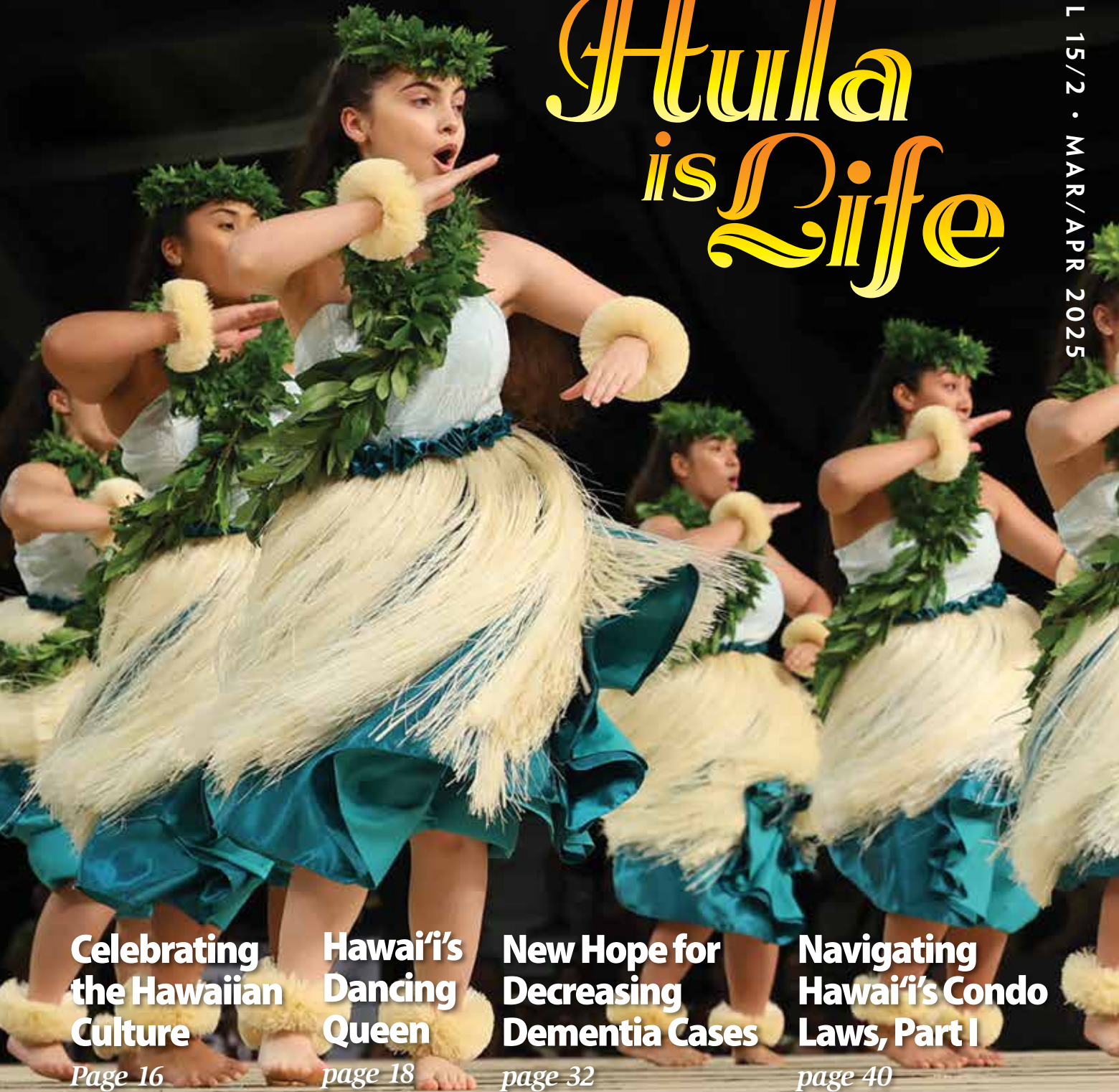


GENERATIONS

HAWAI'I'S RESOURCE FOR LIFE

MAGAZINE | VOL 15/2 • MAR/APR 2025

Huila is Life



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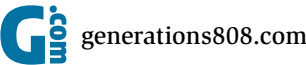
Susan Todan gets her magazine at the Waikīkī Community Center where she's also a board member.

■ For distribution location information or requests, contact Cynthia at 808-258-6618 or cynthia@generations808.com

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When I was younger, I learned to dance hula from my calabash aunty. I would go to her home and she'd teach me how to dance a few songs. The only performances I ever did were at weddings or parties and they would just prop me on a piano or table and I danced the hula. I never knew how to move my legs or sway my hips. It wasn't until high school that I learned how to dance standing up and then the only performance I did was at our May Day program on the May Day court. The art of hula is so beautiful that I am so happy my daughter is learning to dance. Her first experience was when she was 5 years old. She was the star of the show. She still dances hula and it brings a tear to my eye every time I watch her dance.



If you enjoy hula, you'll enjoy our feature article, "Hula is Life" (pg. 22), as well as our cultural article, "Celebrating the Hawaiian Culture" (pg. 16), which includes information about the Merrie Monarch Festival. If you've never seen a hula performance, please check out the Merrie Monarch on TV from April 20 to 26.

Thank you to those who attended our Senior Fair at Windward Mall on Feb. 21. We had over 40 *Generations Magazine* partners there providing pertinent information and talking story with attendees. Please look out for more events like that one, as we plan to have more community outreach throughout the year. If you'd like to receive emails about our upcoming events, please sign up at generations808.com/mailling-list.

We have many other great articles in this issue, as well, but if you are a Gen Xer like me, please take a look at our first article specially for us about taking care of our Baby Boomer parents (pg. 33). Check out a review of *The Elder Care Playbook* (pg. 34) for tips on how to arrange care for an aging loved one. Another great article I want to highlight is "Safe Prescription Drug Disposal" (pg. 38) by our editor, Debra Lordan. The article covers drug take-back events held across the country twice a year, including locations in Hawai'i. If you have any expired medications, please look out for take-back events on April 26 and Oct. 25, 2025.

Mark your calendars for the *Hawaii United Okinawa Association Senior Health and Fitness Fair on Friday, May 2, at the HUOA center in Waipio from 9am to 1pm*. Please come and visit the many exhibitors, and enjoy free exercise classes, workshops and door prizes. ■



Aloha... and Roll Tide!
Cynthia Arnold, Owner-Publisher
A Faithful Alabama Crimson Tide Fan

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Who's Behind Generations Magazine?

Generations Magazine relies on Hawai'i's experts—from financial and legal advisors to healthcare professionals and grandparents—to write articles that are important to seniors, their families and their caregivers. The magazine also employs and utilizes writers from across the island chain who are advocates for our kūpuna and passionate about issues that affect our senior community.



LESA GRIFFITH is the Content Strategist at the Honolulu Museum of Art. Born and raised in Honolulu, she has been enjoying the museum since she was in high school. She works at the museum because it is dedicated to serving its community through transformative art experiences that are accessible to everyone. She has previously held editorial positions with the Honolulu Advertiser, Honolulu Weekly, Time Out New York and the World Wide Fund for Nature.



ART KIMURA is a retired STEM/aerospace teacher. He received the first Presidential Award for Excellence for Science Teaching in 1983, was the Hawai'i representative to the NASA Teacher in Space Project, received the Living Treasures of Hawai'i award with his wife, Rene, and is a frequent traveler to Japan. He served in the US Air Force/Hawaii Air National Guard for 28 years, retiring as a lieutenant colonel. He spends his free time playing gateball at Ala Moana Park on Sundays.



ERROL "KIA'I" LEE is a Licensed Clinical Social Worker with a bachelor's and master's degree in social work from the University of Hawai'i at Mānoa, with an emphasis in children and families. He has over 22 years of experience serving children and families as well as program coordination. He has worked for numerous Native Hawaiian serving organizations, all with missions to improve the health and wellness of Hawaiian families and their communities.



TERRANCE M. REVERE specializes in condominium and community association law, representing both associations and homeowners, including neighbor, owner and board disputes during his 30 years in practice. After graduating from Chaminade University, he earned his law degree in 1992. Upon completing his clerkship at the Hawai'i Supreme Court, he joined the law firm of Love & Yamamoto. He became a partner there before founding his own firm Revere and Associates in 2012.



TANI KALEI SALAZAR, MSW, LSW is the Alzheimer's Disease and Related Dementia Services Coordinator at the Executive Office on Aging, Hawai'i State Department of Health, with experience in micro, mezzo and macro social work. She adored her hardworking immigrant grandparents, three of whom lived with dementia. Although they've passed on, they continue to inspire her to help make improvements for older adults, people living with dementia and caregivers.



BENTON SEN is the author of Men of Hula, a book about the only male hālau hula in the Hawaiian Islands. He has worked as an editorial writer for First Hawaiian Bank, Kaiser Permanente, and Disney Aulani and Halekulani magazines. Benton is the recipient of two Virginia Center for the Creative Arts writing fellowships, the James Houston Fellowship from the Community of Writers and he has been recognized by the Society of Professional Journalists.

Mahalo to all of our writers and loyal contributing partners, whose dedication to the senior community is greatly appreciated and whose presence continues to enhance this magazine's value.

