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THE KALO KID / How do you revive a place, a community and a culture in Hawai'i? You plant kalo. Robert Silva grows Hawai'i's staple food wherever he can find the wai (water), even in a place as unlikely as Lo'i Kalo Mini Park in the Kalihi neighborhood of O'ahu.

PHOTOGRAPH BY MICHELLE MISHINA



ALOHA GOES BOTH WAYS / A video series exploring locals, like champion bass fisherman Matty Wong, who embody the aloha spirit both at home and afar.

PHOTOGRAPH BY JOSH LETCHWORTH

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ON THE COVER
Mettle to the Pedal

Cyclists power through the lava fields of Kona, Hawai‘i Island, in the 2019 IRONMAN World Championship.

PHOTOGRAPH BY
DONALD MIRALLE



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Donald Miralle



“When I shot my first IRONMAN World Championship in 2000, I was hooked and have been back almost every year since,” says **Donald Miralle**, who shot “Indomitable” for this issue. “I was blown away by the resolve of athletes completing a 140.6-mile journey through one of the most dynamic landscapes on the planet, where the mana [spiritual power] is undeniable. From the professionals who finish the course in under eight hours, to 80-year-olds finishing under seventeen hours, to adaptive athletes that overcome physical challenges, there are amazing stories of the human spirit in every person who crosses the finish line. The photos I’ve taken at IRONMAN are hands down some of the most important and memorable of my career.” Miralle is the recipient of the 2023 Lucie Award for achievements in Sports Photography and six World Press Photo Awards. But he is most proud of crossing the infamous Ka’iwi Channel five times, using only his arms to propel him thirty-two miles during the Molokai 2 Oahu World Championships of Paddling.

Sarah Rose



“For me as a kid, the Muppets were reality-defining, and I think that’s probably true for millions of people around the world who watched them as children,” says **Sarah Rose**, who wrote “Pam’s World,” about Hawai’i-born *Sesame Street* Muppeteer Pam Arciero. “My sense of humor—the first jokes I understood—were jokes told by Muppets. There isn’t a part of my childhood world that wasn’t mediated first by Muppets. So meeting Pam, I was completely starstruck. I held it together professionally during the interview, but once it was over I had to thank her for everything she’s done for kids like me, to whom the show meant so much. She had the most warm, loving, generous, Hawai’i response. Everything about her was just extraordinary, and it was a real joy to report this story.” Rose is a journalist and author of the best-selling *D-Day Girls: The Spies Who Armed the Resistance, Sabotaged the Nazis, and Helped Win World War II*.

PF Bentley



“These homesteads are not merely physical spaces. They serve a purpose beyond housing,” says **PF Bentley**, who photographed Hawaiian Home Lands settlements for “The Promised Lands” in this issue. “Homesteaders living in these areas cultivate food and participate in cultural, educational and business activities. They are gathering spaces where the residents of Moloka’i commemorate special occasions, share traditions and foster a sense of unity. The homesteads play a significant role in shaping the unique social fabric of Moloka’i.” Bentley, who grew up in Waikiki, first came to Moloka’i in 1971, when he was a student at the University of Hawai’i at Mānoa. “I was an urban kid landing in this very rural Hawaiian environment, which I fell right into.” Bentley spent twenty years covering the nation’s political landscape for *TIME* before returning to the Islands to photograph without a suit and tie. He recently won several Pele Awards for *Hana Hou!*, including the National Gold First Place award for his “Face of Moloka’i” project, which appeared last year in this magazine.

Natanya Friedheim



“Every artist has a muse, right? If I’m an artist, Robert Silva is my muse,” says **Natanya Friedheim**, who wrote “The Kalo Kid” about guerrilla taro farmer Robert Silva. “He’s such a joy to be around and is so dedicated to this really meaningful work. He shares an important message not by standing on a soapbox but by doing the work. I wrote about him for *Honolulu Civil Beat* in 2017 and ended up with great footage of him—I’d love to turn that into a documentary some day. Now I go to Lo’i Kalo Mini Park every month, sometimes more, and that group has become a second family to me. This story was unusual because I do a lot of political reporting, and you’re not allowed to be friends with your sources. So writing a story about someone whose lo’i [taro patch] I work at every month was really fun.” Friedheim is a Honolulu-based special education teacher and journalist who reports on Hawai’i politics, history and culture.

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In the spring of 2018, after extensive analysis and a competitive process, the Boeing 787 emerged as the winning candidate to be Hawaiian’s next flagship aircraft, and we signed an order for ten 787s to propel our company into our next phase of growth. We were preparing to welcome our first 787 in early 2021, when the pandemic compelled us to make an even more difficult decision: pause aircraft

deliveries while we navigated the unprecedented challenges of COVID-19. Until now.

It has not been easy to keep that first 787 in storage for all this time while also containing our excitement for this incredible new aircraft. With the pandemic behind us and our recovery in gear, Hawaiian’s first 787 is finally ready to debut on our network early next year. The timing is fortuitous: Our 787s will now enter service right as we celebrate our milestone ninety-fifth year. Every element of this aircraft is akin to a love story for Hawai’i, evoking the rich natural world of the Islands through bold textures, soothing sunrise and sunset lighting and flowing ocean and wind patterns.

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BY **PETER INGRAM**, PRESIDENT AND CHIEF EXECUTIVE OFFICER, HAWAIIAN AIRLINES

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Our commitment to the 787 is so strong that we increased our order to twelve aircraft earlier this year. Admittedly, we’ve had to wait for our Dreamliners longer than we expected—but that waiting also made it one of the most highly anticipated events in our company’s recent history. More than anything, we can’t wait to share our excitement with you on a future Hawaiian Airlines flight.

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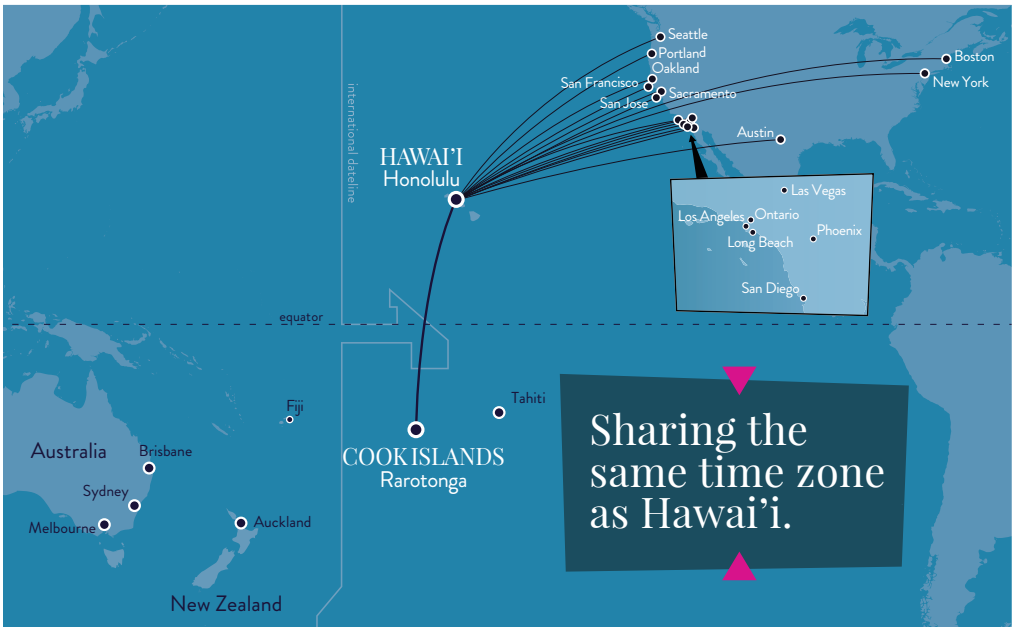
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The Cook Islands boast a vibrant Polynesian culture that warmly embraces visitors who indulge in traditional feasts, dance to the rhythmic beats of the drums, and immerse

themselves in the island way of life. Whether visitors are adventure seekers, nature lovers, or simply looking for a relaxing escape, the Cook Islands offer a plethora of activities to suit every taste; snorkeling among vibrant coral reefs, hiking through lush mountains, or simply unwinding under swaying palm trees—the possibilities are endless.

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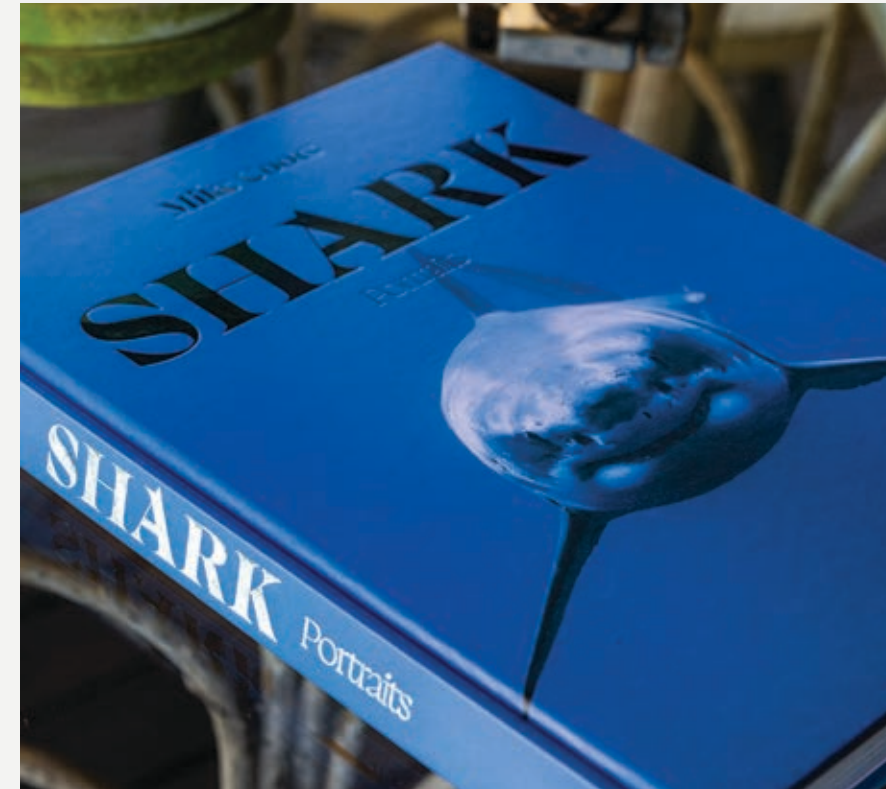
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Beauty of the Beast

STORY BY CATHARINE LO GRIFFIN

PHOTOGRAPHS BY MIKE COOTS



After a shark took his right leg in 1997, Kaua'i surfer and photographer Mike Coots (above, bottom right) became an advocate for their protection. He's since traveled the world, photographing sharks for his new book *Shark: Portraits*. On the facing page and top right, Coots' images of Caribbean reef sharks off Tiger Beach, Bahamas.

In 1997, Kaua'i photographer Mike Coots, then 18, was bodyboarding when he lost his right leg to a tiger shark. Rather than go the way of Captain Ahab, Coots instead became an advocate for what he believes is a beautiful, misunderstood animal—one that's increasingly under threat. According to Humane Society International, humans kill 100 million sharks annually.

For the past eight years, Coots has been photographing sharks all over the world, and a collection of his images, *Shark: Portraits*, was just published in September. "A big goal was to identify as many sharks as possible—to put names to faces, so to speak," Coots says. One of his favorite subjects is a thirteen-foot female

great hammerhead with a couple of names: Pocahontas and Patches. She patrols the waters near Tiger Beach in the Bahamas, where she holds court among tiger sharks, bull sharks, lemon sharks and Caribbean reef sharks. "She's the alpha, but in no way is she aggressive," Coots says. "It's hard to state in words, but you can feel her presence and she makes it known."

