Roots to Crown
The majesty of Island banyans

Pride of Miloli‘i
How two canoes revived a village’s passion for paddling

All the World’s Stage
Hawai‘i at the 1915 Panama-Pacific Expo

Hana Hou!
The Magazine of Hawaiian Airlines
81 Hawai‘i & the Bard
Nineteenth-century Hawaiians gave Shakespeare a Hawaiian name — Hoonaueheihe. On the four hundredth anniversary of his death, the Bard remains an honored figure in Island culture.
Story by Constance Hale / Photos by James Anshutz

88 Banana Sleds & Body Paint
Easter Islanders celebrate their Polynesian culture at the annual Tapati Rapa Nui festival
Story by Brigid Mulloy / Photos by James Kao

96 Global Village
Hawai‘i meets world at the 1915 World’s Fair in San Francisco
Story by Shannon Wianecki

104 Rooted in Time
Immense, enduring and ever-spreading, Hawai‘i’s banyans are living links to generations past
Story by David Thompson / Photos by Andrew Richard Hora

119 Teach a Person to Forest
The Hawai‘i Conservation Reserve Enhancement Program helps citizen foresters grow native habitat in their own backyards
Story by Catharine Lo Griffin / Photos by PF Bentley

129 Reef Relief
Can captive breeding for the aquarium trade take the pressure off Hawai‘i’s wild fish?
Story by Christie Wilcox / Photos by Logan Mock-Bunting

137 On Foreign Fields
Despite the Hawaiian Kingdom’s declaration of neutrality, the American Civil War had a lasting impact on its citizens and its future
Story by Peter von Buel

145 Island Events
Calendar for O‘ahu, Maui, Kaua‘i & Hawai‘i Island

159 Hawaiian Airlines Information

175 Hana Hou! Crossword
Hawai‘i in the Tank
Crossword puzzle by Garison Piatt

176 Pau Hana
The Queen of Shades
Story by Noel Nicholas / Photo by Hai On
Nineteenth-century Hawaiians gave Shakespeare a Hawaiian name—Hoonahinahine. On the four hundredth anniversary of his death, the Bard remains an honored figure in Island culture.
Upstairs in room 239 at Honolulu’s Maryknoll School, fluorescent lights blaze. The desks have been jammed against the walls, a forlorn globe pushed into a corner. A dozen actors are rehearsing Twelfth Night, or What You Will, Shakespeare’s dizzying comedy of cross-dressing, misplaced love and deception. An athletic woman, Brooke Jones, plays the lovelorn duke Orsino. Gabriel Brading, a man with shoulder-length hair, plays Viola, the noblewoman who dresses like a man. Carson Morneau sports an Elvis-worthy pompadour and clutches a thin sweater, as might the countess Olivia, whom he’s playing.

Stephanie Conching, a woman with an auburn bob, stands in ballet slippers and lifts a selfie stick as Malvolio would a hand mirror. Strolling among them all is Sean-Joseph Choo as Feste, a guitar-toting clown with owlish glasses and a Panama hat.

Shakespeare, surely, would be thrilled. On July 14, a week from today’s rehearsal, this motley troupe will perform in Chinatown, opening the fifteenth season of the Hawaii Shakespeare Festival. In addition to the rollicking rendition of Twelfth Night will be an edgy version of A Midsummer Night’s Dream performed not in English but in two invented languages.

And those are only two of the Bard’s plays performed in the Islands in 2016, the four hundredth anniversary of Shakespeare’s death. Last April twenty-two kids performed Othello at the Hawaii Theatre. The same month, a First Folio—the 1623 book containing most of Shakespeare’s plays, of which only 235 copies exist today—was exhibited at Kapi’olani Community College. In May the Hawai’i Book and Music Festival featured three panels on the Bard and a performance of the Gravedigger’s Tale, a modern, one-man retelling of Hamlet. And a homeschooled 17-year-old from Wa’ianae won the English-Speaking Union’s National Shakespeare Competition (the third Island teenager to do so in six years). In July the Hilo Community Players performed Antony and Cleopatra under a banyan tree, as well as This Is Hamlet for kids. In August the Hawaiian Mission Houses Historic Site and Archives Museum staged Two Gentlemen of Verona. And University of Hawai’i at Mānoa actors rehearsed Twelfth Night for a “Shakespeare meets Strictly Ballroom” production set to open in January.

Lest you think that all this is just because of the Bard’s quadricentennial, think anew. Mark Lawhorn, the Kapi’olani Community College professor who curated the First Folio exhibit, calls the legacy of Shakespeare in Hawai’i “remarkable.”