SUSAN AMINE | ROSA BARKER | HALEY BURFORD | CALVIN HARA | KATHLEEN HAYASHI
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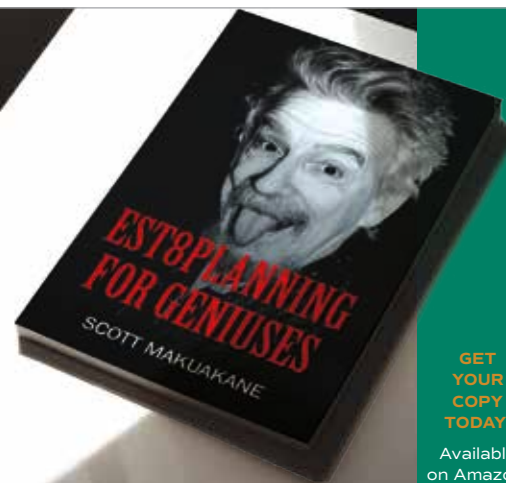
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Dorothy Mau, Super Kupuna!

by Calvin Hara, Volunteer Community Educator

Medical science and our own observations tell us that engaging in physical and mental activities are the keys to aging well. This is a short story about a wonderful woman who is a testament to that concept.

A lifelong Hawai'i resident, Dorothy Mau, 97, of Kaimuki is a super kupuna who is known for her years of volunteer community service. She is a positive communicator who converses with poise, grace and aloha. The retired special education teacher was dedicated to her keiki, offering her students an educational foundation for success through the teaching skills she acquired at the University of Hawai'i.

After retirement, she devoted herself to volunteering within the community and was recognized in 2023 as the Outstanding Volunteer of the Year by Lanakila Multi-Purpose Senior Center. At the center, Dorothy immerses herself in the activities she enjoys. Singing and playing the 'ukulele with the Happy Senior Serenaders brings her happiness as an accomplished musician and warms her heart to see listeners smiling, singing along and reminiscing about the songs' stories. Dorothy encourages other participants to join the group and helps to organize senior care home visits.

While she enjoys being a doer, on many occasions she has stepped up as a leader. She is known as a servant leader. Of Chinese American heritage, Dorothy serves as the president of the Chinese Cultural Club. She rallies club members in celebrating events such as Chinese Lunar New Year and the Mid-Autumn Moon Festival, as well as year-round Chinese cooking demonstrations and many other activities.

Dorothy walks the talk and encourages others to participate in activities and projects, but at the same time, is always there to work alongside her fellow seniors.

Dorothy learned how to operate her Rambler at a mature age, but her driving days came to a halt about a year ago, when she was caught speeding. But not known for slowing down in any area of her life, Dorothy decided it was best to simply stop driving altogether for safety's sake.

But Dorothy continues to be a very active senior. Daughters Blossom and Beverly say, "We try hard to keep up with mom." Dorothy socializes as much as she can and enjoys making lei and tending to her garden.

Dorothy's super kupuna secrets to aging well are simple: "Have love in your heart all day, be happy, eat well and sleep well."



CALVIN HARA, a Kaimuki resident, began his life of community service and helping others through Cub Scouts and Key Club at Kalani High School. He attended UC Davis, then settled in Sacramento and started a 30-year career in senior care management. He returned to Hawai'i and is now active in various community volunteer roles.

If you have a story to share, email the editor: debra@generations808.com.



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AARP Honorees

by Keali'i Lopez, AARP Hawai'i State Director

The Feeding Our Keiki and Kupuna program by the Peace Committee of the Honoka'a Hongwanji began as an effort to feed about two dozen children in a small Hawai'i Island town.

Miles Okumura and Lynn Higashi, retired attorneys, noticed children in their community who were going hungry.

"We started off with the keiki and when someone pointed out that there are kupa in our neighborhood in a similar situation, we added them to our program — and then we added the grocery bags," says Miles.

From feeding a few children in the temple's basement more than five years ago, the program has expanded into a community effort with more than 150 volunteers packing grocery bags and



preparing meals for about 550 people a week, including food deliveries to kupa who are shut-in and isolated.

AARP Hawai'i has recognized Miles and Lynn for their outstanding contributions to their community with its top honor for kupa volunteers, the 2024 Andrus Award for Community Service and a \$1,000 donation to a charity of their choice. Recipients are recognized as examples for others to follow. ■

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by Sherry Goya

**Remember
your college
days?**

If you have a story you'd like to share or a topic you'd like to read, contact Sherry Goya.

808-722-8487 | sgoyallc@aol.com

When we talk with family and friends, we often think back when we were younger! It's not too hard for our immediate family to keep in touch; but it is my hope that friendships with those you met in school are still alive and vibrant. In my November/December 2024 issue, I wrote about my Tennis Ohana, sharing a photo of the women.



My college girlfriends of over 50 years have spent birthdays with a dinner and movie three times a year. When we were younger, we would play games at Dave & Buster's, have fun at Glow Putt, go shopping in a mall, and we even shared a hotel room to celebrate one of our milestones. When there wasn't a good movie playing, we just spent hours eating, talking and laughing. I'm sure many Generations' readers can remember their "Happy Days" with classmates too.

After a dinner and movie last September, we were walking back to our cars when one of my girlfriends forgot that we didn't take a picture. She took out her phone and tried to take a selfie of the three of us. We just kept laughing while trying to get a good photo. A group of young women stopped to help us take a photo; and I said "stay together so when you're 71, you'll have as much fun as us!"

Allyn Bromley On the Edge

by Lesa Griffith, Content Strategist, Honolulu Museum of Art

Artist Allyn Bromley is an inspiration. At 96, she continues to go to her Nuʻuanu studio to create every week. An influential figure in Hawaiʻi arts, she taught generations of students at Leeward Community College and at the University of Hawaiʻi at Mānoa, where she was director of the print-making department. She retired in 2000 as professor emeritus.

Now on view at the Honolulu Museum of Art through June 15 is work she created over the past eight years. The exhibition, Allyn Bromley: At the Edge of Forever, features mixed-media print-based works that are intricately assembled from hundreds of hand-printed paper elements (many were torn down or cut from previous prints), as well as components such as plastic boxes, wire, wood and cord. These works explore themes such as memory, loss and the environment. The show also includes a work comprised of charred pieces of wood fencing, a grim reminder of the power of natural forces as well as the hope that resilience brings.

Just as Bromley gives new life to used materials, she is also inspired to find fresh meaning in familiar subjects. "I like to see if I can take something as trite as a flower and turn it into a provocative, more universal or larger idea," she says.



Artist Allyn Bromley met with Honolulu Museum of Art Curator Katherine Love at the opening of her Allyn Bromley: At the Edge of Forever exhibition in January. The exhibition is on view at HoMA through June 15, 2025.

She is also a great supporter of the arts community. She recently used some of her assets to create an endowment for a visiting artist program at the Honolulu Museum of Art. In the 1970s, she attended workshops at the museum with two well-known visiting printmakers. The experience was so gratifying and impactful that she wanted to make a gift that would enable future generations of Hawaiʻi artists to have similar opportunities. ■

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Remember Our Veterans

by Kathleen Hayashi, President and Education Chair, 100th Infantry Battalion Veterans

I'm honored to write a column about "veterans," a word that brings tears to my eyes. My brother, Capt. Edwin Hayashi, was killed in a C-130 plane crash during the Vietnam era. He didn't make it back to be a "veteran." Veterans are survivors.

When I spoke to the Vietnam Veterans of America – Chapter 858 recently, they sobbed as I shared how villagers in Italy and France still remember, after more than 80 years, how the Japanese American units of the 100th Infantry Battalion/442nd Regimental Combat Team liberated them during WWII. These heroes were a segregated army unit comprised of second-generation Japanese Americans, mostly from Hawaiʻi.

Vietnam veterans say all they want is to be remembered with honor, as well. Veterans from



Kathleen Hayashi and Dr. Takashi Manago, a WWII veteran, celebrated his 101st birthday.

every war ask to be remembered for the sacrifices they made—for themselves, and for those left behind.

My father was a member of the 100th Infantry Battalion Veterans from Hawaiʻi. It's our organization's mission to keep their legacy alive and honor the few still living—like 101-year-old Dr. Takashi Manago, one of only six known living veterans of the 100th Infantry Battalion. My next column will honor him. ■

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Celebrating the Hawaiian Culture

by Haley Burford



Kānaka Maoli (Native Hawaiians) have welcomed immigrants from every corner of the globe for over 1,500 years, cultivating and perpetuating a tapestry of diverse cultures. In this second article in our series about the many cultures that comprise Hawai'i, we will focus on how the Kānaka Maoli got here and from where, their culture and one event that epitomizes the Hawaiian culture, the Merrie Monarch Festival.

The Early Hawaiians

Sailing on wa'a kaulua (double-hulled canoes), Polynesians primarily from the Marquesas Islands in the South Pacific navigated 2,000 miles, landing upon the shores of Hawai'i over 1,500 years ago. The population was well-established when, about 800 years ago, Polynesians from the Society Islands arrived. Contact with southern Polynesia then ceased for about 400 years and a distinctive Hawaiian culture developed.

Culture and Tradition

Kānaka Maoli worshipped akua (gods) such as Pele and Haumea and passed down historical mo'olelo (stories). Mo'olelo were told through mele (song), oli (chant) and hula (dance). Mo'olelo are insights about how the world came to be, and how relationships between people and 'āina (the land) should be honored. These traditions hold strong today. In the early to mid-20th century, Kānaka Maoli adopted the 'ukulele and guitar from Portuguese, Spanish and Mexican settlers, creating their own unique musical styles and instruments—the kī hō'alu (slack-key guitar) and kīkākila (steel guitar). Kānaka Maoli communi-

cate with the world through oli, stressing the significance of voice/community. Hula, originating in Hawai'i, derives from Polynesian dance forms. The two forms of hula today are kahiko (traditional) and 'auana (contemporary).