The hours Coots spent diving among sharks has given him a deeper understanding of their behavior. "Early on I would see sharks swimming, and it appeared to be this random, chaotic swim that had no meaning," he says. Now he recognizes that their movements—blocking defensively or swimming side-by-side, for example—are a form of posturing

and communication. "Sharks have a social structure, and you can observe this beautiful dance they do. It's a way they talk to each other and say, 'I'm the boss here,' or 'I respect you.'"

Though Coots went to art school and studied portraiture to photograph people, he found profiling sharks to be more rewarding than shooting bikini models. "The shark is the greatest muse on Earth," he says, grateful for the opportunity to reframe the narrative around them. "Hollywood's done a good job of selling the idea that the only good shark is a dead shark and that sharks are here to attack people. That's not what they do. We're not a choice prey for them."

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The Land of Scent and Color



With some four thousand trees, Little Plumeria Farms on O’ahu’s North Shore is home to unique hybrids and varieties developed by Jim Little, who started the farm fifty years ago. Above right, Jim (center) with his son, surfer and photographer Clark (right) and grandson Dane (left), who help run the farm, which opened to the public for tours last May.

In the early ’70s, Jim Little was living in faculty housing at Punahou School, where he started the photography program. “This plumeria tree kept banging the side of the house, and Brock and Clark would say, ‘Dad, that tree’s keeping us awake,’” he remembers. His sons—renowned today as late big-wave rider Brock Little and shorebreak photographer Clark Little—were relieved when Jim trimmed it back. He was left with a pile of plumeria branches on the ground, and the housing supervisor told him, “Stick ’em in a tin can and keep ’em watered.” In three months Jim had forty rooted trees with flowers. He brought them to a garden center, where the owner reluctantly agreed to sell them on consignment. They all sold within ten days. “Wow,” the accidental horticulturalist realized. “Maybe nobody’s doing this in Hawai’i.”

Fifty years later, Little Plumeria Farms is a fragrant oasis, with four thousand trees on twenty acres of former sugarcane land above Hale’iwa. The farm has become a family operation,

run by Jim, Clark and Clark’s son Dane. In May they began offering tours to visitors for the first time, sharing their knowledge of growing the attractive melia (Hawaiian for plumeria), introduced to Hawai’i by Dr. William Hillebrand in 1860. While the tree—popular for landscaping and lei making—is ubiquitous in the Islands, the trees on the Littles’ farm are unique, the selective and serendipitous result of cross-pollinating flowers with exceptional traits.

“We always say we want the mom to fool around, because we want different colors and different smells,” Clark laughs. Building on four generations of homebred cultivars, the flowers on the farm are an aesthetic delight, with fragrances like coconut, Pez candy and baby powder. Petals with swirly patterns and golden centers. True to their names, JL Metallica boasts a silvery-purple tint, and JL Madame Pele is white with red veins flowing through its petals.

On the upper terrace is a circle of extraordinary hybrids that Jim bred and

named for family members. JL Dane is a yellow flower with pointed, dark-red tips. The outer edges of the petals of JL Brock’s Wave are magenta shadowed by a strip of carnation pink, resembling a fiery ocean swell against a white sky. Clark and Dane have planted hundreds of seedlings in the nursery area, the offspring of two trees with desirable traits, but they don’t yet know what the results will be. It takes two to five years before the first bloom, so there’s plenty of anticipation. “It’s like children,” says Jim, who turned 86 in August. “You don’t know what they’re going to look like.”

Reflecting on how much joy the trees bring, Jim shares a story from when he first acquired the lease. He asked a brawny Hawaiian man driving a tractor on the farm next door if he would help Jim clear the land. “What you going to plant?” the driver wanted to know. “Plumeria,” Jim replied. “Oh,” the driver said approvingly. “The ‘āina [land] going be happy.”

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Hide and Seek



Honolulu artist Lauren Chai's first solo exhibition, *The Five Senses*, which runs at the Honolulu Museum of Art through January 14, 2024, explores themes of trauma, grief and healing through paintings and multimedia works inspired by her Korean heritage and imbued with hidden images.

“Now watch.” Lauren Hana Chai pulls the drapes and dims the lights in her studio loft in downtown Honolulu. Lithe as a dancer, she grabs a retro floor lamp, wielding it from the hip and spraying the fourteen-by-eight-foot work-in-progress on the wall with black light—the stuff of ’60s head shops and Grateful Dead posters. Only here, tiny tigers, fish, the undersides of mountains and human figures vibrate with uncanny, throbbing fluorescence.

“Now notice the messages to my mom,” she says. “To Mira, Love Always Hana.” Even incomplete, the future centerpiece of Chai’s debut exhibition at the Honolulu Museum of Art, opening August 10, reads like a scroll uniting the themes of her past eight years of work. The messages come from her first sustained series, *Last Known Location*, six 2016 paintings of scenes in Honolulu, LA, Hong Kong, Las Vegas, etc., each with an infant Chai and her mother, Mira—who disappeared when Chai was 11.

Raised in Honolulu by her Korean-born grandparents, Chai says she “was

always drawing, making sketchbooks—my go-to form of escapism. I was always drawing other people,” she says. Every year until she turned 16, Chai went to Korea to visit her father, who ran a bar. Like a teen Toulouse-Lautrec, she “sat in the corner and drew all the patrons,” including her uncle Soo Young Chai, a blues musician. Four years of art classes at McKinley High School were followed by six years at Academy of Art University at San Francisco, with the intention of becoming a commercial illustrator. But three years in she found herself rejecting the client-based approach. She also went into therapy to confront the hole in her psyche: abandonment. Coinciding with her immersion in oil painting, it launched her on the road to HoMA.

“She came on my radar during the pandemic,” says Halona Norton-Westbrook, the museum’s director and CEO. “I came upon one of her prints, and I thought, ‘That is really interesting; I haven’t seen anything like this here.’” Norton-Westbrook wanted

STORY BY DON WALLACE
PHOTOGRAPHS BY MICHELLE MISHINA



“to understand more about her work, to understand the journey she had been on as an artist. The moment she was in.”

Indeed. It’s impossible not to be thrilled by the march of Chai’s imagination and execution, her comfort in mixing Impressionist modes of collage and quotation with Klimt-like decadence, marinated in Korean cultural tropes—and sex. Starting in 2016, Chai’s work combined formal Korean elements with garish streetwise provocations that earned her a label as an “erotic” painter. By 2020’s *Little Death* series, psychedelic decay sets in alongside ecstatic pulses.

Her HoMA show, *The Five Senses*, is both a retrospective and a bold leap into Chai’s newest imagery, which combines Buddhist and Christian elements, hyperbolic geometry and allusions to allegorical art such as Bosch’s “Garden of Earthly Delights.” Through it all we glimpse the artist dancing ahead of us, beckoning us, following the echo of those footsteps in the dark.

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A Labor of Lit

STORY BY JACK TRUESDALE

PHOTOGRAPH BY ALYSSA RODRIGUEZ



“I’m looking for some edginess,” says Omer Kursat (seen above left), publisher of the boutique press Deuxmers, which he started in Waimānalo in 2011 to lend the Islands a bit more of an avant-garde literary patina than one often finds on remote tropical islands. Above right, one of Kursat’s photos from his 2014 book *Young Turks*.

“I always joke that there are no basements or attics in Hawai‘i,” says Omer Kursat, founder of boutique micro-publishing house Deuxmers. In other words, a writer’s self-published vanity project won’t find a home here in the Islands after it flops. In other, other words, Kursat, a Turkish immigrant in his seventies, has the ambitious, if quixotic, goal of publishing (and selling) literary works in the Islands.

“That’s the hardest part, because in Hawai‘i you can publish a surf book, you can publish a—whatever—pineapple poetry-related photography book. Of course, it’s very different than literature, somebody baring their soul,” he says.

In 2011 the balding, bespectacled, mustachioed Kursat started Deuxmers (French for “two oceans”) in an unlikely place for literary book publishing: Waimānalo, a small, semirural town on O‘ahu’s Windward side. Currently, he’s moving the mostly one-man operation to an even unlikelier place, Waimea on Hawai‘i Island. Kursat often discovers writers by chance, like at a grocery store

in his new town recently. “The checkout clerk is telling somebody about the meaning of this word and that if it’s used in that context, it means this,” Kursat recalls, and asked whether the clerk was a writer. “So when I see an opportunity, or a photographer or something, ‘Hey, let’s do a book together.’”

Kursat has worked with photographers and writers of poetry and prose, editing their work, then designing and marketing the final product. “I’m looking for some edginess,” he says. “The work has to be of a certain maturity, a maturity of vision.” The nineteen titles Deuxmers has so far published range from Tony Kile’s *Keep Going*, which chronicles the poet’s depression and sobriety, to Lee Siegel’s *Typerotica*, which takes the portrait-of-the-artist-as-youngster route to Paris—wine, cigarettes, women—and Los Angeles, where our protagonist falls in love with his teacher in a typing class. Kursat’s own book of photography, *Over the Pali, 2:00 AM, No Pork*, documents Honolulu’s Chinatown nightlife in the

early 2000s. (The title refers to his route home to the Windward side—and to an islandwide taboo: no pork on the Pali Highway.) The most recent title, published last August, is Ted Myers’ *Tales from the Hereafter*, which explores the terrain of death and the afterlife.

Kursat spent his teen years—the 1970s—in Turkey, listening to AM radio stations from distant places. It was his idea of a good time, taking in whatever crackling sounds came through. “That’s what I compare the books to,” he says. “These voices need to be heard. Otherwise, it’s gone forever, nobody will discover it.”

Kursat has his work cut out for him: Find more edgy writers, publish their work, get them into local bookstores. “Retirement is good but retirement is boring,” he says. “I’m gonna keep going. Otherwise, you know, you’re watching television.”

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No Fishing

STORY BY MARTHA CHENG
PHOTOGRAPH BY TINA CHENG



Without a net: Tane Vegan Sushi's truly sustainable, ocean-friendly menu includes not a single fish—all the sushi, from the pickled vegetable bao bun (left) to the tomato *nigiri* with *shiso* (far right), is plant-based.

It's the tomato *nigiri* that fools people—the ruby-red slab is a dead ringer for 'ahi sushi. But Tane Vegan Sushi and Izakaya serves no fish. A few of its dishes mimic what you'll find at regular sushi bars, but most items flaunt their vegetable-ness, like the lotus root chips perched on pumpkin and burdock rolls or the almost naked eggplant nigiri, modestly dabbled with miso.

About a decade ago, during a break in his shift, sushi chef Kin Lui read an article about the imminent extinction of bluefin tuna, beloved among sushi lovers. He returned to his cutting board, only to be confronted with the same fish he had just been reading about. Since then, with each successive restaurant he's opened, he has aimed to be more sustainable. In 2008, when he opened his first sushi spot, Tataki in San Francisco, he eschewed

the ubiquitous tuna and *hamachi* for lower-impact alternatives like albacore and Kona kampachi. *Time* magazine called Tataki "America's first sustainable sushi restaurant" and designated Lui and his partners, Raymond Ho and Casson Trenor, "Heroes of the Environment."

By their fourth restaurant, Shizen, which opened in 2014—around the time sushi obsessives were dreaming of Jiro and his *omakase*—Lui was nixing fish from his menu entirely. It took him and his team a year to develop an all-vegan sushi menu. "A fish you can filet in less than a minute," he says. "With vegetables, 90 percent is in the preparation—how long it's going to be marinated, how long it's going to be smoked."

But Lui had long wanted to return to Honolulu, where he was raised, and bring vegan sushi with him. "I had doubt

because we're all about poke and meat in Hawai'i," he says. He tried anyway, debuting Tane, which means "seed" in Japanese, in 2019. In the *izakaya* format, small dishes and sushi showcase the produce in a variety of preparations, from the pickled mango nigiri belted with a strip of nori and dotted with a citrus avocado purée to the *maki* rolls swaddled in paper-thin slices of smoked beets. The vegan ramen noodles float in a savory broth deepened with mushrooms and flowers. Buoyed by the popularity of Tane among vegetarians and carnivores alike, another location has since opened in Berkeley, California. "My personal dream," Lui says, "is to have a Tane in every single city."