No one knows exactly when Shakespeare arrived in Hawai’i, but it’s likely that volumes of his verse traveled aboard eighteenth-century ships. Missionaries, who started arriving in 1820, revered Shakespeare as a poet even if they didn’t approve of theater. Archivists at the Hawaiian Mission Houses have found numerous references to Shakespeare In The Friend, a newspaper for seamen founded and edited by missionaries, as well as a letter in which Hawai’i Island missionary Dwight Baldwin boasts of the Shakespeare in his private Waimea library. The children of Luther Halsey Gulick, head of the Hawaiian Evangelical Association in the 1860s, speculated that he always left home with the Bible in one pocket and Shakespeare in the other.

Theresa DiPasquale, a Renaissance scholar at Whitman College, writes that white settlers and visitors resorted to Shakespeare to describe Hawaiian ali‘i nui, or high chiefs: Hiram Bingham compared Queen Kamāmalu to Cleopatra; a critic of Kamehameha II portrayed him as an Othello, susceptible to treacherous white retainers; and Mark Twain saw Kamehameha V first as Prince Hal, then as a mature Henry V.
The Bard excited the imaginations of Native Hawaiians, too, particularly the high chiefs who were educated in the Western canon. (In those days, if you belonged to the elite, you read Shakespeare, quoted him and explained your actions by alluding to Hamlet and the Henrys.) Shakespeare's plays enriched Hawaiian-language newspapers, especially between 1850 and 1925, which printed translations of Lamb's Tales of Shakespeare and serialized full dramas.

The Elizabethan dramatist even got a Hawaiian name: Hoonauauehi, or "to make a spear shake."

In 1834 the Oahu Amateur Theatre mounted its first production and was soon performing vignettes from Othello, Hamlet and As You Like It. By the 1850s Edwin Booth (the brother of the infamous John Wilkes) performed Richard III at the Royal Hawaiian Theatre, and William St. Maur acted scenes from Hamlet at the Varieties. A local journalist recalled that St. Maur "created quite a sensation in the dress circle... while playing the Ghost of Hamlet's Father, nearly scaring the life out of the first Mrs. A. P. Everett, who was so overcome that she was carried out of the theatre in a swoon."

As the Hawaiian Kingdom negotiated its place with England and America, royalties and royals turned to Shakespeare to find analogies for political struggles, too. In 1896, three years after the monarchy was overthrown, Ka Nupuna Kuokoa (The Independent Newspaper) printed a translation of Julius Caesar. Dead center on the front page, the headline read, "Moolelo o Julusa Kaisara" (The Tale of Julius Caesar). Surely featuring Shakespeare's drama of betrayal so prominently was meant as a rebuke to those who had participated in the overthrow.

DiPasquale notes an even more striking use of Shakespeare as protest. In Hawaii's Story by Hawaii's Queen (published in 1898, as Hawaii was about to be annexed by the United States), Queen Lili'uokalani quotes a passage from Measure for Measure to petition for a restoration of the kingdom. In it the chaste Isabella argues against a draconian law that has condemned her brother to death:

"The queen's choice of Isabella as her Shakespearean mouthpiece is heavily fraught with meaning," DiPasquale writes. "Isabella is confronting a man with supreme authority, one who has power over life and death. Like Shakespeare's icy heroine, Lili'uokalani defines tyranny and speaks truth to power."

Throughout the territorial period, Shakespeare remained an integral part of Island culture. On April 22, 1916, for the tercentenary of Shakespeare's death, every article on the front page of The Honolulu Star-Bulletin was dedicated to him. By
then a women's group calling itself the Footlights Drama Society had formed, holding readings in homes and mounting a production of *The Taming of the Shrew*. (In 1932 the group was rechristened the Honolulu Community Theatre and then rechristened again as the Diamond Head Theatre in 1990.)

World War II proved a boon for the Bard, especially after British-actor-turned-Army-captain Maurice Evans took charge of entertainment in the Central Pacific. In 1943 he brought the actress Judith Anderson, the definitive Lady Macbeth of her time, from Australia to star against him in
Macbeth. The production was seen by sixty thousand troops. In 1944 Evans set Hamlet in modern military times. After 344 performances Evans took “the Jeep Version” to Broadway. Then it toured the country. Life magazine called G.I. Hamlet a “walloping good show.”

Shortly after the war another Englishman, Terence Knapp, was getting his start acting alongside Laurence Olivier, Peter O'Toole and Judi Dench. In 1970 the chairman of the theater and dance department invited Knapp to come to UH-Mānoa, where for the next thirty-five years he mentored generations of thespians, including R. Kevin Doyle, Tony Pisculli and Harold Wong, the co-founders of the Hawaii Shakespeare Festival. His most unlikely protégé might have been James Grant Benton, one of the three comedians in the act known as Booga Booga.