The Merrie Monarch Festival

The Merrie Monarch Festival (MMF), a week-long celebration held every year in Hilo on Hawai'i Island, honors the legacy of the Merrie Monarch, King David Kalākaua—his love for his people and his vision for perpetuation of all things Hawaiian.

The MMF was conceived in 1963 after the collapse of the sugar industry. George Na'ope, Gene Wilhelm and Helene Hale organized the first MMF in 1964. This first incarnation included a King Kalākaua beard look-alike contest, a relay race and a ball. In 1968, when festival popularity was declining, Dottie Thompson became executive director and focused the MMF around hula. Three years later, Dottie and George hosted a hula competition. Events included Miss Aloha Hula, group hula kahiko and group hula 'auana. Today, the Merrie Monarch Festival is internationally renowned for its historical and cultural significance. In 2025, it takes place from April 20 to 26.

Visit MMF's website at merriemonarch.com as well as *Generations Magazine's* FaceBook page (facebook.com/genmag808) and website calendar (generations808.com/calendar) for community events and opportunities. ■

The next article in this series will feature the influences of Japanese culture in the Aloha State.

Local-Style Kalo Chowder

by Lei Tocman, local O'ahu resident

I “invented” this kalo (taro) chowder during the COVID shutdown, a time when we were trying to support the local farmers who were struggling to move their produce. My daughter knows a farmer who gave us a lot of his kalo. At one point, we had so much, I had to find a creative way to use it all!

I found a corn-potato chowder recipe and substituted kalo in place of the potato. All the veggies can be locally sourced at your local farmers' market. Get two raw kalo (taro) roots about the size of your fist. Pressure cook them for 45 minutes, then peel off the skin when the kalo is cool enough to handle. Or, you can find kalo in supermarkets in the frozen food section packaged in 12-ounce bags (pictured above), already cooked, cleaned and ready to use.

I experimented using different amounts of salt and spices... a little of this and a little of that. I think this final recipe is the best. It's a great chowder for those cold Hawai'i winter days! ■

Ingredients

- 1 small/med. yellow onion (*chopped fine*)
- 1 celery stalk (*chopped*)
- 1 clove garlic (*diced*)
- ½ Tbsp. olive oil
- ½ tsp. table salt or Hawaiian salt
- ½ tsp. ground thyme
- ¼ tsp. coarse ground pepper
- 2 cups chicken broth
- 2 cups corn, fresh or canned
- 1-1/2 cups kalo root (*chopped in small cubes*)
- ¾ cup milk
- 2 Tbsp. corn starch

Directions

In a large soup pot, saute the onion and celery in the olive oil. Stir in the garlic but don't brown it. Add the spices and stir constantly while adding the broth. Bring to a slow simmer, then add the corn and kalo cubes. Simmer for 20 minutes. Mix cornstarch and milk until smooth, then add it to the corn and kalo pot. Continue simmering for 20 minutes or until thickened.

Prep and cooking time: under one hour

Serves: 4 ■



Do you have a favorite recipe and story to share? For consideration in the next issue, include a photo and mail them to Generations Recipe, PO Box 4213, Honolulu, HI 96812, or email them to Cynthia@generations808.com.

KALO CHOWDER RECIPE NOTE: Make it vegan by using vegetable broth instead of chicken broth and almond milk instead of milk.



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Hawai'i's Dancing Queen

by Debra Lordan, GM Senior Editor

You are the dancing queen, young and sweet, only 17," say the lyrics of ABBA's signature hit of the '70s. Claire Groom, a 75-year old student at Aloha Ballroom Company, has rewritten those lyrics by dancing her way to victory at the Holiday Dance Classic, a prestigious national ballroom dance competition held at the Luxor Hotel & Casino in Las Vegas in mid-December of last year. Competing against hundreds of dancers from across the country, Claire's win is an inspiring testament to the joy of lifelong learning, passion and perseverance.

Claire, a resident of Moanalua Valley, dazzled the Holiday Dance Classic judges with her poise, technique and infectious love for dance. Her hard work and dedication in preparing for the competition paid off, earning her top honors among a field of talented dancers.

She and her partner, Keith Michael, age 40, swept the competition, earning first place in cha-cha, rumba and swing.

Reflecting on the experience, Claire shared that she was indeed, "having the time of her life." "I had many memorable and first-time experiences at Holiday Dance Classic," she says. "It was a blast! Aloha Ballroom Company has taught and guided me in the true art of dancing, and I am totally grateful for that. It was a wonderful experience to be with other dancers from all over the country and hear about their background."

The annual Holiday Dance Classic is one of the largest and most competitive ballroom dance events in the country, attracting participants of all levels and styles. Claire's remarkable success is not only a personal triumph but also a shining example of how ballroom dance can enrich lives at any stage.

Claire's journey also underscores the health benefits of dancing at any age. "Dancing at any age elevates your flexibility, balance, mood and mental acuity," says Claire. "I would recommend anyone even with two left feet to give dancing a try!"

Study after study—including research from Stanford University—has shown that dancing is the only physical activity proven to significantly

lower the risk of dementia. Beyond its mental acuity benefits, ballroom dance strengthens the body, promotes coordination and creates meaningful social connections, all while bringing immense joy.

Aloha Ballroom Company is proud to celebrate her outstanding achievement. "Claire's achievement is truly inspirational," says Keith Michael, Claire's Aloha Ballroom Company dance instructor. "Her energy, dedication and enthusiasm for dance remind us all that it's never too late to pursue your passions. We're thrilled to be a part of her journey and celebrate this well-deserved victory."

"Keith is an excellent teacher—warm, kind, patient and knowledgeable—with a great sense of humor!" says Claire. "And being coached by Tony Meredith was icing on the cake!"

Aloha Ballroom Company continues to empower students of all ages and abilities to experience the artistry and beauty of ballroom dancing by promoting connection, confidence and community through movement.

Aloha Ballroom Company is a ballroom dance company founded in January 2024 by world-renowned choreographer Tony Meredith.

Aloha Ballroom Company provides certified professional dance instructors to teach students a variety of dances including waltz, tango, foxtrot, merengue, swing, salsa, cha-cha and much more.

To learn more about Aloha Ballroom Company and how to begin ballroom dancing, visit alohaballroomcompany.com, email info@alohaballroomcompany.com or call 808-282-6819. The dance studio is located at 770 Kapiolani Blvd. in Honolulu. Hours of operation are by appointment, Monday through Friday.

To learn more about the annual Holiday Dance Classic, visit holidaydanceclassic.com. ■



Talking Story on Moloka'i

by Rosa Barker



The Purdy family shares a favorite mele in the garden of the Molokai History Project. PC: Rosa Barker

cine). One time, the two oldest, Waipa and Fay, cleaned up his yard by pulling them all out!

Many of his descendants actively promote the learning of Hawaiian language and traditions. As his great-granddaughter, Wailana, said, "Hearing the stories, when we get older we understand that we gotta go back to the roots. All the Hawaiian 'ike, that's how we were raised. And from generation to generation, we try to gather all the time."

What a wonderful gathering the Purdy 'ohana shared—full of laughter and song and love. ■

One of the most treasured traditions in Hawai'i is "talking story." This Pidgin phrase can refer to something as simple as chatting about life events and the news of the day, or as complex as passing on generational wisdom and sharing concerns and hopes for the future.

The Molokai History Project (MHP) has held several Talk Story events since its opening in October 2023. Besides sharing local and Hawaiian history, these events foster a great sense of community. Housed in a storefront in Kaunakakai, MHP was envisioned by its founders—Judy Mertens and Nora Espaniola—as a place for locals to recall and reconnect with the people and places that make the Friendly Isle so special.

'Inherited Legacy'

In November last year, six generations of the Purdy 'ohana gathered in the garden behind the MHP storefront to present "Inherited Legacy"—a talk story about their family's history. The award of Hawaiian Homestead lands brought Emma (Lindsey) Purdy and her husband, Harry Purdy Sr., to Moloka'i from Waimea in 1924. The Lindsey and Purdy families worked for Parker Ranch on Hawai'i Island as paniolo (Hawaiian cowboys).

The fun event was enlivened by family reminiscences linked to the mele that Frank Sr.'s grandchildren performed. Several tales were about the misunderstandings that arose because Frank Sr. spoke only 'Ōlelo Hawai'i, which they didn't understand. They also didn't realize that the "weeds" in his yard were used for his calling as a practitioner of lā'au lapa'au (Hawaiian medi-

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Gateball Revived

by Art Kimura, Gateball Enthusiast

Having completed 80 orbits around the sun, I was part of a tour to the Blue Zone Village, Ogimi, Okinawa, last spring. Researchers have found that Blue Zone areas share nine lifestyle habits that contribute to extraordinarily long lifespans. But when we asked the village elders about the secret to their well-known longevity, they replied with only one word: gateball. They play daily.