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Debugging Maui



Mosquito-borne avian malaria pushed Hawai'i's rare and endemic native birds, like the 'i'iwi (above right and top left, in its juvenile form) and the 'amakihi seen on pages 16-17, to the edge of extinction. Now scientists are testing a novel approach to controlling the pestiferous mosquitoes: breeding and releasing larvae that produce infertile eggs (above left).

It was a tough year for the Maui Forest Bird Recovery Project. Project manager Hanna Mounce and her field crew had spent the decade prior to 2019 rehabbing a forest for the endemic kiwikiu, or Maui parrotbill. Fewer than three hundred of the plump yellow honeycreepers clung to survival on the windward slope of Haleakalā. Mounce planned to establish a second kiwikiu population in a protected reserve on the leeward side of the mountain. Her team released thirteen birds into the reserve and, tragically, within a month all but one died. Autopsies revealed the culprit: avian malaria.

Ever since mosquitoes arrived in the Islands in 1826, Hawaiian birds have succumbed to mosquito-borne plagues—avian malaria and pox. Of the fifty-plus endemic—that is, found nowhere else

in the world—honeycreeper species that once filled Hawaiian forests, only seventeen remain. These survivors inhabit a narrow belt of forest above five thousand feet in elevation, where it's too cold for mosquitoes and the diseases they carry. But rising temperatures are pushing mosquitoes up the mountain, and soon there will be no safe place left for the birds. Not in twenty-five years, as previously thought, but in two or three.

After the kiwikiu translocation failed, Mounce confronted a stark choice: Eliminate mosquitoes or say goodbye to the birds. With state and federal support, she reached for a biological control that had been used successfully worldwide to combat mosquitoes carrying Zika, dengue and yellow fever. *Wolbachia* is a bacterium that naturally occurs in 60 percent of the world's insects. When

mosquitoes with different, incompatible strains of *Wolbachia* mate, the resulting eggs don't hatch. "It's basically mosquito birth control," says Mounce.

In the fall of 2023, Mounce's team will release a batch of male mosquitoes carefully reared and inoculated with *Wolbachia* into a small plot of East Maui rainforest. She's blunt about the stakes. "We don't have any other way to control avian malaria," she says. "This can work. But we have to invest in it." Suppressing mosquitoes is an expensive undertaking but, if successful, will radically expand the honeycreepers' habitat. "We could quadruple the amount of birds we have," says Mounce. As Emily Dickinson said, hope is the thing with feathers.

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The Kalo Kid

For Robert Silva, where there's wai,
there's a way



A photograph of three people and a truck in a wooded area. A man in a grey tank top and yellow shorts sits on the ground in the foreground. A woman in a green t-shirt and black pants stands to the left. A young man in a brown t-shirt and green shorts stands on the back of a dark-colored truck. The truck is parked on a dirt path, and the background is filled with dense green trees.



When Silva first came to Lo'i Kalo Mini Park in 2015, he pulled trash and weeds out of the dirt. Now on the first Saturday of every month, Silva and a group of dedicated volunteers (seen above) plant, harvest and process pounds of kalo. "Building that pilina [connection], working with everyone, making new friends," says Silva, "that's the good part about it."

food in imu (underground ovens). As Silva grew up, the family patriarchs maintained a lo'i at their Kāne'ohe home. Without a natural spring, the family irrigated their lo'i with soapy water from the washing machine. Seeing his grandfathers' backyard farm planted a seed in Silva's mind. "Always thinking of another place to plant," he says. "Especially if there's water somewhere, you know? Aia i hea ka wai a Kāne? Where is the water of Kane? If there's water there, we've gotta plant some kalo."

Silva specializes in transforming neglected places. He turned a spring-fed patch of weeds near the Waikiki Shell

parking lot into a small lo'i. When his eldest daughter, Trista, started softball practice in Mānoa Valley District Park, he cleared a mountain stream behind the park's tennis courts, replacing invasive California grass with kalo. An assistant professor of automotive technology at Honolulu Community College with a background in ethnobotany, Silva has added intrepid kalo farmer to his resume in the last decade.

"This is not my day job. This is just a dream job," he says. "My two true loves is to mālama da 'āina [care for the land] that surrounds us and to fix the cars that pollute it."

At 8 a.m. on the first Saturday of June, Silva stands by the water's edge at Lo'i Kalo Mini Park, a once neglected city park that he's transformed into an urban grove of Hawaiian medicinal and edible plants. His well-worn reef walkers are zipped up his calf; one zipper sags from overuse. His signature handmade pāpale niu covers his head. About thirty volunteers join him in a pavilion at Lo'i Kalo Mini Park, hidden down an alleyway behind a Buddhist temple and a Mexican restaurant. Cars and mopeds hum in the background. Above the traffic noise, there is a chime of crickets and chirping birds.

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Silva describes the park as an oasis in a concrete jungle. “This place is called Niuhelewai,” he tells the volunteers. The place-name (“coconut going in water”) is written across his shirt, which he designed. Above the text are drawings of skyscrapers, Honolulu’s famous Kawaiaha’o Church, the state Capitol and, in the center of the cityscape, a towering kalo plant. When Silva first came to the park in 2015, he says, weeds covered a large, spring-fed pond at its center. “So I walked from this side to that side without touching water. It was just a big mat of California grass on top of the water.” Silva hacked

away at the thick grass with a chain saw and machete until he exposed the water beneath. In one corner of the park, he moved a stone and water started flowing out of the ground. Two to three months later, kalo started growing. “It just started growing out of nowhere,” he says. “It’s been here longer than me. It’s not the greatest kalo.” His three children in tow, Silva started sectioning the pond’s edges into gardens, or māla. When he noticed wet patches in the dirt, he dug until he found a spring. Over the years, volunteers have unearthed bric-a-brac: old plates. A cassette tape. A computer motherboard. Bikes and



TOP / A volunteer works at Lo’i Kalo Mini Park in Kalihi, an industrial area of Honolulu not far from the state’s largest airport and harbor.

BOTTOM / Volunteers at Lo’i Kalo Mini Park remove the corm and leaves from freshly harvested kalo. Silva brings lū’au stew, made from kalo, to share with the volunteers every first Saturday. “We reap what we sow,” he says.

AT LEFT / Robbie skims duckweed at Lo’i Kalo Mini Park.

a scooter. Beer cans. A crack pipe. “Just not a body yet, thankfully,” says Silva’s son Robbie. Today more than two dozen māla dot the park. During a monthly tour that kicks off the community workday, Silva points out the more than twenty strains of kalo growing. This leaf is sagittate, that one is ovate. Some kalo stems are light green, others a dark magenta. “They all taste different,” he says. The urban farm has become so productive that Silva now has more kalo stems than he has space to plant them.

On a Wednesday afternoon, the sun bathes the town of Waimānalo



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Robert, his 13-year-old son Robbie and daughter Trista, seen above at Nalo Kalo, are both invested in perpetuating the tradition to which their father has dedicated half of his life (the other half serving as an assistant professor of automotive technology at Honolulu Community College). Trista helps out on her summer break from college in England, but when she returns, she says, “Every chance I get I teach people the actual culture of [Hawai’i].”

in golden light before slipping behind the Ko’olau range. Silva parks his truck next to a bridge that runs over an unlined canal less than five minutes from his house. Trista and Robbie jump out of the truck bed.

“This is kind of like his COVID lo’i,” Trista explains. “He was bored during COVID. He was like, ‘You know what? There’s water under this bridge. Let’s just build a lo’i.’”

Trista had her doubts. She remembers looking at the solid mound of dry dirt under the bridge, hospitable only to weeds. The stream ran down only one side of the bed. “Where are you going to put this lo’i?” she asked him.

Armed with pickaxes and shovels, Silva and his children moved stones and dirt to create an ‘auwai—an irrigation ditch directing water from the existing stream toward the pile of dirt. From that ‘auwai, they created a network of small canals, turning a large pile of mostly dry dirt into small patches of mud. “It’s about the water. Because when the water mixes, then it becomes the mud. Then it becomes good for the taro,” Trista says. Silva calls it the “flowation sensation.” Irrigation completed, the family planted surplus kalo stems from Lo’i Kalo Mini Park. A new lo’i, called Nalo Kalo, was born. Two years after planting,

this year will see the first harvest, with another harvest every month.

Silva and his children sink their bare feet in mud, bend over and pull kalo. Their hands, invisible under the mud, search for the plant’s bulbous corm. The corm is cooked, then pounded to make poi. They gently twist the plant’s corm to snap the roots off without breaking the kalo. “Wigglation sensation,” Silva says of the movement.

Kalo is not planted from seed. Instead, the corm and leaves, both edible, are cut from the stem. The stem is replanted, and from it, a new corm, leaves and smaller kalo plants—keiki—emerge. Keiki means both child and the



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ABOVE / Trista and Robbie haul kalo in Waimānalo.

LEFT / Caring for a modern lo'i involves weeding—and a lot of it. Volunteers of all ages keep the invasive California grass, which once covered the entire park, in check.

shoot of a plant in Hawaiian. “This is all from one plant,” Silva says, his arm full of keiki kalo. “You know, these all started as little tiny guys, so every year they get bigger.” Thus the Hawaiian proverb “I maika’i ke kalo i ka oha,” meaning the goodness of the kalo is judged by the offspring it produces. It’s a common refrain for Silva. “The strength of our race is in our keiki,” he says. “It’s what we pass on to the next generation. ... Just like my boy. I drag him around. I no care if he no like do ‘um.”

Trista and her father have matching kalo tattoos. Trista’s is on her ankle. Silva got his just high enough to be seen above his reef walkers. At 13, Robbie

will have to wait a few more years before getting his.

“You gotta take me to the gym,” Robbie tells his older sister as they work in a lo’i at Nalo Kalo. “Who else is going to take me to the gym? Dad? No, Dad is going to say, ‘No, you don’t need gym. You need to go lift rock at the lo’i.”

Harvesting complete, Trista and Robbie add streaks of mud, like war paint, to their faces. Robbie puffs up his chest for a photo. “Flexation sensation!” Silva calls to his son.

Every semester, the students in Robert Silva’s automotive class at Honolulu Community College

repurpose used car parts to create something new. Nuts and bolts hang from fishing line to create wind chimes. Compression springs painted white or black are the pawns on a handmade chessboard. The students have all semester to do the project, but they almost always wait until the last minute. This approach baffles Silva. A man with seemingly interminable energy, he is constantly creating. He finds use in things and in places that others neglect or see as trash.

Three lamps in his living room commemorate his interest in cars: He découpaged the lampshades with images of vintage cars or car parts.

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Engine camshafts make the base of the lamps. One lamp sits on an end table Silva decorated with a mosaic butterfly. Using barbecue skewers, newspaper and posterboard, Silva created models of the kind of double-hulled canoes Polynesians sailed to the Hawaiian Islands more than a thousand years ago. Shoe polish gives the canoes a black shine. The boat’s net, a hairnet. The smallest ship, around three inches long, sits displayed in a glass ball. Pāpale niu hang on the walls throughout his house. He usually has one on his head.

“If anyone shows interest in it, he’ll say, ‘Do you want it?’ and take it off his head,” says Trista.

Silva learned ulana lau niu, weaving with coconut leaves, while in middle school at the University of Hawai’i at Mānoa’s Laboratory School. Every week on the same day, the Hawaiian culture teacher’s husband would come to the school. “He’s one of the surf boys of Waikīkī,” Silva says. “He used to sit in the yard and just weave all the time. So I would just watch him, watch him. So one time I



TOP / Silva crafts ornate pāpale niu, or coconut frond hats, a skill he learned while in middle school.

