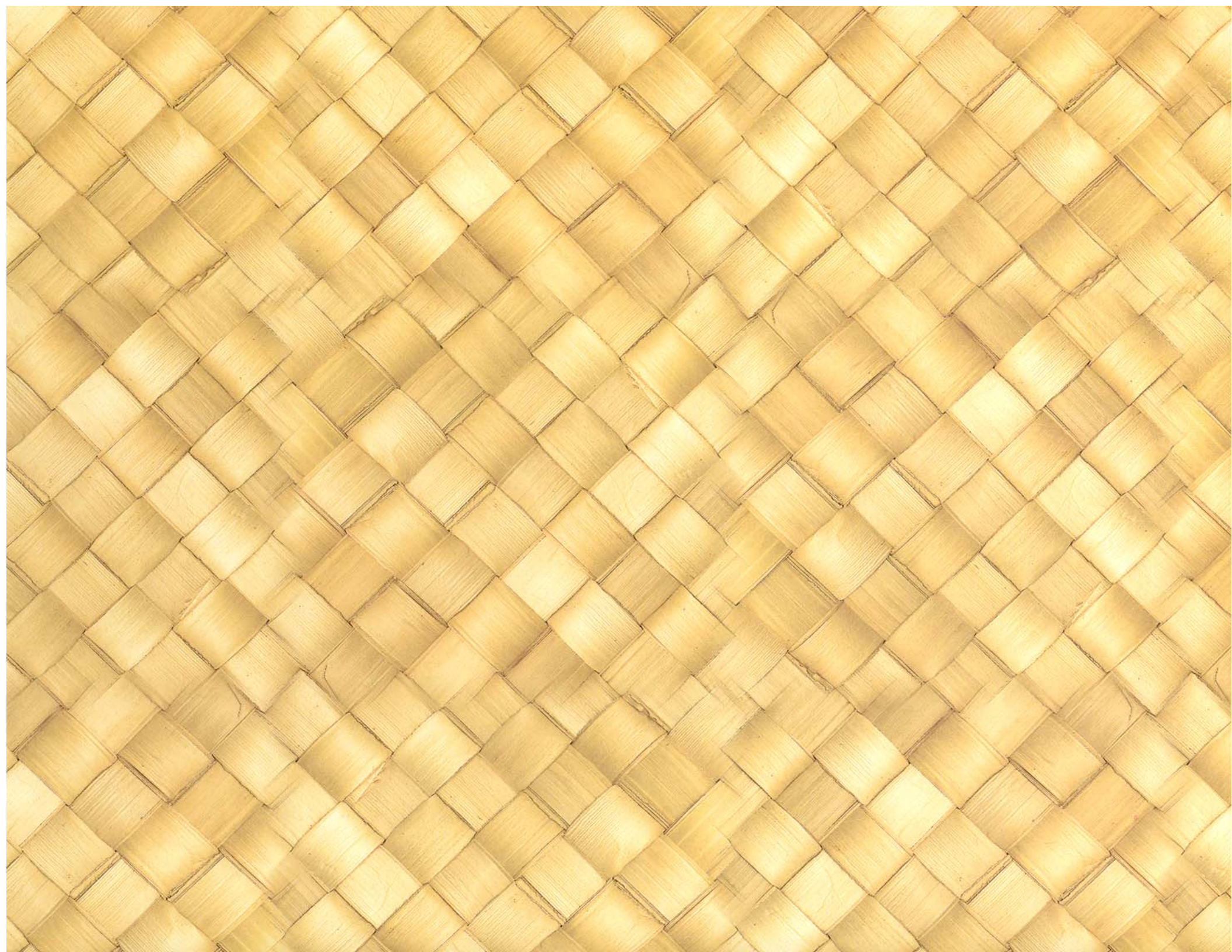
Meditation:

Ho mai ka 'ike mai luna mai e,
 O na mea huna no'eau,
 O na mele e----,
 E ho mai, E ho mai,
 E ho mai, e----

Grant me the knowledge
 from above of the
 secrets of wisdom,
 of the song and chant.
 Let it come,
 let it flow,...







Extra pics