Although gateball was on our schedule, we were rained out. We researched the game and learned it was invented in Japan in 1947 and is now played by 8 million gateballers in 15 countries. It was very popular in Hawai'i with the first and second generations (of mostly Japanese descent), with hundreds of players on all the islands. The state even hosted the world championship at Ala Moana Park in 1998, with a thousand players from all over the globe. But there are far fewer players in the state today.

I found a small group on O'ahu that plays Sundays at Ala Moana Park. Gateball only requires a flat grassy space. Startup costs are very low using mallets and balls in two colors—five odd-numbered red ones and five even-numbered white ones—three gates and one goal pole. Two teams with five players on each team compete against each other. Each team is assigned to play with either red or white balls. A ball through each gate is awarded one point; striking the goal pole earns two points. Defense can be played to “spark” balls off the field.

Friends and others soon joined me and the Lanakila Senior Center started its own program. During several months of gateball, I have played with men and women—some in their 90s.

Gateball is a highly strategic sport, similar to playing chess. Winning is only possible when players work cooperatively. It is an intergenerational sport and fun for the whole family, with grandparents, parents and even children playing on the same—or opposing—teams. ■



Find a gateball game near you:

O'ahu
Ohana Gateball Ma Ke Kai, Art Kimura
ohanagateball@gmail.com
Lanakila Senior Center, Suzanne Chun-Oakland
suzanne.oakland@catholiccharitieshawaii.org

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Kula Gateball Club, Art Ventura
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Hula is Life

The language of the heart and living history of the Hawaiian people.

by Benton Sen

2024 Merrie Monarch Festival,
Pua Ali'i 'Ilima. PC: Bruce Omori



The heartbeat of the Hawaiian people has re-emerged, reverberating through the centuries with fullness, clarity and strength since once being banned. Kumu hula and hālau hula had gone into hiding at one point in history, practicing in secret. Then, when David Kalākaua became king in the late 1800s, he initiated a resurgence of Hawaiian arts and culture known as the First Hawaiian Renaissance.

Hawaiians say ‘haweo’ to refer to a glow of light that makes things visible. It is in the light of knowledge that the darkness and confusion of the past are now being destroyed and the heroic deeds of our ancestors are being revealed. The responsibility is now ours to carry on where they left off. From resistance to affirmation, we are who we were.”

Ku‘ualoha Ho‘omanawanui, Hawaiian scholar, aloha ‘āina advocate and poet, wrote this in reference to Kānaka Maoli (Native Hawaiian) activist Kau‘i Goodhue and the call for resistance.

In the 1800s, when the missionaries first sailed to Hawai‘i, they arrived with puritanical Calvinist values drastically countering those found in traditional Hawaiian society. Hula was banned as too erotic and worshiping Hawaiian gods was condemned. Hula is an important part of religion and that’s why it was chosen to be annihilated. Many teachers went into hiding.

When writing about Kānaka Maoli empowerment, Ho‘omanawanui is empathic. “Branded ‘lewd and lascivious’ by Calvinist missionaries, hula was officially banned as a cultural practice in the 1830s. Yet many hālau (hula schools) continued to practice and perpetuate hula in secret, despite missionary protests.”

Hula is and always has been an important storytelling vehicle for Hawaiian mo‘olelo (stories), she continues. “In the 19th century, Ali‘i (King) David Kalākaua proclaimed it ‘the heartbeat of the Hawaiian people.’”

When he became king, Kalākaua brought the heartbeat back and this movement became known as the First Hawaiian Renaissance, when Hawaiian arts and culture thrived. But after the monarchy was overthrown in 1893, hula went underground until the Second Hawaiian Renaissance of the 1970s, which marked a renewed interest in everything Hawaiian. The new aloha had finally begun — the hiding was over.

Today, among many, there are three kumu hula (teachers) and hālau that have personified the art of the dance—Robert Cazimero and Hālau Nā Kamalei, Vicky Holt Takamine and Pua Ali'i 'Ilima, and Michael Pili Pang and Hālau Hula Ka No'eau. All three were taught and mentored by legendary hula master Aunty Ma'iki Aiu Lake, and they have continued the legacy of one generation inspiring another. A fourth kumu hula, Keolaulai Dalire and Keolaulani Hālau Olapa O Laka, was inspired and taught by her mother, the first Miss Aloha Hula at the Merrie Monarch Festival in 1971—Aloha Dalire.

Robert Cazimero and Hālau Nā Kamalei

For many, there is a defining moment when the voyage of discovery leads you back to yourself. For Robert Cazimero, it occurred in 1966, the year he was introduced to Aunty Ma'iki Aiu Lake, a kumu who would teach him the ways of hula. Robert says nothing happens by accident. He was meant to be taught by Ma'iki and believes what she believed: We can all be made better for daring to dance.

A statement like that can be construed as a challenge, and for Robert, that's exactly what it was. Nā Kamalei was her dream, he says, and it was Ma'iki who asked him, her student at the time, to open a hālau for male dancers.

"I loved her so much," he says, "I would have done anything she told me." In 1975, with six young high school students, he founded Hālau Nā Kamalei.

Today, Robert Cazimero is considered one of the most respected kumu of Hawaiian dance. The men of Nā Kamalei perform around the world, and for



nearly half a century, have carried on the tradition of male hula. They have won most major hula competitions, including the prestigious Merrie Monarch Festival on Hawai'i Island. As an explanation for the hālau's success, Cazimero says, "Hula is life."

Nā Kamalei's enduring strength comes from adherence to one steadfast creed: Dare to hula and leave your shame at home. "There are times when I don't want to get up and dance, but, sometimes, you just have to leave old thoughts behind and just do it," Robert says. "You have to leave the shame behind, to forget what others are thinking about my dancing."

In ancient times, hula was a sacred practice in which music, dance and poetry encompassed the genealogy and legends of Hawai'i's people. While the first mention of hula in recorded Hawaiian history is of a woman, it was men who performed the ritual dances. Through talk story, Hawai'i's oral tradition, stories about the gods were passed on through nā mele (songs) and nā hula (dances), and regarded as the highest form of spiritual and artistic expression.

Al Makahinu Barcarse, hula master of Ka Ua Kilihune, says, "At one time in our history, nothing was written down. There was no written language and everything had to be memorized. Hula keeps our history and our people alive, and without it one cannot truly identify oneself as being Hawaiian."

"I studied hula because of language," says Holoua Stender, Hawaiian dance instructor at Kamehameha Schools. "I could see the beauty of the poetry and beauty of the Hawaiian language through dance and chant. That's what made me

interested in hula, because hula demonstrated the beautiful soul of the Hawaiian language."

The island spirit isn't only measured by words, but by actions, and for Robert, his encompasses both. He is most at home when blending the motions of lasting gestures into a oneness that celebrates life's dance.

In 2005, at the internationally renowned Merrie Monarch Hula Festival, his efforts led directly to the winner's circle. Nā Kamalei won the kane kahiko (traditional) chant, kane 'auana (contemporary) song and overall festival awards. Although they expected to place well in the kane (men's) division, it's unusual for a men's hālau to be chosen the overall winner.

About the multiple win, he says, "I am so proud of my students. I really only came back for them," referring to breaking his own rule of entering Merrie Monarch every 10 years. He wanted to give his students the chance to celebrate the hālau's 30th anniversary there, especially since two were from the original 1975 group. What made the 2005 win so poignant was that Robert and his men won the festival's kane award in 1976, one year after the hālau was formed.

When Nā Kamalei members received their trophies in front of the judges, his hālau peers and a screaming crowd of several thousand, Robert announced, "In a lot of things in life, you work hard and don't get a nod. This is more than a nod. It's

humbling; it's outstanding." Then he looked out into the audience and tipped his cap.

Robert has a rule that the hālau travels to Hilo to compete in Merrie Monarch every 10 years. In 2015, they won the kane division and overall winner. And this upcoming festival in 2025, Hālau Nā Kamalei is preparing to return again.

The hālau was founded in 1975 and in 2025, they will celebrate their 50th anniversary.

As a musician and kumu hula, Robert has this to say: "The best thing Hawai'i can do is let the world know that we have a dance form. What the world can do is let Hawai'i know that dance is universal. People are drawn to hula, not just the hālau. That's the way art is—it's inviting; it's enticing."

Vicky Holt Takamine and Pua Ali'i 'Ilima

In a 1995 interview, Vicky Holt Takamine described her own history in hula and her philosophy for teaching. "I started dancing at a very young age by watching television and watching my mother dance. She used to dance with the Alama sisters. I took formal lessons with Ma'iki Aiu at about the age 15..."

"I knew I was going to be a teacher when I started dancing with Aunty Ma'iki," she says. "I had a love for the hula and Hawaiian culture, and I knew that's what I wanted to do." In 1975, Vicky graduated as 'ōlapa (dancer), ho'opa'a (chanter) and kumu hula. Because Aunty Ma'iki was her only teacher, she didn't think that she could diverge from her style of dance. "Of course, you develop your own ways, but the basic foundation that she's laid for me will always be there. I think I pretty much carry on her style of dancing."

Back in 1977, Vicky founded her own hālau hula—Pua Ali'i 'Ilima (Royal 'Ilima Blossom). The school's mission is to preserve and perpetuate Native Hawaiian arts and culture traditions for future generations.

Pua Ali'i 'Ilima at the 2024 Merrie Monarch Festival. PC: Bruce Omori





Pa'i Arts & Cultural Center celebrated its grand opening on the ground floor of the Ola Ka 'Ilima Artspace Lofts in downtown Honolulu in 2023. (Right) Vicky receives the Dorothy and Lillian Gish Prize. Standing with her is Terrance McKnight, selection committee chairman.