BOTTOM / Kalo plants lie on water flowing at Nalo Kalo, one of several lo’i Silva currently maintains. At his home down the road, Silva grows about twenty varieties of kalo in fifty-gallon drums that flank his front door. One drum, he estimates, has around hundred stems. “They all taste different,” he says.

AT LEFT / Silva pounds cooked kalo into poi at Lo’i Kalo Mini Park.

went ask him, ‘Ho, uncle, you could show me how fo’ make me one hat?’”

The man looked at Silva. “No,” he said. Months passed. Silva continued watching the man weave. Then he had an idea.

“I wen’ grab one leaf. Because he always wove on the same day. So I wen’ bust out one piece of leaf, and I made one hat.” Silva looked at the hat he’d made. “It was kind of ugly. It was kind of all bus’ up.”

The man looked at Silva, a boy with a crooked hat in his hand.



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ABOVE / Silva separates the huli, or stem, from the corm; the corm will be steamed and eaten or pounded into poi, while the huli will be replanted.

LEFT / Volunteers enjoy the fruits of their labor at Lo'i Kalo Mini Park. Silva doesn't sell his kalo; apart from feeding volunteers, Silva shares kalo with seniors and the houseless.

FAR LEFT / A community workday at Lo'i Kalo Mini Park.

"OK," the man said. "Now I can teach you."

Today Silva can make a pāpale niu in twenty minutes. He sports Mad Hatter-style top hats adorned with small, coconut-leaf fish and birds that shoot out from the hat and dangle in front of his face; "boingies," Silva calls them.

"I say the more boingies, the better," he says.

Stacks of hats reach six feet high in Silva's community college classroom. He has taught weaving at Honolulu's Bishop Museum, but like his own teacher, he is careful when people ask

for a lesson: "I'm always skeptical of teaching people how to do this. It's like, are you doing this just because you like wear 'um today and you goin' throw them away? Or are you doing this because you want to learn how to do it so you can do it later and show somebody else?"

Silva calls his work in the mud "taropy," a portmanteau of taro and therapy. With every passing year, the fruits of his labor become more plentiful. Usually, he cooks the kalo he grows and feeds it to volunteers who work at Nalo Kalo and Lo'i Kalo Mini Park. "We reap what we sow," he says.

Other times, the harvest is destined for seniors at Kawaiaha'o Church, where Silva sings in the choir. Once Nalo Kalo and his lo'i behind Mānoa District Park are sufficiently productive, Silva hopes to offer the harvest to senior communities. In July, Silva served kalo to the community of houseless people camping near Nalo Kalo. They watch over Silva's streambed māla and even recently started growing kalo of their own downstream using stems Silva gave them—and so far at least, the weed whackers have left the kalo alone. **hh**

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O'ahu native Pam Arciero can tell you how to get, how to get to *Sesame Street*



PHOTOGRAPH BY RICHARD TERMINE

Muppeteer Pam Arciero performs as Grundgetta Grouch, innamorata to Oscar the Grouch on *Sesame Street*. Arciero, an O'ahu native, is among the first generation of female characters to join the long-running children's educational television show.

“What is Hawai'i?” A pink puppet asks. It's a question that often gets asked—with glee when planes land, achingly when they take off and muttered in a kind of giddy, low hum the whole time visitors are in the Islands. What exactly is this place?

“Hawai'i is a state, over there,” Big Bird says, using simple words.

The eight-foot-tall bird, who is also a six-year-old child, as well as a guy in a yellow-feathered mechanical puppet suit, shows his friends a map with Hawai'i on the lower left corner and *Sesame Street* on the northeast coast of North America. “All the way over here.”

There's a flapping of wings, a crescendo of flutes and a shock of orange

drops from the big, blue sky: Auntie Nani, a native Hawaiian bird, has just flown in to visit her beloved Manu Nui, which means Great Bird. Nani is also Pam Arciero, a 41-year veteran Muppeteer who, like her character, is of both places: *Sesame Street* and Hawai'i.

Pam joined the cast of *Sesame Street* in 1982. Much like her colleagues,

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PHOTOGRAPH BY ZACH HYMAN

the Muppets, she is ageless, nimble and all smiles. She greets me with a happy hug, and there are pūpū awaiting my arrival at her home, which is surrounded by flowering trees and overlooks a waterfall—just like Hawai‘i, even if it is in Connecticut.

For the generation of children who learned to read with Bert, Ernie, Oscar and Cookie Monster—a generation that began in 1969—it was hard to believe that *Sesame Street* was anything but a real place, though at some point we learned it is also a television studio. It is the one place for which I myself might consider leaving Hawai‘i, which is exactly what Pam did.

The odyssey started when Big Bird came to the University of Hawai‘i at Mānoa in 1980. Pam was a junior in college and a dance major when she had the sad realization that her career was nearly over before it had even begun; at 21, professional dancers are practically middle-age. While teaching modern dance to kids that summer, she took the puppetry workshop at UH with Kermit Love, who’d designed Big Bird and Mr. Snuffleupagus.

“I like the performing arts, but it never felt like enough,” she says of her career crisis. She loved visual arts, sculpture, sewing, painting, so puppetry was a revelation. It wasn’t just creating the characters; she designed,



PHOTOGRAPH BY
RICHARD TERMINE

TOP / Auntie Nani Bird, one of Arciero’s signature *Sesame Street* characters, is the first exposure many children around the world have to Island culture.

BOTTOM / Arciero, seen here performing as a clock with Abby Cadabby and Elmo, has taught millions of children to read, count and tell time.

AT LEFT / Arciero assists Muppeteer Megan Piphus for a *Sesame Street* episode based on the life of Bessie Coleman, the first Black woman and first Native American to earn a pilot’s license.

built and then performed them, too. “And I also like to sing. It was like, ‘Oh wait, I found it. This is what I am supposed to do.’ Like a bell going off in my head.”

Carol Spinney, Big Bird’s Muppeteer, joined the class in Hawai‘i, too. Pam discovered her métier and was hanging out with puppetry legends when Kermit Love (no relation to the frog, who was named for a childhood friend of Jim Henson) and Big Bird gave her the push she needed. “You’re really good at this,” Pam recalls Love telling her. “You should come to New York and try out for *Sesame Street*. You know, they need female puppeteers who can sing.”

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Merrik Mochkatel

Josh Moniz
Photo: Mui wen

Kalei Fukuda
Photo: Perucki

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Maui: Maui Mall, Lahaina Cannery Mall, The Outlets of Maui in Lahaina.
Big Island: Kona Commons, Shops at Mauna Lani, Parker Ranch Center, Prince Kuhio Plaza.

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Part Native Hawaiian, Arciero created Nani Bird as part of a larger effort to expand inclusivity and representation in children’s programming. “I remember there were no brown Barbies when I was growing up,” Arciero says. Nani is Big Bird’s auntie, who flies in from Hawai’i to teach hula, oli (chant) and, here, lei making to Abby Cadabby, Nina (Suki Lopez), Elmo and Big Bird.

Times were changing on *Sesame Street*. The titans who pioneered the show were itching for other projects: Jim Henson was working on *The Dark Crystal*, Frank Oz was voicing Yoda in the Star Wars trilogy. One decade in, the Children’s Television Workshop was aiming for racial and gender diversity in its human cast, but it was still all dudes under the fleece and feathers. *Sesame Street* needed more women.

“I’m a local girl,” Pam recalls thinking. “What are you talking about? Move to New York?” It is a question that hits many Hawai’i kids at some point: What happens when your dreams get bigger than your home? What if those dreams come true?

The following summer, Love returned to Hawai’i. Pam took the workshop again, and this time she also took his suggestion: Upon graduating,

she enrolled in the puppetry master’s degree program at the University of Connecticut, studying full time, bouncing in and out of New York City to see Love, discovering the small but thrilling universe of puppetry and the grand, world-changing experiment that was early childhood educational television.

Pam auditioned for *Sesame Street* in 1981 with one hundred other people and was rejected. She nevertheless found work on *The Great Space Coaster*, a puppet-centric television show designed by Love, and she joined the Broadway cast of *Little Shop of Horrors*. At once, Pam was a professional puppeteer performing regularly with the elite, as well as one of the very few women in the gang.

The next year, Pam tried out for *Sesame Street* again. After four months of weekly auditions that winnowed down

another sea of three hundred hopefuls, Pam made it to the final round. The executive producers would be there. Henson would be there.

She was nervous, rushing to the studio and feeling insecure about the way she looked, when a homeless man randomly called after her on the street. “Hey, Miss Piggy,” he said, “you lose your hairbrush?”

Maybe it was random and maybe it was kismet: Pam got the job in 1982. She has been on *Sesame Street* ever since.

That was a golden moment on the Street. Sunny days chased clouds away. Pam got married, had babies, traveled the world directing *Sesame Street* productions. But then, in 1990, the unthinkable happened: Henson died suddenly of pneumonia at 53 years old.





PHOTOGRAPH BY CHRISTOPHER CAPOZZIELLO

Arciero is among the last cohort of Muppeteers trained by Jim Henson, who died in 1990. Now, she’s a mentor to younger puppeteers. Here, Arciero works on a puppet made from sticks and spools of thread with student Andy Manjuck for his show, *Parched*, during the 2023 O’Neill National Puppetry Conference.

For the early generations of Muppet fans, Gen-Xers and older Millennials (including me), Henson’s death was a rip in the universe, an exile from paradise, a death in the family. “Kermit lost his human partner,” says Pam.

Our world is divided into subjects and objects, thinkers and things. Puppetry is a kind of witchcraft that bridges the two realms: A sock is only a sock until you put your hand inside, then it is a sock with ideas, feelings and something to say. This is what makes puppetry such a powerful teacher for young children, who are already trying to order a confusing place. A creature from the land between categories can speak with a unique and powerful voice.

What would happen to Kermit now that his voice was gone? What would become of American puppetry, which had been so shaped and supported by Henson? To ensure the craft would continue, Pam, along with the Henson and *Sesame Street* families, held a conference on Muppeteering at the

O’Neill Theater Center in Waterford, Connecticut, in 1991. It was the first of what would become an annual puppetry symposium, featuring artists and methods from around the globe.

Puppetry is taught by apprenticeship; knowledge gets passed from master to novice, and Pam was the last generation of Muppeteers to be trained by Henson himself. Once an aspirant from ‘Āina Haina, O‘ahu, she was named artistic director of the O’Neill’s puppetry program in 2002 and is now a puppetry elder. The O’Neill itself occupies a storied, exuberant place in the pantheon of American theater, “as if they combined the Garden of Eden with summer camp,” says one theater composer and alumnus. The puppetry conference is a two-week intensive where students, expert craftsmen and emerging artists gather to build a show, learn skills, drink and perform on a beach. The Broadway hit *Avenue Q* was workshopped at the O’Neill and later won a Tony Award.

“The O’Neill is my legacy,” Pam says, “knowing that the art form will continue to develop and be much more than it is.” It is far from her only one: She’s performed on *Blue’s Clues*, *Allegra’s Window* and *Between the Lions*. She’s worked with the Honolulu Theatre for Youth. Pam will soon make her Broadway directorial debut, *Aanika’s Elephants*, at the New Victory Theater in March 2024; it is the story of a young African girl who befriends an orphaned baby elephant.

The upstairs studio in Pam’s house is full of puppets, craft supplies, tools and toys. The first thing I see is a full-length mirror in front of a yoga mat, a sign of the dancer she was and remains at 68, but also of the physical stamina and agility puppetry demands. She stretches every day, she explains, to work with her hands above her head for hours at a time. Then she rolls out the type of scooter Muppeteers use, which is all of two inches off the



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Marionettes hang in a workshop at the O’Neill Puppetry Conference. The conference began in 1991 following Henson’s death to ensure that the craft would continue. Now the annual symposium at the O’Neill Theater Center in Waterford, Connecticut, brings together artists like Arciero and aspiring puppeteers from around the world. “The O’Neill is my legacy,” Arciero says, “knowing that the art form will continue to develop and be much more than it is.”

ground—nothing but a barstool seat on casters. *Sesame Street* characters have to be eye level with the children who are their castmates and friends.