“There was a knock on my door,” Knapp said in a 2011 interview, “and this man put his head in and said, ‘Oh, you Shakespeare 101?’ I said, ‘How dare you?’ It was Jim. He came in and we became buddies very quickly. He said, could I help him understand Shakespeare? And I said, ‘Yes, you can register as a student in day classes.’ He said he couldn’t afford to do that. So I said, ‘Well, if you like, we’ll have some Shakespeare readings in my office. He came and brought the Booga Booga lot. There must have been fifteen people in there, sitting on the floor, as well as on the sofa and on the stairs. We read Twelfth Night’,” Knapp continued. “Blow me down if … two or three weeks later, ‘knock, knock’ on my door. He walks in, he’s got papers in his hand. He has rewritten Shakespeare’s Twelfth Night into pidgin.”

Benton titled the play Twelf Nite, o Wateva. Knapp staged it in the Lab Theatre. “They were hammering on the doors to get in,” remembers Knapp. The production moved to Leeward Community College, with its cavernous auditorium. “The walls were shaking with delight,” Knapp continued. To Knapp the multiculti adaptation transferred the idioms of Shakespeare “into this other gorgeous language, pidgin.” Academics like DiPasquale see in it a special brilliance. “It’s not just an audience-pleaser,” she says. “It’s a serious literary adaptation that holds up to close reading and scrutiny.”

Benton gets especially complex in his treatment of Malvolio, the pretentious steward who gets his comeuppance. “He turns Shakespeare’s story about class into one about the particular dynamics of local culture,” says DiPasquale. “Malvolio doesn’t appreciate the very merits of the culture that he comes from. The people in his world speak pidgin and enjoy it, no matter how high- or low-status they are. Malvolio, though, is a local who aspires—unsuccesfully—to haolefication.”

There have been other notable Island innovations on the Shakespeare canon—a 1953 Julius Caesar that got national attention for its multiracial casting, and a 2010 production that set Julius Caesar in ancient Hawai'i. That Hawaii Shakespeare Festival production, directed by Troy Apostol, incorporated chant, hula and ancient Hawaiian weapons and featured the stunning actor Moses Goods as Brutus.

Memorabilia from all these productions appeared in the First Folio: The Book That Gave Us Shakespeare exhibit at KCC, which celebrated the Folger Shakespeare Library’s decision to tour one of its eighty-two copies around the country. Mark Lawhorn saw to it that the Hawai'i exhibit included not just the First Folio, but also art, posters, Elizabethan gowns and random items like a bottle of Oberon wine. A concurrent exhibit, Shakespeare Comes to Hawai'i, featured archival material. Richard III was mounted at Leeward Community College, Much Ado About Nothing at Hawai'i Pacific University and
Othello at the Hawaii Theatre. Kahala Theatre screened the London National Theatre’s performance of As You Like It.

Among the actors at July’s Twelfth Night rehearsal at Maryknoll is Eden Lee Murray, a thirty-year acting veteran who’s performed in New York and Honolulu. Since 2009 Murray has trained members of the Hawaii Theatre Young Actors Ensemble in everything from staging techniques to makeup to reciting poetry. “Shakespeare is 380 degrees different from the lifestyle here,” says Murray, “where everything is laid-back, slippers and hanging out.” Yet local kids are ripe for it, she says. “This is a land of telling stories, and the ‘ohana culture lends itself to ensemble theater.” But there’s more than that. One kid, cast as Mercutio, confessed to Murray before the final performance of Romeo and Juliet, “When I come off stage, I talk smarter.”

For the Hawaii Shakespeare Festival’s performance of Twelfth Night, which takes place at The ARTS at Marks Garage, most of the main characters wear modern clothes; Viola/Cesario and her twin, Sebastian/Roberto, tuck hot-pink ties into their vests. Olivia ups the drama-queen factor in a black satin jacket, skirt with bustle and lime-tinted tresses. The accents of the cast go from Irish brogue to British to Russian to Bible Belt preacher, and the actors themselves reflect the ethnic mix of Hawai‘i. But it’s the genders that are well and truly bent. A female character (Viola) pretends to be a man (Cesario). But there’s also a female actor playing Orsino, a male Olivia and a female Malvolio. That gives us not so much a love triangle as a gender octagon—a woman playing a man in love with a man played by a woman who is in love with a woman played by a man who is the love object of a woman playing a man.

The guitar-toting clown Feste, played by Sean-Joseph Choo, has the last word—or words—in the play. A Kamehameha Schools graduate and employee of Honolulu Theatre for Youth, the Hawaiian-Irish-English-Filipino-Japanese-Korean-Chinese-Portuguese Islander says he appreciates the opportunities in Hawai‘i to “chameleon it out” in something as august as a Shakespeare play. And he believes that Hawai‘i offers something fresh in return. “Hawai‘i is so diverse,” he says. “We have a history of a plantation culture that allowed certain interaction between races. And Polynesian culture has an idea of a third gender. The lightbulb went off. I thought, ‘Whoa, that’s cool’—to recognize everyone just as human beings.’”