About her own hālau and haumana (students), Vicky says, “When students come to me, the first thing I tell them is that I might not be the right teacher for them. So if they don’t care for the way I’m teaching or if they’re not getting anything out of my classes, I don’t feel badly if they want to move on. If they come and they want to adapt to my style, then the first thing we do is train in kahiko.

“I also teach them the text of a song because the important thing about the dance is not just the movements, it’s the text,” she says. “Just teaching feet and hands has no meaning. It is not Hawaiian. I teach them a song right away to get them moving and get them involved. I want them to feel that they can accomplish a chant or a song in a short period of time. I want to start getting them to feel very confident in their own ability.”

She enjoys sharing different experiences with her students — seeing them get involved and watching them develop as a dancer, and develop self-confidence and grace. “It’s satisfying to nurture somebody who will want more of the Hawaiian culture and the language instead of just the movements to the dance.”

Vicky: Ola Ka 'Ilima Artspace

Since her humble beginnings, Vicky has become a kumu hula, social activist and community leader, seeking creative solutions that would rectify the many wrongs her people and native artists have endured. She is executive director of the Pa'i Foundation. Its mission is to preserve and

perpetuate Native Hawaiian cultural traditions for future generations.

In 2020, she expressed her mana'o (thoughts) about “huliau” — a time of change. As we navigate the next few years, she wonders what lies ahead. “What kind of society will we be? Who will survive? Will we be more compassionate, loving, caring to one another? Will there be justice for all?

“We have a lot of challenges in the Native Hawaiian community,” she explains, citing hotels built in sacred locations and her people’s overall invisibility in their homeland. “For artists, those challenges also include getting their work seen, being included in exhibitions, experiencing critiques,” she says.

In 2017, Vicky got her wish for change when Ola Ka 'Ilima Artspace Lofts in Honolulu broke ground. The new, mixed-use arts development — created with support from the Ford Foundation, the National Endowment for the Arts and ArtPlace and with local developer Hui Kauhale Inc. — is located in the Kaka'ako neighborhood of Honolulu, a transitional area between downtown and Waikiki Beach.

“We are excited and thrilled to partner with Artspace,” she says. “This is exactly what we need in Honolulu to help boost our economy by providing affordable live and work space for our local community of artists.”



Vicky: Shangri La

In 2024, Shangri La Museum of Islamic Art, Culture & Design in Honolulu chose Vicky as the center’s Native Hawaiian cultural advisor. “Shangri La exists because of Doris Duke’s deep and abiding passion for Hawai’i, its people and its culture,” said Sam Gill, president and CEO of the Doris Duke Foundation. “I can think of no one better than a revered Kanaka 'Ōiwi (Native Hawaiian) like Kumu Vicky to enrich Doris Duke Foundation’s essential connection to our community and its proud traditions.”

“I continue to be inspired by Shangri La, its history and dedication to Islamic art and culture,” Vicky says. “It is a privilege for me to work alongside the Shangri La staff to be able to share the rich cultural traditions, mo'olelo (stories) and the history of Hawai’i to develop a stronger pilina (connection) between Shangri La, the 'āina (land) and the people of Hawai’i.”

Vicky: Gish Prize

Last year, for her work with Hawaiian arts and culture, Vicky was awarded the 31st annual Dorothy and Lillian Gish Prize from the Gish Prize Trust. The award is given each year to a “highly accomplished figure” who has “pushed the boundaries of an art form, contributed to social change and paved the way for the next generation.” In the words of Lillian Gish, a pioneer film actress, the annual prize is intended for an artist or arts advocate “who has made an outstanding contribution to the beauty of the world and to [humankind’s] understanding and enjoyment of life.”



Terrance McKnight, the chair of the selection committee, said, “The recipient of the Gish Prize needs to be both a creator and an instigator — someone who has enhanced beauty in the world and worked to make society more whole, someone who is highly accomplished and yet remains an agent of change. This year, the selection committee rose to the challenge by lifting its eyes across the horizon and unanimously choosing Vicky Holt Takamine. It is an honor to present the Gish Prize to her, helping to bring her contributions to culture the recognition it so richly deserves.”

“What an honor for my people and my community and for Hawai’i and for the art of hula, which never really gets this kind of recognition.”

Hula, she said, is often seen as a form of entertainment for tourists, but for her, it is a way to safeguard indigenous culture — how we preserve our culture, our stories and the Hawaiian language, she says. “Hula is a form of resistance,” she says. “This has been my life’s work. I don’t think about it. I just do it. And to be recognized in this manner for me is like validation and credibility.” I hope it brings awareness to my people and my culture, she says.



Michael Pili Pang and Hālau Hula Ka No'eau

For Michael Pili Pang, hula has been a lifelong experience. One day in school when he was being kolohe (mischievous), his teacher, who was also a social worker, took him to a hula class. “Her sister was teaching the class and I learned hula from her through grade school,” he says. “When I went to high school, she said I can’t do anything more for you, and told me to call Aunty Ma’iki.”

“The three of us come from different stages in hula,” says Michael. “Vicky is first as a child in the 1960s, then Robert in the 1970s, and I come in the end of the 1970s and '80s. There’s a good 20-year span between the three of us and each of us had a different time with Aunty Ma’iki.”

Michael has worked with her for many years. When he went to college at Puget Sound University, he joined the Hawaiian Club. Aunty Ma’iki told him to start teaching hula. He ended up teaching hula, organizing the club’s lū'au.

Hālau Hula Ka No'eau.
PC: Michael Pili Pang

“When I came home from Puget Sound, she said, ‘Now, finish your hula training.’” She was going to Japan, and when she came back, they planned to talk about hula... everything. “But when she returned, she died. I thought my future died; hula is pau (finished). But I continued to work because I thought it was important to continue her legacy.”

Michael firmly believes in huliau—to look back in order to move forward. “Hula is an indigenous art form,” he says. “It is not something that has to be kept on a shelf. It evolves.”

He says his styling mirrors Ma‘iki’s. In the 1800s, Hawaiians spoke poetry and understood the innuendos of poetry. A flower wasn’t just a flower; a lei not a lei. It was a lover. Certain words have many meanings. Auntie Ma‘iki conveyed that in her dances. “You can’t just mimic music or show off the words. You have to interpret words and present them as if you understand them. Her philosophy comes from idea that hula is everything you see, hear, taste, touch and feel.”

In 1986 Michael opened Hālau Hula Ka No‘eau on Hawai‘i Island, and later in 2002, he added a second hālau in Honolulu. He explores both the traditional styles of his hula genealogy and creates new hula based on Hawaiian tradition. They have taught hula classes in Waimea, Honoka‘a, Hilo, Kona, Waikoloa and in Chicago. Since 1994, they have performed throughout North America, Korea, Japan and Taiwan.

Michael became a senior staff member for then-Mayor Mufi Hannemann’s administration. As executive director in the Office of Culture and the Arts, he created granting programs, built the arts administration (a staff of five, all practicing artists), fostered partnerships and collaborated on cultural and capacity-building programs.

“To this day, we are recognized as the keepers of Auntie Ma‘iki’s tradition,” Michael says. When he dances, he says, he still sees her in front of him, showing him what to do, “The feelings you express in the dance are the most important.”



To further hula’s reach in Honolulu, Michael offers hula classes for anyone interested in learning to dance. “I run an ad two times a year. I want new students to learn my styling that was passed down to us. They start from ground zero. I want them to learn how to hula my way. People would say that my dances are like Auntie Ma‘iki’s, but that was not my intention. I ended up maintaining her teachings. It never was my intention. It just happened that way.”

Keola Dalire and Keolaulani Hālau ‘Olapa O Laka

Hula is about tradition and passing the torch to future generations. No one knows that better than kumu hula Keola Dalire.

“For a long time, hula was just a dance to me (entertainment or cultural preservation) but my mom instilled in us that hula is expression of our innermost feelings,” says Keola. “It helped me realize that hula can help you express grief, anger, joy, happiness and love. When you come to hālau, leave everything at the door and come in with an open mind and allow yourself to just feel. Hālau is her safe space and security,” she says.

Keola said that her mother, Aloha, was the first hula dancer to win the coveted Miss Aloha title at the Merrie Monarch Hula Festival the year the festival launched its hula competition in 1971. Keola said that her two sisters succeeded their mother by winning the title—Kapualokeo-kalaniakea Dalire as 1991 Miss Aloha Hula; Kau‘imaiokalaniakea Dalire in 1992.

(Left) Keolaulani Hālau ‘Olapa O Laka, and (bottom right) their kumu Keolaulani Dalire with Regina Maka‘ika‘i Pascua. PC: Keola Dalire (Below) The hālau’s 2015 performance at the Merrie Monarch Festival. PC: Bruce Omori

In 1999, Keola, the third and youngest daughter, also won the title. “This was not only an honor,” she says, “but a privilege for me to join the long line of women who have become Miss Aloha Hula.” She said it’s even sweeter knowing that her mother was the first to win the honor more than a half-century ago.

In 2013, her hālau celebrated its 50th anniversary. When interviewed by “Ka Wai Ola” back in 2013, Aloha was asked what her mother would say about her hālau’s legacy stretching five decades. “Honestly, I think she would be really proud and she would say ‘Hula is alive and well, and it is the koko (lifeblood) of our family.’”