Pam’s entire home is filled with a vast and joyous toy collection, including an animatronic Baby Yoda, whose on-screen mix of puppetry, robotics and computer-generated imagery fills her with delight, a new frontier in the art she loves. There is a dark-skinned “Island fun” Barbie wearing a lei and an aloha-print dress. “I remember there were no brown Barbies when I was growing up,” she says.

While filming this past year, a little girl came up to Pam and said, “I see myself in you.” Part Japanese, Italian and a little Native Hawaiian, Pam is alert to conversations about identity and representation in children’s education. She has performed with kids who have Down syndrome, deafness and kids in wheelchairs. Muppet diversity has increased, too: There is a regular character whose parents are divorced and who has a step-sibling; a character whose family experienced homelessness; one whose father went to prison; another in foster care after her

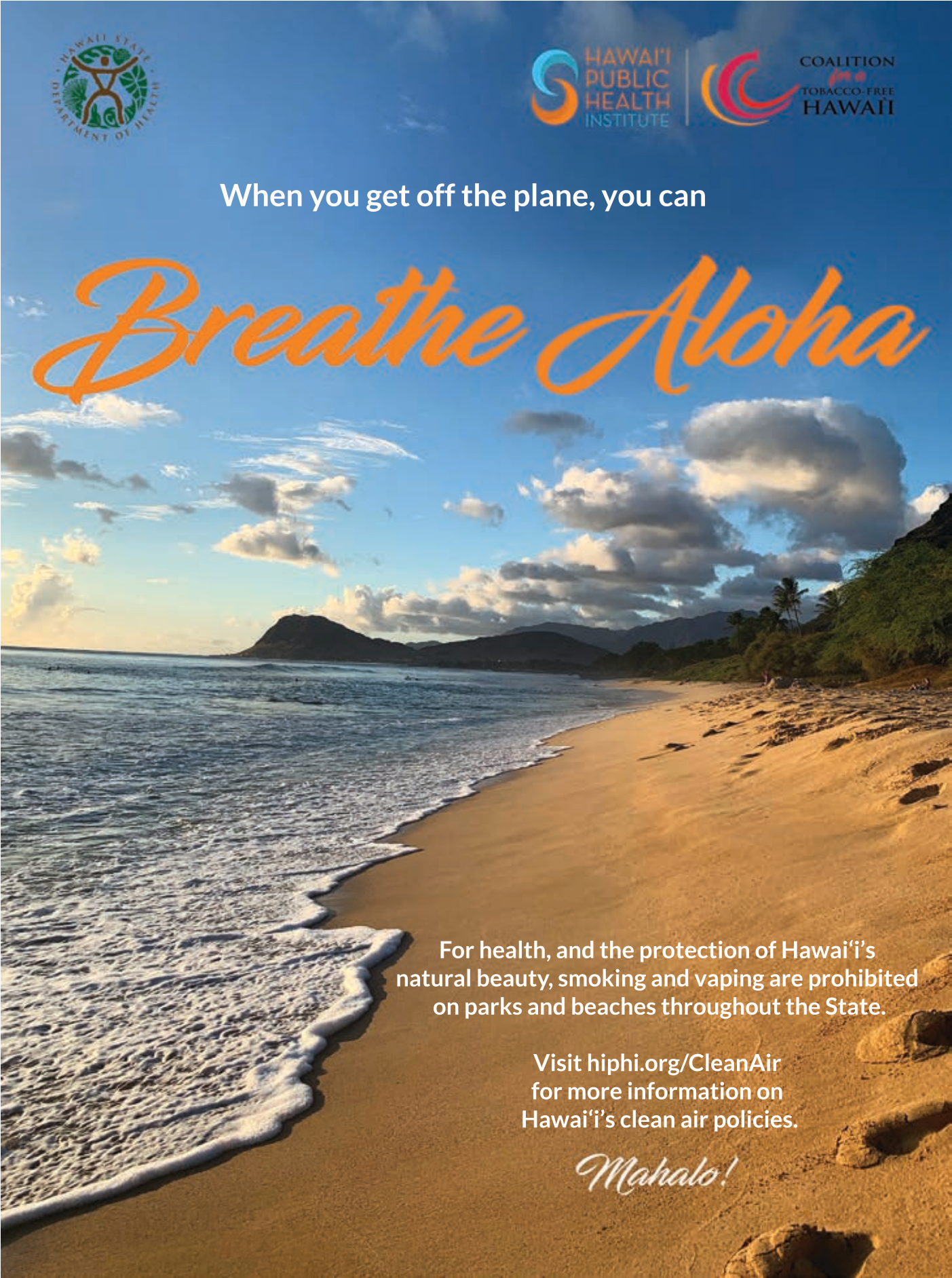
parent became addicted to opiates; in 2015 a character with autism joined the regular cast. *Sesame Street* wants to look like Main Street.

The nonprofit Sesame Workshop is one of the most exhaustively researched early childhood interventions ever, a data bonanza for sociologists and anthropologists. It is also measurably successful. Watching the show is worth as much as a year of learning, which is to say that in large studies, “four-year-olds at post-broadcast were performing at the same levels as the five-year-olds prior to *Sesame Street*,” according



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PHOTOGRAPH BY CHRISTOPHER CAPOZZIELLO

The O’Neill Puppetry Conference is in part a showcase for new works in puppetry, like Fabrizio Montecchi’s *Into the Shadows* (seen above). Arciero performed her own directorial debut, *Aanika’s Elephants*, about a young African girl who befriends an orphaned baby elephant, at the conference. The show makes its Broadway premiere at the New Victory Theater in March 2024.

to the book *The Sesame Effect: The Global Impact of the Longest Street in the World*. The results hold even for kids from the most disadvantaged backgrounds. Pam and her colleagues have taught millions of children to read and count, including this writer.

Though the job is under the cloak of a puppet, the impact of telling stories based on “mutual respect and understanding” is global, researchers say. There have been *Sesame Street* co-productions in 170 countries: *Sesame Tree* in Northern Ireland, *Ulitsa Sezam* in Russia, *Rechov Sumsum* and *Shara’a Simsim*, in Hebrew and Arabic for Israeli and Palestinian children. To bring *Sisimpur* to Bangladesh, the set was built as a rural stretch of road with a banyan and tea shop; rickshaws outfitted with television monitors and generators

brought the episodes to remote villages. Many will criticize international Sesame Streets as cultural colonialism, as they are often funded by USAID, yet *Takalani Sesame* in South Africa was effective in encouraging people to get tested for HIV at a time when testing numbers were low. (Pam went to South Africa in 2019 to teach, direct and help refresh the show.) *Ahlan Sisim*, an Arabic-language Sesame, seeks to teach 31 million refugee kids.

“Lately, I’ve been asked to ‘identify out,’” says Pam, that is, to talk openly about her multiethnic, hapa-Hawaiian background. Which brings us back to Auntie Nani. In one of Nani Bird’s first appearances, she performs a hula lullaby for a baby Big Bird. “In Hawai’i, sometimes when we sing, we use our hands to tell a story,” Auntie says, seeking to soothe the restless chick.

With a crystalline voice, she croons “Twinkle, Twinkle Little Star” in English and in Hawaiian. Nani does the hula hand gestures Pam learned growing up, only now with orange puppet bird wings.

It’s not unreasonable to ask about retirement after over forty years on the job, even if the job is playing with toys on *Sesame Street*. With siblings and cousins still on O’ahu and a whole lifetime of memories in Hawai’i, I cannot fathom choosing the Northeast instead, and in winter, which is when *Sesame Street* films. But in the most wondrous way, Pam never left home. She has only made more of it everywhere, for everyone.

“I love it, you know, so it’s very easy to keep going,” she says. “Why would I stop?” **hh**

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Mike Sheehan’s home on O’ahu is impressive, with high-arched ceilings, a fireplace complete with an old Christmas wreath and vintage Hawaiiana paintings. But the most impressive display, at least at the moment, is the collection of antique firearms laid out on a white sheet on the floor of his living room, including a gleaming 1866 “Golden Boy” Winchester rifle with a bronze receiver; two pistols with ornate swirls carved onto their brass grips; a group of 1886 Winchester rifles, with chips and scratches here and there but otherwise in surprisingly good condition. The guns

are heavy, much heavier than one would expect. The 1873 Winchester saddle-ring carbines are shorter and lighter, easier to carry. Engraved on the rear of the stock are the initials “C.G.H.”—Citizens Guard of Hawai’i. Among the many artifacts of old Hawai’i, CGH firearms are among the most desired by serious gun collectors. The 79-year-old Sheehan possesses the largest (and most valuable) CGH collection in the state, with a total of sixty pieces. Inspecting the collection is Leona Hamano, curator of ‘Iolani Palace—Sheehan has asked Hamano to come to his home and view his historic



OPENING SPREAD / The Citizens Guard of Hawai’i (CGH) squad assigned to Thomas Square under Sgt. CM Cooke. A volunteer militia organized in the late nineteenth century, CGH was loyal to the new government following the overthrow of the Hawaiian monarchy in 1893.

TOP / CGH gun collector Mike Sheehan poses with his prized 1876 Winchester musket. Only 617 of this model were ever made.

BOTTOM / Medals belonging to CGH sharpshooters; drills and shooting matches were held regularly to maintain marksmanship.

AT LEFT / Sheehan intends to donate his CGH weapon collection to ‘Iolani Palace; certifications of registration will be generated for each gun.

collection in order to begin the process of donating it to the palace. Up against a floor-to-ceiling window, ten 1876 Winchester muskets with bayonet tips are lined up on a gun stand. These are especially prized because only 617 of this specific model were made—the fewest of any Winchester rifle ever manufactured. Seven of Sheehan’s collection of ten have consecutive serial numbers. “Having that many consecutive serial numbers,” he says, “now that’s like winning the lottery.” The Citizens Guard was a volunteer militia group active in the

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An 1895 image of the CGH squad assigned to Pearl City. Alfred G. Reis, seated in the front row far left, wrote on the back of the photograph that he is the last surviving member of the guard. The image was originally featured in a 1942 issue of the *Honolulu Advertiser*.

aftermath of the overthrow of the Hawaiian monarchy in 1893. Only those who swore loyalty to the new Provisional Government that took power after Queen Lili’uokalani was deposed, and later to the Republic of Hawai’i, could join. Many were skilled marksmen, qualified to join the National Guard Sharpshooter units and the Mounted Police force—drills, target practices and shooting matches were held regularly. Initially 390 enlisted, but the CGH grew to more than 600. Notoriously, the CGH was called into active duty during the 1895 Wilcox

Rebellion, when a group of royalists led by Robert W. Wilcox tried to reinstate Lili’uokalani. Around five hundred Citizen Guards, armed with the latest repeating Winchesters, took part in the fighting. They also guarded government buildings and assisted police officers. The short-lived counterrevolution was quickly quashed, and three years later, Hawai’i was annexed as a territory of the United States. Among the weapons in Sheehan’s collection is an 1886 Winchester rifle with the initials “R.W.” carved near

the receiver. Sheehan believes it might have belonged to Wilcox himself. Beside Wilcox’s rifle lies another 1873 saddle-ring carbine, which belonged to Volney Ashford, a captain who battled Wilcox. “This is interesting, isn’t it?” muses Sheehan. “These two rifles next to each other that were once from opposing sides.” For those familiar with the turbulent history of Hawai’i, the CGH’s role in defeating the Wilcox Rebellion is controversial, especially because they played a significant role in the

overthrow of the Hawai’i monarchy. Sheehan recalls receiving a CGH rifle from a family whose ancestors were citizens of the once-sovereign Hawaiian nation. Once they learned the history behind the rifle, they were all too happy for Sheehan to take it off their hands, trading it for a shotgun. But such controversy is part of what interests Hamano in the collection. “I do believe in telling the hard and ugly truths, and what better place to do so than ‘Iolani Palace?” she says. “They are parts of history to be taught and learned,

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TOP / Collectors can prove the authenticity of their gun by tracing its serial number at the Hawai'i State Archives.