Hula became a choice. “I chose to be here. My mother said she never forced us to dance hula, but that’s all she exposed us to. Sometimes I like to tell myself I chose hula, but if I be honest, hula chose me. It’s an honor for me to dance and perpetuate my culture and the lessons learned and continue to learn with my haumana.”

When asked about the emotional impact of hula, she refers to “kaona”—“hidden meaning.” Two years ago, her hālau performed a mele at Merrie Monarch about electricity arriving in Kane‘ohe, which it could have been, but when you think about kaona, it’s a love story.

“You compare electricity going on and off with being in a relationship,” she says. “This song had a hidden meaning. It’s a story about electricity coming over mountains to Kane‘ohe, but the original words of this song is a love song, a story between two people and how they had that ‘aha moment,’ and they get married. Everyone thinks it’s electricity, but it’s about types of electricity—not the just the kind going through to a lightbulb.”

Keola says that she opens up her hālau for hula classes. Everyone is welcome. People of all ages come to learn to dance hula, and we also offer classes for kūpuna—for exercise, to keep moving and have fun. Our classes are offered Mondays, Wednesdays, and Thursdays from 4 to 9pm.

Keola says what she values are the teachings and sentiments of her mother. “Hula is the expression of one’s innermost feelings,” she says. And that brings us back full circle to Kumu Robert Cazimero and his firm belief that hula is life.

To Conquer the Darkness, Shine Your Brightest

When asked what lesson he’d like to impart, Robert Cazimero says this about his voice in hula and mele: in an interview with the Keep It Aloha podcast, Robert says that when he sings, he goes someplace. “It’s like a perfect singing storm. It could be the lighting, the people, but mostly it’s me. It has to do with the farthest light that I can see wherever I am—whether it’s a star or a pin light... the farthest light away from where I am.

“I sing to that spot because I think that’s where all the people I know are who are around me. That’s where they come from. I feel like I’m singing to them—it’s when my voice is the sweetest, happy, grateful, sad, emotional singing.”

“No matter how much time I have left,” he says, “it’s important to do the best you can, for our people, to be strong, to love who you are, and love others for who they are. It’s easy to say, but hard to get there, but once you get there, you wonder what took you so long.” ■



For more information on joining a hula class, contact: Michael Pili Pang and Hālau Hula Ka No‘eau: halauhkn@aol.com
Keola Dalire and Keolaulani Hālau Olapa O Laka: khoolhula@gmail.com

A Natural Path to Senior Wellness

by Susan Amine, Senior Presidential Director, Lifewave

Holistic medicine offers seniors a natural, gentle approach to wellness. By focusing on the balance of mind, body and spirit, holistic practices address the root causes of health concerns, helping seniors to feel their best every day.

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Sharing Healthy Smiles Through Hula

by Kahala Howser Pimentel, Wellness & Events Manager, Hawaii Dental Service

Springtime in Hawai'i brings the magic of the Merrie Monarch Festival, a cherished celebration of hula and Hawaiian culture. This weeklong festival and hula competition brings a smile to the faces of performers and spectators alike.

In hula, a performer's healthy smile and facial expressions are integral to conveying emotions and weaving the story behind the dance. A confident smile not only radiates warmth and joy but also invites the audience to connect deeply with the performance.

Beyond the stage, a healthy smile is essential for overall well-being. Maintaining good oral hygiene by brushing twice a day, flossing daily and visiting the dentist regularly prevents issues like cavities and gum disease while keeping your



smile pain-free and healthy throughout your golden years.

Whether you're a hula dancer sharing stories through movement or an admirer enjoying the beauty of the dance, good oral health is key to living your best life. Like mastering hula, building healthy habits is an investment in your health and happiness.

Celebrate the joy of hula and the confidence of a healthy smile. Live aloha, share your story, spread your joy and let your smile shine! ■

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New Hope for Decreasing Dementia Cases

by Tani Kalei Salazar, Alzheimer's Disease & Related Dementias Services Coordinator

In this new era for Alzheimer's disease and related dementias, we have hope. This hope is fueled by scientific evidence that is stronger than ever and a collective movement that is driving positive change. In this new era, we can reduce risk for developing dementia and offer disease modifying treatments that can slow decline.

Nearly half of dementia cases could be reduced or delayed by addressing modifiable lifestyle risk factors (2024 Lancet Commission). These risk factors include things like managing heart health, protecting your brain, exercising regularly, eating a heart healthy diet, getting restorative sleep and staying social. It is never too early or too late to boost brain health.

We have disease modifying treatments available for people with early-stage Alzheimer's dis-

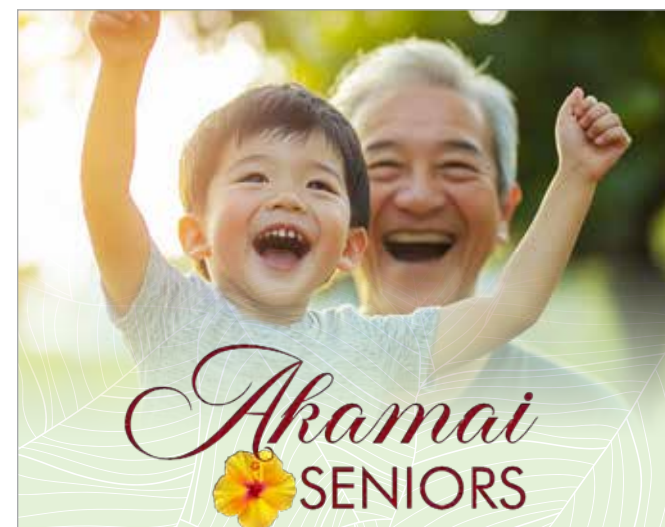


ease. This is not a cure, but an opportunity to slow the progression of the disease so that patients have more good days to make cherished memories with loved ones. Of course, these treatments come with side effects, they are expensive and they're not for everyone. But now, we have options.

With these new developments on a global scale reaching our shores, we are building momentum in the islands to ensure that it benefits all of us. Now more than ever, our resolve is strong as we journey forward in this new era of hope. Visit alzhopehawaii.org. ■

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Advice for Gen Xers Taking Care of Boomers

by Gary Powell, Founder & Executive Director, The Caregiver Foundation

Gen Xers are going to repeat what we Baby Boomers have been living through — caring for our parents and children while managing everything else. We can help our Gen Xer children by organizing our affairs and vowing to be practical.

Overcoming practical issues is not as difficult as managing the emotional dynamics of caregiving. Here are some suggestions from a Baby Boomer to a Generation Xer:

- **Listen:** Listening and creating moments of shared communication can change your caregiving world. If cognitive issues make that difficult, listen for what *can* be shared — even for the 50th time. Soon enough, there will only be silence.
- **Set limits for yourself:** You will face conflicting emotions. You must work to keep life in balance.



Everything will not be what you wanted or expected. Your parents' finances, personal strength and healthcare needs may make aging at home impossible for them. Be open to the alternatives available without guilt.

• **Accept imperfection:** Accept what help is available and offered — even if it is not perfect or what you expected. Caregiving does not mean you provide all the care. It means you *ensure* that care is provided.

Remember, the moment in front of you is all you have. Be patient and do the best you can. ■

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The Elder Care Playbook

by Debra Lordan, GM Senior Editor

Maui resident Petra Weggel learned about caregiving the way most people do... the hard way, through the trial and error of first-hand experience.

"It is incredibly stressful to witness the decline of an aging loved one while at the same time thinking about your own mounting responsibilities," Petra said in the introduction of *The Elder Care Playbook*. "You probably have your own job, a family or significant other, and bills that are piling up. To deal with all of that while also knowing your parent's affairs are a mess can leave you feeling lost and hopeless. If you're like I was, you won't even know where to begin..."

In her effort to help others deal with the challenges of caregiving—and especially for those who cannot become a full-time caregiver for their loved one due to distance or other factors—Petra wrote a well-organized, thorough guide, complete with checklists.

"It's for everyone like me in the Sandwich Generation who can't bring a parent home to live with them but still wants to ensure they'll be cared for." You don't have to be physically present to do your part, she says. Petra suggests you contribute to the welfare of an aging loved one like she did, by becoming a care organizer, while still working and attending to your life.

Through personal anecdotes, Petra shares many aspects of organizing care, why you must put your own well-being first, along with coping methods to deal with frustration, guilt and helplessness.

"It is much easier to care for an aging loved one when you're prepared," says Petra. "However, you will always need to expect the unexpected." She wants you to think of this book as not only a tool for planning, but also, your inspirational support manual. She shares how you really can find time for yourself, avoid burnout and help the person you care about at the same time.

Petra discloses that the book is not a comprehensive text on the subject of senior care or caregiving, but she has broken the caregiving process into digestible, understandable chunks. Where you begin ultimately depends on your own circumstances, your loved one's health issues, your relationship to each other and your own particular family situation.

The book is all about helping you adopt a positive mindset so you can spend each day in a way that feels meaningful instead of overwhelming, as Petra says, in order to "make every day a good day."

Disclaimer: This book is not intended to offer legal, financial or healthcare advice. ■

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A Native Hawaiian Health Road Map

by Errol Kia'i Lee, Native Hawaiian Traditional Healing Coordinator, Hale Ho'ona'auao

Hawaiian elders are treasured and revered for their profound and invaluable role in strengthening families and sustaining the rich tapestry of Hawaiian culture and language. But despite their significance, they have the poorest health outcomes compared to their counterparts from other ethnic groups in Hawai'i. They are at the highest risk of developing dementia as they age.

In 2023, Papa Ola Lōkahi (POL), the Hawaiian Board of Health, followed the Healthy Brain Institute (HBI) Road Map for Indian Country to develop the Road Map for Native Hawaiians to inform the state plan of public health strategies to specifically address their unique needs.

Using cultural sensitivity and understanding, POL conducted focus groups with kūpuna and stakeholders to gain information about service barriers and gaps, caregiver and patient support, and culturally relevant recommendations.

The HBI Road Map for Indian Country highlighted important themes that guided POL's inquiries when it engaged with advisory board members, Hawaiian elders and focus group participants. The process was grounded in cultural values, with utmost respect for Hawaiian elders, sensitivity toward their family/caregivers and mindfulness that trust is essential to developing and sustaining collaborative relationships.

POL utilized insights and recommendations from this process to assist the Hawai'i Department of Health Executive Office on Aging (EOA) in updating its State Plan on Aging. This initiative aims to enhance the development and implemen-



tation of the Road Map for Native Hawaiians. Dr. Adrienne Dillard, PhD., CEO of Kula No Nā Po'e Hawai'i (KULA) of Papakōlea, is one of five members on the advisory board involved in the road map project and is currently leading its implementation through a grant from the EOA.

This "living document" can change and grow over time, and is designed to bring together kūpuna, families, caregivers and service agencies to help support those affected by dementia in Native Hawaiian communities. It also includes suggestions for overcoming obstacles that prevent access to essential resources.

Upcoming KULA road map conversations will be held on O'ahu and Lāna'i, and in Kona and Hāna. KULA will continue caregiver training on O'ahu. For information about a meeting or caregiver training, contact KULA at kula.papakolea@gmail.com or 808-649-3725. Access the Native Hawaiian Road Map at papaolalokahi.org/program/kupuna-brain-health. ■

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Help Prevent Medicare Fraud & Abuse

by Norma Kop, Director, SMP Hawaii

Medicare fraud poses a significant threat to the integrity of healthcare systems, leading to increasing healthcare costs and undermining trust. Medicare loses an estimated \$60 billion annually due to fraud, errors and abuse, but the actual figure is difficult to measure. Medicare fraud and abuse can block people's access to potentially lifesaving services and benefits. Educating yourself and your loved ones on how to prevent Medicare fraud, errors and abuse is the best place to start.

Understanding Medicare Fraud

Medicare fraud involves the intentional deception or misrepresentation that results in unauthorized benefits. Common examples are as such:

- **Phantom billing:** Charging for services or equipment not provided.
- **Patient billing:** Using a beneficiary's Medicare number for false claims.
- **Upcoding:** Billing for more expensive services than those actually performed.
- **Kickbacks:** Receiving incentives for patient referrals or prescribing specific products.

Preventing Medicare Fraud

Beneficiaries should be vigilant:

- **Protect personal information:** Never share Medicare numbers with unverified groups.
- **Review statements:** Regularly examine Medicare Summary Notices (MSNs) and Explanation of Benefits (EOBs) for inconsistencies.
- **Avoid unsolicited offers:** Offers for free medical services or equipment may be scams.

Detecting and Reporting Fraud

To identify potential fraud:

- **Verify services:** Ensure all billed services were received and necessary.
- **Check provider legitimacy:** Confirm that providers are reputable/services were authorized.



If fraud is suspected:

- **Contact providers:** Discuss billing concerns with healthcare providers.
- **Report to authorities:** Reach out to the Senior Medicare Patrol (SMP) or the Office of Inspector General.

Senior Medicare Patrol

SMP Hawaii is a federally funded volunteer program that empowers and assists Medicare beneficiaries to prevent, detect and report healthcare fraud. By staying informed and vigilant, we all can play a crucial role in identifying and mitigating dishonest activities. ■

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Safe Prescription Drug Disposal

by Debra Lordan, GM Senior Editor

The amount of unwanted medical waste has risen considerably in recent decades. But did you know that unused or expired medicine should be properly disposed of when it is no longer needed? But proper disposal does not mean throwing it in the trash or flushing it. Proper disposal by the proper authorities during Drug Take Back Days reduces the risk of prescription drugs entering the human water supply or potentially harming aquatic life.



scription Drug Take Back Days. Results of these take-back events have been substantial, "with thousands of pounds of unneeded and potentially dangerous medications being collected and safely destroyed," the DEA says.

National Take Back Initiatives (NTBIs) are conducted every spring and fall and are free and anonymous services to the public—no questions asked. Anyone with expired

or unused medications is encouraged to bring them to the collection sites located on O'ahu, Maui, Kaua'i and Hawai'i Island on April 26 and Oct. 25, 2025, from 10am to 2pm. The majority of the take-back locations will be drive-through. So, if you've got a bottle or patch of medicine, or a vaping device you no longer use, drive to one of these centers for safe disposal.

Tablets, capsules, liquids, and other forms of medication will be accepted. Everything can be kept in its original container. Labels do not need to be removed. But batteries must be removed from vaping devices before dropping them off. New or used syringes will not be accepted.

Visit manoa.hawaii.edu/c3od2a/take-back for a list of take-back locations in Hawai'i. To find your nearest take-back location, visit dea.gov/takebackday#resources (enter your zip code). If you are unable to participate in the take-back event, there are several year-round medication drop-off sites across the state. Any police or fire station will accept medication. Many CVS stores and all military pharmacies also have anonymous drop-off boxes that look like large mail boxes. Ask your pharmacist for help locating a box.

No access to the internet? Contact GM Publisher Cynthia Arnold at Cynthia@Generations808.com or 808-258-6618, or GM Community Relations Manager Sherry Goya at sgoyallc@aol.com or 808-722-8487 for locations. ■

Why proper disposal of expired or unused medication is important, according to government officials and law enforcement agencies:

- Expired medicines may lose their effectiveness.
- Improper use of prescription drugs can be as dangerous as illegal drug use.
- Having unused or expired medicine in your home increases the risk of accidental poisoning—especially in homes where children or the elderly live, as they are especially vulnerable.
- People may mistake one type of medicine for another, as pills can look very similar.
- Children may mistake medicine for candy.

Plus, the drug overdose epidemic in the US has become a clear and present public health, public safety and national security threat.

The main goal of the program is to fight the opioid epidemic, which medical professionals say can stem from the easy access to such medicines in homes everywhere. Removing unneeded medicine helps to prevent misuse and opioid addiction from ever starting and is also intended to help reduce drug-related violence.

For the public's safety, the Hawai'i Department of the Attorney General has partnered with the US Drug Enforcement Administration (DEA), the Hawai'i Department of Public Safety's Narcotics Enforcement Division, and other local law enforcement agencies to participate in the National Pre-

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This project was supported, in part by grants from the U.S. Administration for Community Living (ACL), Department of Health and Human Services, Washington, D.C. 20201. Grantees undertaking projects under government sponsorship are encouraged to express freely their findings and conclusions. Points of view or opinions do not, therefore, necessarily represent official ACL policy.

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Navigating Hawai'i's Condo Laws, Part I

by Terrance M. Revere, Esq., Owner, Revere & Associates

Hawai'i's unique housing landscape relies heavily on condominium and community association laws, which manage shared living spaces, properties and the intricate relationships within them. Governed by specific statutes, these laws include HRS 514B for condominiums, HRS 421J for community associations, HRS 421I for cooperatives and HRS 514E for timeshares. Of these, condominium laws stand out for their comprehensiveness, detailing everything from a developer's responsibilities to the finer points of house rules. On the other hand, statutes for other housing types are strikingly thin, often leaving owners with little guidance in case of disputes.

This imbalance becomes even more apparent in properties that combine housing models. For example, a condominium might house timeshare organizations or rental pool groups within it, creating a complicated web of governance. These associations function as hybrid entities: They resemble corporations with directors and shareholders (owners), operate like families with close living arrangements that foster interpersonal conflicts, and act like governments with the authority to create rules and collect fees. Each aspect presents opportunities for friction and dysfunction, making their efficient operation critical for residents' quality of life.

Hawai'i's Invisible County

The importance of these laws extends beyond their governance structures. Hawai'i's condominiums and community associations represent over \$100 billion in real estate value. Condominiums alone make up more than 31% of the state's housing units, the highest percentage in the US. About 420,000 people—nearly 30% of Hawai'i's population—reside in these communities.

To put this into perspective, this population is larger than the combined populations of Kaua'i, Maui, and Hawai'i Counties. These associations form Hawai'i's "invisible second-largest county," and their influence on housing and the economy is undeniable.



Beyond housing, these associations help drive Hawai'i's economy, supporting contractors, landscapers, property managers and numerous service providers. As new housing developments increasingly adopt these models, the reliance on condominium and community association laws will only grow. These associations are not only residential communities but also economic ecosystems, ensuring jobs and livelihoods for thousands of workers who support their operations.

Despite their pivotal role, these associations often go unnoticed until governance issues erupt into public disputes. Disputes can arise from disagreements over shared expenses, misuse of funds, or lack of communication between boards and residents. These problems underscore the importance of proactive attention, improved transparency and ongoing reforms to make the system more equitable for all involved.