BOTTOM / An 1895 photo of the Leleo and Nu'uaniu Bridge CGH squad led by Capt. B. Ordenstein.

AT LEFT / "Some people collect Pokémon cards, others collect toys and, well, I am an avid collector of history," says Sheehan, seen here with an 1886 Winchester rifle that belonged to Capt. Volney Ashford, who fought royalist Robert Wilcox.

not silenced. It is important to tell the whole story."

A former undercover cop, Sheehan's love for guns goes back to his childhood. When he was five years old, he lived next door to a Marine Corps captain, who taught him how to shoot. One day, the captain gave him a test: If he could dismantle a .45-caliber automatic pistol and put it back together blindfolded, he could keep the gun. The firearm had belonged to the captain's second lieutenant, who was killed in Tarawa during World War II.

Sheehan returned home that day to his shocked parents with his first gun, and he hasn't stopped collecting since.

"Some people collect Pokémon cards, others collect toys and, well, I am an avid collector of history, and part of that is guns," he says. Despite his age, Sheehan still walks tall and upright, with sharp blue eyes and a Clint Eastwood jawline. How many guns does he have in total? He admits with a sheepish smile that he owns about 100, and 60 of the some 350 CGH guns known to exist. "Gun collectors can be mad, you know," he laughs. "By 'mad' I mean crazy! They'll

do just about anything to get their hands on a prized gun."

He has crazy stories of trustees sneaking guns away from deceased grantors, of eccentric millionaires with expansive collections hidden away, of having his own guns stolen at the airport. And, he says, once collectors are on the hunt for a certain artifact or type of gun, they won't give up easily. Sheehan himself is hooked on CGH firearms, scouring online auctions, sifting information on forums and attending collectors' events. He's found them scattered around the world,

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Above, a standard-issue CGH badge in the collection of the Hawai'i State Archives. Membership in the guard was restricted to men who took an oath of loyalty to the Provisional Government that assumed control after Queen Lili'uokalani was deposed.

including in Maryland, New Zealand and even as far away as Liberia.

But many are lost. Sheehan theorizes that the Honolulu Police Department disposed of them in the late nineteenth and early twentieth centuries. "Back then, if there was a death, the police would be called. Let's say that the deceased person had a bunch of guns under his bed or in the closet. Police officers are supposed to turn those things in, but in the old days they would periodically hire a tugboat, go out to the harbor and throw those things over. I've been told that many of these things were extremely valuable collector's pieces but now destroyed."

Stacks upon stacks of papers are piled high across Sheehan's coffee table, dining table and on the floor. Among them are scanned copies from CGH records he's found at the State Archives. Together with his late friend John A. Bell, Sheehan spent decades researching these rifles. It became their pet project—matching serial records, researching history, transcribing and typing up roster information from the archives. "We still don't know where the bulk of

the 1876 Winchester muskets went after they left the Winchester factory, nor how they got to Hawai'i," says Sheehan. So, the work continues.

The easiest way to spot a CGH rifle is the distinctive "C.G.H." engraved into the rear of the stock. There are some fakes out there, too, and Sheehan's seen his share. "I've studied enough of the real thing to spot when the engravings look a little off to me," he says. He authenticates them by digging through records at the State Archives and matching the serial numbers from the guns to the extensive squad rosters.

For fellow gun collector and history buff Ken Kiwada, this is fascinating research. The 44-year-old has been collecting for ten years, and in 2019 he found and bought an 1873 Winchester saddle-ring carbine rifle on a whim from an online estate sale. Not every gun has such extensive records that are so well documented, which is one of the reasons why the CGH collection is so interesting and valued by collectors. Kiwada spent a day at the State Archives

trying to find and match serial numbers for verification and to see who was the original owner. But they're not always a guaranteed find, as the most complete records are for Winchester 1876 rifles, and Kiwada came up empty.

I visit the State Archives, too, rifling through black-and-white photos of mustachioed guards with boater hats and gently turning fragile pages of squad correspondence, trying to decipher the sweeping black cursive handwriting—squad rosters, letters to officers, enrollment applications, reports, journals. These records date from 1893 to 1902, containing personnel records that include serial numbers and each rifle's owner, occupation and notes like "Carpenter. Dead. Where is rifle?" "Rifle lost in fire" and "Discharged. Rifle returned to headquarters."

During my visit, State Archivist Adam Jansen emerges with three artifacts: four delicate, silver-and-copper medals given only to CGH sharpshooters, and a faded gold badge with a star and the words "CITIZENS GUARD." He hopes that gun collectors might consider donating rifles to the

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Following the 1895 Wilcox rebellion, CGH was reorganized into five divisions: Honolulu, areas outside of Honolulu, Hawai'i Island, Maui and Kaua'i. Pictured above is the squad assigned to the area near Punahou School in Honolulu. After the United States annexed Hawai'i in 1898, the CGH disbanded as a volunteer militia but remained active as a social club.

State Archives, too, and add to the current collection of CGH artifacts.

Another way to prove authenticity is by paying the Cody Firearms Records to receive a letter of provenance, which is what Kiwada ended up doing. “There are fakes out there, so having that provenance from the records backs up the history of my gun. Now I know that my rifle was manufactured on January 28, 1891, and shipped to Hawai'i on February 10, 1891, order number 75. It is so cool to connect a tangible item in your hand to the history of Hawai'i,” he says.

Kiwada plans to donate his gun to Bishop Museum, where three CGH rifles are already on display on the third floor of Hawaiian Hall. The process is fairly simple: Donating a firearm requires you to give up ownership, and it'll enter into the collection at the museum. “There's no guarantee that it'll be displayed all the time,” Kiwada says, “but my contact at Bishop Museum told me that they don't have many CGH rifles, so they will rotate them. That means when my rifle is not on display, they'll clean and maintain it. For me it's important that it's available for people to see this piece

of history, instead of having it just sitting in my private collection at home.”

Sitting on the brown leather couch in his home, Sheehan chats with Hamano about donation logistics. Although Hamano prefers to keep the guns at 'Iolani Palace's Hale Koa Barracks, the former armory, there's a major obstacle: The HVAC system needs an update. “To preserve the guns, they would need to be placed in a temperature- and humidity-controlled environment. High humidity can result in corrosion and mold growth on the metal and wood components. Low humidity can result in splintering. As a precaution, the guns would also require fumigation treatment prior to entering the palace to avoid pest infestation, such as termites,” she says. “To display the guns collectively in Hale Koa, the barracks, we would need to create an entire space for an exhibit, which I look forward to being a part of.”

Following the overthrow, much of what you see in the palace's rooms today was dispersed around the world. The rooms were turned into executive offices to serve the succeeding

governments. Since the 1980s, as part of a continuing effort to restore the palace to its grandeur, the nonprofit Friends of 'Iolani Palace has been able to bring the palace's objects—the artwork on the walls, diplomatic gifts, furniture—home. “Imagine having a treasure of our ali'i somewhere in Alabama, completely displaced from its origin,” says Hamano. “It is always exciting to have them found and brought home.”

There have been other artifacts returned to 'Iolani Palace over the years, like a silver nut bowl that was gifted by Princess Lili'uokalani and later purchased at an antique store or flea market in California prior to its donation to the palace. The donation process for Sheehan's CGH rifles has just begun, but he's hopeful. Like Kiwada, Sheehan would rather have his guns being appreciated by the community in an exhibit instead of sitting at home. “Perhaps having my collection on display at the palace will inspire other gun collectors around the world to return CGH firearms back to Hawai'i, where they belong,” he says. **hh**

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SCAN FOR MENU

The Promised Lands

A century after Prince Kūhiō sought to reconnect his people to their ‘āina, what’s become of these Hawaiian Home Lands?



Nānākuli, in the lee of the Wai‘anae Mountains, is a beautiful but parched landscape.

The beach here is so dry it fairly crackles with static electricity. According to an old mo‘olelo (story), the first Hawaiians living here had little food or water to offer visitors and felt so embarrassed they pretended not to hear people passing by. One translation of nānā kuli is “to look deaf.”

Annie Au Hoon was born and raised here, but far from pretending to be deaf, she greets everyone with a huge smile and a hug. She’s the resident manager at Hale Makana o Nānākuli, an apartment complex just mauka (toward the mountain) of Farrington Highway. Her wellspring of positive energy helps her juggle many tasks: organizing rides for homebound kūpuna (elders), listening to teens practice oli (chants) and reminding the landscapers to save lauhala (pandanus leaves) trimmings for weavers.

“It’s a village raising a village here,” she says. “Everyone is auntie and uncle. Your kids are my kids.” Au Hoon, who has been at Hale Makana since it opened in 2013, still feels a thrill when introducing new renters to their homes. The spacious two- and three-bedroom units have bamboo floors, granite counters and bedrooms overlooking the mountains and ocean. “Moving a family into a place like this changes minds,” she says. “We give them the best and tell them, ‘You are worthy of this life. Here’s your opportunity to build your foundation.’”

Hale Makana o Nānākuli is one of the few affordable housing developments built on Hawaiian Home Lands (HHL)—lands set aside a century ago for Native Hawaiians. The urban complex and its attached shopping center don’t match most peoples’ idea of HHL, which started as agricultural homesteads. And yet multifamily and transitional housing are some of the modern features of the hundred-year-old initiative, which has both supported and frustrated Hawaiians throughout its checkered history.

Au Hoon cracks open the door to Hale Makana’s resource center, where residents can attend financial workshops and pick up Foodbank boxes. Today parents have brought their keiki (children) to an early childhood development class. The toddlers wriggle in their moms’ laps as the teacher demonstrates how to make shark finger puppets. Behind them on the wall hangs a black-and-white portrait of a handsome Hawaiian man with a handlebar mustache. “It’s because of him we have this,” says Au Hoon.

Securing land for Hawaiians in Hawai‘i was harder than it should have been. On December 14, 1920, Prince Jonah Kūhiō Kalaniana‘ole sat biting his tongue in yet another US Senate committee meeting. As a young man, the heir to the throne of the Hawaiian kingdom had witnessed the overthrow and imprisonment of his aunt, Queen Lili‘uokalani. He spent a year in prison himself for attempting to reinstate the monarchy. A decade later he went to Washington to represent Hawai‘i—by then a US territory—in Congress.

As a territorial delegate, Kalaniana‘ole did not have a vote. His success relied purely on his power to persuade those who did. He endeavored to educate his colleagues—many of whom couldn’t even locate Hawai‘i on a map—by hosting four congressional tours of the Islands between 1907 and 1917. He built relationships. He brokered deals. He did not bristle when people called him by his childhood nickname, Prince Cupid. Many came to defer to him simply as “the Prince.”

During his ten terms in Washington, Kalaniana‘ole secured millions of dollars for harbors, highways, government buildings, hospitals and the first national park in Hawai‘i. But the accomplishment for which he is most remembered was his last: the establishment of permanent homelands for Native Hawaiians.

The need was dire: According to the 1920 census, the number of Native Hawaiians had dropped to 23,723 from



OPENING SPREAD / **Kekama Helm begins the hours-long process of roasting a pig in the imu (underground oven) on his homestead in Kalama‘ula, Moloka‘i. Prince Jonah Kūhiō Kalaniana‘ole chose Kalama‘ula as the pilot homestead settlement in 1921.**

TOP / **The first homesteaders in Nānākuli, on O‘ahu’s Leeward coast, built their homes without any existing infrastructure; many of these houses now desperately need repairs. The community’s efforts to build low-income housing were realized when Hale Makana o Nānākuli opened in 2013.**

BOTTOM / **The mural at Kalaniana‘ole Beach Park in Nānākuli celebrates Kūhiō’s legacy: No ka ‘āina ho‘opulapula ... E ō Kūhiō Kalaniana‘ole/E mau loa nō! “For the lands of rehabilitation ... Victory to Kūhiō Kalaniana‘ole/Always and forever!”**

FACING PAGE / **Kanohowailuku Helm plants māmakī and ‘awa at Anahaki Farm, the homestead he inherited from his grandparents in Ho‘olehua, Moloka‘i.**





ABOVE / **The challenges of obtaining and maintaining a homestead lease are particularly onerous for kūpuna (elders) such as Effie Kawa'auhau (left) and Eleanor Davis (right), who live in Nānākuli.**

FACING PAGE / **Homesteaders continue to struggle for access to water, and farmers must choose crops accordingly. Here, Kanohowailuku Helm tills soil at Anahaki Farm, Moloka'i.**

an estimated 680,000 in 1778. In less than 150 years, 96 percent of Native Hawaiians had perished from foreign disease and displacement. On top of this, control of Hawai'i's land and water had shifted almost entirely to white sugar plantation owners and cattle ranchers, driving Hawaiians out of their ancestral lo'i kalo (taro patches) and into squalid tenements in Honolulu.

"The Hawaiian race is passing," Hawai'i's last living ali'i (monarch) told Congress. "If the conditions continue to exist as they do today, this splendid race of people, my people, will pass from the face of the earth." Kalaniana'ole knew that several leases on former crown lands (i.e., lands owned by the Hawaiian monarchy) were set to expire. He proposed that Congress revert these to the Hawaiian people, along with \$3,000 loans to help them start homesteads.

"The legislation seeks to place the Hawaiian back on the soil, so that the valuable and sturdy traits of that race, peculiarly adapted to the islands, shall be preserved to posterity."

The House passed the bill. The Senate would have followed suit but for a delegation of dissenting lawyers. And so Kalaniana'ole listened as Alexander Robertson, a retired territorial Supreme Court justice now representing Parker Ranch, spoke at length about "full-bloods" and "half-bloods" and how the five-hundred-thousand-acre ranch couldn't survive losing ninety-nine thousand acres to this initiative. Kalaniana'ole interjected only to correct factual errors (eighty-eight thousand acres, actually) and advocate for further benefits. But at the end of the hours-long meeting, the prince unleashed a furious and convincing rebuttal.

"This demagogism on the part of Judge Robertson should be condemned," he declared. "Such a statement is entirely uncalled for, vicious, unwarranted and un-American, and as it comes from one who is paid a high fee ... should be condemned in the most uncompromising terms and not even considered by your committee."

Kalaniana'ole's decades of diplomacy paid off. In July 1921, Congress passed the Hawaiian Homes Commission Act, awarding 203,500 acres to Native

homesteaders and creating a commission to administer ninety-nine-year leases for \$1 per year. But the opposition had seriously undercut the program. The acres assigned to the commission were of the lowest quality, class C agricultural lands. And while Kalaniana'ole intended the program to benefit anyone of Hawaiian ancestry, legislators added a "blood quantum" requirement: Lease applicants had to demonstrate at least 50 percent Hawaiian ethnicity.

Six months after the act became law, on January 7, 1922, its champion died. Members of Congress filled an entire book praising the prince's noble spirit, sincerity and passion for his people. Kalaniana'ole's widow, Princess Elizabeth, took his place on the commission and continued his work.

Now, a full century later, what has become of the soil Kalaniana'ole primed? While they constitute only a fraction of the state's seven million acres, these Hawaiian Home Lands symbolize the still-extant Hawaiian lāhui, or nation. The land inventory is piecemeal but diverse, including lots for farming, ranching and aquaculture as well as commercial, industrial and conservation use. There are several suburban neighborhoods—such as Nānākuli on O'ahu and Keaukaha on Hawai'i Island—but most of the acreage is remote and utterly devoid of infrastructure, such as the sea cliffs above Kalaupapa on Moloka'i and the lava plains of Kahikinui on Maui. Less than five percent of the land has been developed for housing.

To date, roughly ten thousand residential lots have been leased. Close to twenty-nine thousand Hawaiians remain on the waiting list. Since its inception the program has been chronically underfunded, burdened by bureaucracy and hamstrung by controversy. This was particularly true after 1959, when the newly formed State of Hawai'i assumed responsibility and created the Department of Hawaiian Home Lands (DHHL). Over the ensuing years, multiple beneficiaries sued the state to force compliance with the law. Many died waiting for resolution.

Still, homesteaders settled these 'āina ho'opulapula, or "lands to rehabilitate."

They created communities, found work-arounds and pushed back against pressures that have in many ways grown, not eased, over time. Looking back over the last one hundred years, the fifty-plus settlements on five islands have a lot to celebrate.

Especially now. With the program’s centennial came big changes and reason for cautious hope. In July 2022, Governor Ige signed the Waitlist Reduction Act, authorizing a \$600 million payment to DHHL—reparation for decades of neglect. In March 2023 the Senate confirmed a new DHHL director, Kali Watson, who seems uniquely suited to navigate this chapter. And finally, a bill working its way through the Legislature lowers the blood quantum requirement for the descendants of leaseholders. If passed, more Hawaiians than ever will be eligible.

Kekama Helm lives in

Kalama‘ula on Moloka‘i. The site of the first homestead settlement, Kalama‘ula is likely the closest to what Kalaniana‘ole envisioned. “This place produces the sweetest fruit,” says Helm, picking a mango from his tree and cutting off a juicy slice. “With a little salt, the fruits come ‘ono [delicious].”

Before Kalaniana‘ole passed, he chose the most promising location and handpicked the first homesteaders for a five-year trial. Twenty families were selected from a pool of seventy-nine applicants. Prior to their arrival in 1922, the commission cut roads, cleared rocks and kiawe (mesquite) trees and pumped water from an old spring. Within two years the pioneer homesteaders could show off thick fields of corn, alfalfa and watermelon and thriving herds of cattle, hogs and poultry. This promising start didn’t last. By 1930 the spring had turned saline. Homesteaders battled insect pests and had difficulty marketing their produce. Many couldn’t support themselves and sought outside employment. But by then the program was up and running. The commission had launched settlements on other islands, and Hawaiians eagerly added their names to the waiting list for leases.

Helm’s grandparents were among the second wave of homesteaders. His tūtū (grandmother) received a lease for

forty acres: five acres in Kalama‘ula to live on and another thirty-five acres in Ho‘olehua to farm. While today the Helm surname is synonymous in the Islands with Hawaiian music and Native rights, the family is also an example of successful multigenerational homesteading. Helm’s father and brother live on tūtū’s thirty-acre lot, where they farm ‘awa (kava). Kanoho Helm wrote a song about growing up on the homestead: “Kalama‘ula, when they till the soil, e ho ali‘i i ka lepo popolo [the people of the black soil will rise like the crest of a wave]. Ho‘olehua, they go kanu [cultivate] the soil. E huli huli i ka lepo ‘ula‘ula [turn the red soil].”

Kekama Helm and his partner Ane Bakutis moved onto the five-acre parcel fifteen years ago. They leaned heavily on friends for help renovating tūtū’s old house. They built an addition, installed new plumbing and electricity and planted an orchard. The salt that plagued the pioneers brings out the sweetness in the mangoes, oranges and limes. Three dogs run laps around the tidy property as Helm shows off what he calls “the retirement plan”: a greenhouse full of vanilla orchids. “I believe that if you give people the land, they’ll find a way,” he says.

Farming isn’t his main occupation. He leads Hawaiian cultural programs for the Lili‘uokalani Trust, while Ane cofounded the popular local clothing company Kealopiko. Their children attend Hawaiian-language immersion school. When their 11-year-old daughter comes home from paddling practice, she brags that they huli’ed the wa’a out in the bay—flipped the outrigger canoe and set it right again.

Across the street, a dozen huge pigs snort in their pen. Helm regularly prepares kālúa pork in his imu (underground oven). His neighbors borrow space in the imu and help with the process, which takes eight to twelve hours. “Our people need to be able to do this—build one imu, grow food to eat,” he says. “There’s a connection between ‘āina [land], mea‘ai [food] and people. It’s part of our essence as a people.

“I’m grateful for the legacy that Kalaniana‘ole left for us. Without it I wouldn’t be able to raise my kids



ABOVE / Lifelong Keaukaha homesteader **Mona Ubedei** tidies her yard adjoining Hilo International Airport.

FACING PAGE / “**Sweet potato has always been in my family,”** says **Moloka‘i** homesteader and State Senator **Lynn DeCoite**. “**It’s healthy and it was a staple for Hawaiians.”** Her father **George Mokuau** (foreground) cultivated his own sweet potato variety, **Mokuau Red**, on his homestead farm.

the way I want to,” he says. “I want them to experience the ‘āina feeding them, not just physically but spiritually, and to appreciate that their parents, grandparents and great-grandparents put their blood, sweat and tears into this land.”

The second Hawaiian Home Lands settlement, Keaukaha, hides in plain sight on Hawai‘i Island. Of the 1.2 million people who annually pass through Hilo International Airport, few visit the jewel-box neighborhood on the opposite side of the fence—or even know it exists. Residents prefer it that way.

Back in September 1926 a critic of “Prince Kuhio’s Bill” disparaged the area in the Hawaiian-language newspaper *Ka Hoku o Hawaii*: “It is just a land full of rocks, cats could not even live there.” But fifty-two families took on the challenge of carving homes out of what was then barren pāhoehoe lava. More followed and built churches and schools within the grid of one-acre suburban lots.

Luahiwa Nāmāhoe grew up on her grandparents’ lot and attended



Keaukaha Elementary. The school, built in 1930, remains the heart of the neighborhood. Hawaiian parents who live outside of Keaukaha jockey to send their kids there. In 1989 it became the first public school with a Hawaiian-language immersion program. Nāmāhoe recalls learning fractions and decimals in the fourth grade by calculating her blood quantum. “Today that might raise eyebrows,” she says. “But we’re homesteaders. It’s personal to us. We’re raised to know it.”

A single road leads in and out of Keaukaha. Kalaniana’ole Street runs parallel to Puhi Bay. This stretch of coast is pure enchantment: Black islets jut out of sandy coves, sea turtles paddle in turquoise lagoons and herons stalk the edges of mirrored fishponds. The often snowcapped summit of Mauna Kea rises to the west; to the east, smoldering Kīlauea sends up plumes of smoke. But getting here requires passing through an industrial gauntlet: Keaukaha is bordered on one side by auto repair shops, oil and gas refineries, a power plant and a seaport. On the other side are the airport, a sewage treatment facility and the county dump.

The reason is money. Kalaniana’ole had promised that the homestead program wouldn’t cost taxpayers. Initially it was financed with fees the territory collected from sugar plantation leases and water licenses. But infrastructure and administrative costs quickly depleted the reserves. As the commission ran out of money, it was forced to sell or lease land. Keaukaha’s prime oceanfront lots were sold early on to fund the neighborhood’s construction. The surrounding lands were later leased to the county, state and federal governments and to private businesses. Nāmāhoe waves in the direction of the airport runway not far from her back door. “That’s all Home Lands,” she sighs.

In 1956, Nāmāhoe’s grandparents sued the commission to open agricultural lots on the south side of the airport. They also sued for permission to dwell on a farm lot. Thanks to their efforts, Nāmāhoe lives on her father’s former lot, one of the approximately three hundred agricultural parcels in the Pana’ewa settlement. Still, she wouldn’t have been eligible to take over her dad’s

lease had it not been for a rule change in 1984. DHHL lowered the threshold for leaseholders’ descendants so that people like Nāmāhoe, with at least one-quarter blood quantum, could “succeed,” that is, inherit a relative’s lease.