Hierarchy of Governance

To understand the structure of these associations, it's essential to examine their hierarchical governance system. At the federal level, statutes like the Fair Housing Act (FHA) and the Americans with Disabilities Act (ADA) set broad protections to ensure equal access and non-discrimination. State laws, particularly HRS 514B and HRS 421J, provide detailed regulations governing everything, from how condos are developed to how they are marketed and managed. These state laws work in conjunction with community-specific documents: declarations (the "mini-constitutions"), bylaws (operational rules) and house rules (everyday guidelines). Meetings are governed by Robert's Rules of Order, which help maintain procedural order and promote fair participation.

Inconsistencies in Governance

Despite this framework, the system is far from perfect. Condominium laws are significantly more detailed than those for cooperatives or timeshares, creating inconsistencies in governance. Judges often rely on condominium laws

to resolve disputes in other association types, which can lead to misapplication of the statutes. This tendency can create further confusion and exacerbate tensions between owners and boards. Moreover, developers and management companies have historically played a significant role in drafting these laws, often prioritizing their interests over those of the residents. This influence can result in regulations that favor financial expediency or development goals at the expense of fairness or long-term sustainability. However, growing owner activism has resulted in notable reforms, including the anti-retaliation provision (HRS 514B-191), which protects residents who raise concerns from being targeted by their boards. Those dealing with condominiums are also required to act in good faith (HRS 514B-9). These requirements are a significant step forward but highlight the ongoing need for balance and equity in the governance structure. While the governance structure of community associations is designed to promote fairness and efficiency, several practical challenges arise.

■ **Misuse of Executive Sessions.** One persistent issue is the misuse of executive sessions. These private board meetings are intended for sensitive topics, such as personnel matters or potential litigation. However, boards frequently abuse this power to obscure discussions and decisions that should be made publicly. This lack of transparency undermines trust and leaves owners uninformed about critical matters affecting their community. For example, major decisions like approving large-scale renovations or reallocating shared expenses are sometimes made behind closed doors, leading to frustration and disputes among residents.

■ **The Voting Process.** Another common problem is the voting process. Boards often control proxies and voting timelines, giving incumbents a significant advantage. This kind of manipulation allows them to campaign more effectively than challengers, leading to imbalanced governance outcomes. Some boards also engage in practices such as targeting voters who have not yet participated, using direct outreach to sway results. Quite often, incumbents have the email addresses of owners via the management company which are not shared with challengers. These tactics undermine the principle of democratic representation and create divisions within communities.

■ **Financial Planning.** Financial planning also poses significant challenges. Hawai'i's reserves law mandates that condominiums set aside funds for future repairs and maintenance, but compliance is inconsistent.

Many associations neglect this requirement, resulting in sudden special assessments that burden owners with unexpected costs. This lack of planning is particularly problematic in aging buildings, where deferred maintenance can lead to significant safety risks and expensive emergency repairs. Ensuring adequate funding for reserves is critical to maintaining the long-term viability of these properties. The recent insurance crisis also is putting a significant strain on condominiums across the state.

■ **Gender Disparities.** Gender disparities further complicate the governance dynamics of community associations. Women, especially single women, frequently face harassment or discrimination from male board members or neighbors. This issue underscores the need for greater inclusivity and respect within community associations.

Advocacy and education are crucial to addressing these inequities, creating an environment where all residents feel empowered to participate in decision-making processes. ■

In the May-June issue, Part 2 of this two-part series will continue to cover how to navigate challenges in the complex world of condominium law and how to pave the way for reform.

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Build Financial Literacy in Your Children

by Michael W. K. Yee, Financial Advisor and Certified Financial Planner, Ameriprise

Children often learn their first lessons about money from the adults they're closest to. Whether it's listening to parents discuss a purchase or watching them pay bills online, kids are observant and their relationship with money is often shaped by what surrounds them. If you are a parent looking to instill financial wisdom in your children, here are some ways to get started.

◆ **Set a good example.** Kids often model what they see. Be intentional about the example you're setting. Proactively discuss money with your children. Talk about what's important to you money-wise and use everyday moments to bring it to life, such as bringing them along when you speak to a financial advisor or consider an expenditure.

◆ **Share knowledge.** You can give your kids important life skills by building their foundation of financial knowledge. Shape good habits with simple lessons about how to track spending or saving up for something special. Why wait until they're on their own to talk about the value of good credit or to explain how compound interest can make savings grow? Talk about the rewards (and challenges) of delayed gratification and the perils of debt. As they get older, emphasize the importance of financial security and the value of professional guidance.

◆ **Encourage goal setting.** Instill the habit of goal setting early. Discuss your own goals—such as paying for a family vacation or saving for a new car—and how you follow through on them. Encourage your children to set a goal or two of their own.

◆ **Reinforce the value of work.** Children learn the value of a dollar sooner when they are exposed to the effort that goes into earning each one. Consider whether you want to provide an allowance or pay them for helping with chores. When they start a part-time job, talk through the various ways they can allocate the money earned. It's human nature to be more careful when spending your own versus someone else's money.



◆ **Introduce the concept of budgeting.** A spending plan can be empowering because you know exactly what money is going to meet each need and goal. Start explaining this concept early. Kids should understand that you impose limits on your own spending and why it's important to live within your means. A trip to the grocery store can be an opportunity to share why you make the choices you do.

◆ **Model philanthropy.** If you donate to causes important to you, it can be impactful to show your children the power of giving. You might suggest they apply a save-spend-share philosophy toward their own money. The idea is to set aside a portion of their allowance or earnings for future wants or needs, spend another portion on today's wants or needs and give a portion to causes they care about. Whether it's enacting a spending philosophy or having a conversation with your child about how you use your money to give back, passing down your philanthropic values can be a rewarding experience for both parties.

◆ **Be a resource.** Most kids make a few financial mistakes as they mature into adulthood. So let them know they can turn to you for guidance. Encourage them to continue to build smart money habits and remind them they don't have to navigate their financial journey alone. ■

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The Importance of Funding Your Trust

by Scott A. Makuakane, author of Est8Planning for Geniuses

Your revocable living trust (RLT) is a vehicle to deliver your assets to your beneficiaries—including you, if you become incapacitated. Think of your RLT as a little red wagon. In order for your wagon to do its job, you must load it up with your stuff. Anything you do not put into your wagon may not reach your intended beneficiaries without being subjected to an expensive, time-consuming public court proceeding.

If the proceeding is required in order to allow your assets to be spent on you while you are incapacitated, it is called a “conservatorship.” If the proceeding is required in order to allow your loved ones to receive their inheritances, it is called a “probate.” Either way, going to court can be costly and take a long time. Court proceedings can also draw unwanted attention.



You can spare yourself and your loved ones from having to go to court by transferring (called “funding”) all of your stuff into your RLT.

There are a few assets (most notably, life insurance policies, annuities and retirement plans), that do not need to be transferred into your RLT during your lifetime. Often, the most effective way of transferring these kinds of assets is through beneficiary designations. Another item you might not want to put into your RLT is your automobile, but you should discuss it with your attorney. ■

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Do You Need a Trust?

by Stephen B. Yim, Esq., & Monica Yempuku, Esq. — Yim & Yempuka Law Firm

Do I need a trust? This is a common question I am asked when meeting with a client who is unfamiliar to estate planning. My usual response is, “It depends.” It depends on the client’s intentions or wishes, the client’s goals and concerns, the types of assets the client has, the age/maturity of client’s beneficiaries and whether there is a high risk of conflict.

Generally, a trust is beneficial for anyone who owns real property, has liquid assets of cumulative value of \$100K or more and growing, has children or beneficiaries, has children or beneficiaries who have disabilities or are minors and/or children or beneficiaries who are not mature or responsible.

A trust is necessary for anyone who wants to prepare for incapacity, ensure a smooth transition



of wealth, avoid probate, reduce conflict between the beneficiaries and reduce potential estate taxes.

A trust is a very important and flexible tool that can assist you throughout life and that extends through death.

Please understand that there are many different types of trusts. For the purposes of this article, consider revocable trusts or pass-through trusts, generally. You will want to meet with an estate planning attorney to see if a trust is suitable for you. ■

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The Empowered Caregiver

This education series teaches caregivers how to navigate the responsibilities of caring for someone living with dementia. Caregivers can register for individual courses to meet their needs or complete the entire series. Topics include:

Building Foundations of Caregiving explores the role of caregiver and changes they may experience, building a support team and managing caregiver stress.

Supporting Independence focuses on helping the person living with dementia take part in daily activities, providing the right amount of support and balancing safety and independence while managing expectations.

Communicating Effectively teaches how dementia affects communication, including tips for communicating well with family, friends and health care professionals.

Responding to Dementia-Related Behaviors details common behavior changes and how they are a form of communication, non-medical approaches to behaviors and recognizing when additional help is needed.

Exploring Care and Support Services examines how best to prepare for future care decisions and changes, including respite care, residential care and end-of life care.

The 10 Warning Signs of Alzheimer’s

This course helps caregivers recognize common signs of the disease in themselves and others and identify next steps to take, including how to talk to their doctor.

Understanding Alzheimer’s and Dementia

This course covers basic information on the difference between Alzheimer’s and dementia, stages, risk factors, research and FDA-approved treatments.

Managing Money: A Caregiver’s Guide to Finances

This evidence-based course helps caregivers understand the costs of caregiving and the benefits of early planning, and teaches them how to start a conversation about finances, assess financial and legal needs, avoid financial abuse and fraud, and find support when needed.

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