Nāmāhoe is grateful—and frank about the disadvantages of the program. “It’s hard when you’re given lease land. How deep can you plant your piko [umbilical cord] in that ground and raise your family? To be a lessee, you got to be able to pay a mortgage, pay your taxes, be an industrious citizen. But I can’t borrow against my house. I can’t get an ag loan. I build no equity. We’re not even on county sewer,” she says. “It’s not a one-dollar-a-year deal.”

Neither Keaukaha nor Pana’ewa benefits from basic county services, but they do bear the burden of nearly every public utility. The near-constant roar of airplanes, sewage fumes and periodic spills into Puhi Bay and the threat of gas leaks or explosions take their toll on residents, who have high rates of cancer and autoimmune disorders. What makes it worth it?

“I understand why others leave,” Nāmāhoe says. “I’m sticking it out so I can keep a bird’s-eye view. That’s what my grandparents wanted. They believed in fighting for our people.” She also cherishes the community. “You’d be surprised at the breadth of brilliance and bust-assery here. I don’t know if I would get that anywhere else.” Hawaiian Home Lands have produced Polynesian voyagers, world-renowned scholars, musicians and artists. The instructor who teaches Hawaiian culture at Keaukaha Elementary is none other than Iwalani Kalima, who began her hula studies at age 8 under the tutelage of George Nā’ope, founder of the Merrie Monarch festival, which occurs annually around the corner.

One thing is certain: This community knows how to throw a pā’ina (party). For the 2023 May Day celebration, Kalima led Keaukaha students in an homage to Kalaniana’ole and other ali’i with ornate costumes and lei. Next year, Keaukaha will celebrate its centennial with a huge festival. Along with live music and lei making, there will be booths discussing genealogy and public safety plans. As Nāmāhoe says, it’s personal.



TOP / Ane Bakutis sits with her daughter Po’ohiwi Helm, fourth generation homesteader, on their lānai in Kalama’ula, Moloka’i.

BOTTOM / The beloved Keaukaha General Store serves plate lunches, coffee and locally produced snacks—roasted macadamia nuts, dried liliko’i and smoked fish.

FACING PAGE / Keli’i “Skippy” Ioane Jr. built his house in King’s Landing, a squatters’ village next to Keaukaha. For decades he advocated for his community at every Home Lands Commission meeting held on Hawai’i Island. His daughter ‘Āinaaloha has assumed that kuleana (responsibility).

FOLLOWING SPREAD / “The homesteads are the last stronghold that we have,” says Bobby Alcaín, a homestead farmer seen in his lo’i kalo (taro patch) on Moloka’i. “It’s only two hundred thousand acres, but it gives us a door to walk through, where we have an identity and can be who we are.”







TOP / Keaukaha Elementary School students pay homage to Hawaiian monarchs during the 2023 May Day celebration.

BOTTOM / Office of Hawaiian Affairs representative and fierce advocate for Native rights Mililani Trask has devoted herself to finding sustainable revenue for the chronically underfunded Department of Hawaiian Home Lands.

FACING PAGE / Passing wood hand to hand, Kekama Helm and friends build the fire for the imu, preserving a centuries-old tradition. On page 87, the imu is covered with soil while the fire-heated lava rocks slowly cook the food within.

Visitors have, in fact, discovered Keaukaha. Those beachfront properties sold long ago have quadrupled in value in the past decade. Thirteen of the sixteen homes at the end of Kalanianaʻole Street now operate as vacation rentals. Tour buses clog the beach parking lots, presenting a huge problem for the small community.

ʻĀinaaloha Ioane and her husband, Logan Carvalho, intercept snorkelers, cautioning them about the rough ocean conditions. The waters beyond Leleiwi Point are called kai ʻaikānaka, “the sea that eats men.” Ioane knows all the local lore; she was born just up the hill in another Hawaiian settlement—one that’s truly hidden.

King’s Landing dates back to the 1970s, when a few independent-minded HHL beneficiaries decided for themselves what rehabilitation looks like. Unwilling to die waiting for a lease, they occupied DHHL lands designated as “special use.”

Keliʻi “Skippy” Ioane Jr. moved here in 1980. He had planned to split his grandfather’s lease in Keaukaha with an aunt but didn’t have the financing to build a house within a year—a DHHL requirement. Instead he hiked past the end of the road, cleared the dense brush and built his home. “My first house cost me two gallons of ʻaʻama [black crabs] and two gallons of ʻopihi [limpets],” he laughs. “That’s what I paid for the tin roof. The lumber I got from a broken-down old house.”

King’s Landing feels a little like Robin Hood’s hideout. A rutted, rocky road leads into thick brush interrupted here and there by a driveway or makeshift dwelling. The Better Homes real estate sign tacked to Ioane’s gate indicates his sense of humor. His bare plywood house sits high up on stilts. Spidery antennas on the roof catch a few television channels.

Ioane’s rebellious streak is tempered by his love of the ʻāina (the land, for which he named his daughter) and his devotion to the lāhui. He was a plaintiff in the 2007 Nelson lawsuit that forced the state to

meet its financial obligations to DHHL. He and his wife raised six children in King’s Landing. ʻĀinaaloha remembers driving out each day to attend the very first Hawaiian-immersion classes at Keaukaha Elementary. “We were the homeless kids who spoke Hawaiian when even Keaukaha wasn’t ready for that. It’s hard to be a pioneer,” she shrugs. “But I am my father’s child.”

ʻĀinaaloha now leads the effort to legitimize King’s Landing. The village is fifty-plus years old and has its own community association, elected board and website. The two dozen families who live here don’t want to comply with what they feel is onerous bureaucracy, but they don’t want to be evicted, either. ʻĀinaaloha plans to meet with the new DHHL director to discuss making King’s Landing official. The department recognizes the demand for subsistence living sites; it approved a similar settlement on Maui. But ʻĀinaaloha hopes to establish a few rules before welcoming any new homesteaders into the fold. “Otherwise, city people might come and want paved roads.”

City people are a top concern for Kali Watson. While beneficiaries on the rural islands clamor for more agriculture and subsistence leases, the greatest need is on Oʻahu, where the majority of Hawaiians now live. Many families there experience conditions similar to what Kalanianaʻole saw in the early 1900s: overcrowded or dangerously dilapidated homes and houselessness. “Native Hawaiians make up about a third of the homeless in the state of Hawaiʻi,” says Watson.

This is Watson’s second term as DHHL director. Soft-spoken and ambitious, he has big plans for the department’s \$600 million windfall. Prior to his confirmation, he predicted that “the department will be one of the largest developers in the state in the coming years.” During his previous tenure from 1995 to 1998, he oversaw the passage of the Hawaiian Home Lands Recovery Act, which restored

sixteen thousand acres to DHHL’s inventory, and the disbursal of another substantial payout. “When I was here the first time, we added 3,100 homesteads with \$150 million. So now with \$600 million, let’s see if we can get 10,000,” he says. This would double the number of existing homesteads.

DHHL already has a strategic plan for 20 projects involving roughly 2,700 new units. Watson hopes to add to this, incorporating new land purchases and various types of housing products: turnkey homes for Hawaiians who can qualify for mortgages, loan assistance for those who can’t, special units for kūpuna and vacant lots for owner-builders.

“By offering a variety of models and funding, we can avoid what has historically been a major problem: bypassing people on the waitlist because they don’t have financing to build a house,” he says. “For those that don’t need that three-bedroom home, our product mix will include townhouses, multiplexes and high-rises.” One high-rise is already in development: The old Bowl-a-Drome in Mō’ili’ili will soon be available to homesteaders as low-income condos. “I’m optimistic about the program moving forward,” says Watson. “I think people will be surprised by some of the new projects that come into play.”

These developments excite State Senator Lynn DeCoite. The third-generation Moloka’i homestead farmer is hopeful that Watson can leverage DHHL’s resources to address Hawai’i’s housing crisis. “Hawaiian Homes is the easiest way to do affordable housing,” she says. “It’s land-rich and cash-poor.” Meanwhile, DeCoite is one of several politicians working to lower the blood quantum requirement for successors from one-quarter to one-thirty-second. That will open the door for many more Hawaiians to apply for homesteads.

Over at the Office of Hawaiian Affairs, lifelong activist and current Hawai’i Island trustee Mililani Trask is determined to help fill DHHL’s funding gaps. “I don’t have lands to give

to [Watson]. But if I can get a revenue stream,” she says, “we’ll have the money we need. My fiduciary obligation is to get commercial property and develop it to the max—because I have twenty-nine thousand homes to build at today’s prices. I need \$7.3 billion. I’m 72 years old. I will not see it come to fruition. But if I can put in place revenue streams from commercial properties, I know when I die, that revenue will come in every year. And we’ll build affordable housing.”

Other Hawaiian beneficiaries— particularly those on the rural islands— remain skeptical. They don’t want to see what started out as forty-acre plots become rental units, high-rises and what one homesteader calls “cardboard boxes.” Watson is clear: Accepting a rental won’t compromise anyone’s place on the waiting list for a leasehold property. He directs critics to a West O’ahu project he worked on as a private developer: Hale Makana o Nānākuli.

The affordable housing complex sits at the base of Nānākuli, the oldest homestead settlement on O’ahu. The neighborhood dates back to 1931, when there were just six roads and a handful of houses. The infrastructure is only marginally better now; many of the original houses desperately need repairs. For two decades the Nānākuli Hawaiian Homestead Community Association wanted to build affordable housing but struggled to find funding. In 2010 Watson stepped in and helped the association leverage federal subsidies and tax credits. Hale Makana opened three years later. The forty-eight-unit complex offers transitional and long-term rentals for Hawaiian families earning less than 30 percent of O’ahu’s median income.

“We’ve had lots of successes here,” says Au Hoon. “People graduate to homeownership, successorship or have to move because their income gets too high.” Much of that success is due to the community partnerships Au Hoon and others have cultivated over the past decade. Kamehameha Schools built a

gorgeous community center just below Hale Makana. Residents can walk there and to the adjoining Nānākuli Village Center, which has a dialysis center, drugstore, several fast food restaurants and a locally owned surf shop. “I want this duplicated on every homestead,” says Au Hoon, “because it works.”

Born on Nānākuli’s Third Road, Au Hoon grew up hearing stories about the old days, when residents fished for their dinner and collected drinking water from a spigot at Kalaniana’ole Beach Park. “I’m rooted,” she says. “My koko [blood] and my first breath is from here. I always said I would come back to serve people.”

She intends to pass her legacy of service onto her five children and seventeen grandchildren—along with a homestead lease. “I get to succeed my tūtū’s house when my uncle passes. I am preparing myself and my kids to be mortgage-ready. I’m going to build an ‘ohana unit so my kids always have a place to come back to. I’m going to use every loophole I know.”

She stops to chat with the maintenance worker, a former Hale Makana resident who now works here. “We have to prepare the next generation,” she says. “It’s about love. It’s that simple. That’s what we are.” **hh**



A large group of triathletes are swimming underwater, their bodies silhouetted against the bright blue light filtering down from the surface. They are in various stages of a stroke, with arms and legs visible. In the lower right foreground, a large sea turtle is swimming towards the viewer, its head and front flippers clearly visible. The water is clear and blue, with some bubbles and ripples around the swimmers.

INDOMITABLE

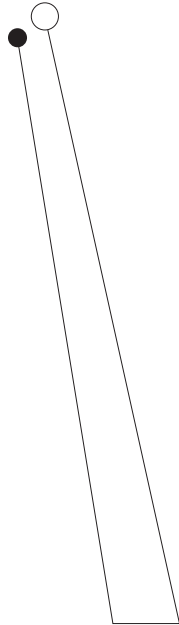
What's the toughest challenge for IRONMAN competitors—theirself, each other or the punishing landscape of Kona?

“I’ve shot ten Olympics, fifteen Super Bowls, trekked the Himalayas and shot big-wave surfing around the world,” says Donald Miralle, who over a twenty-three-year period photographed the images on the following pages of the IRONMAN World Championship, held each fall on the Kona Coast of Hawai‘i Island since 1980. (This year, the women’s race will take place in Kona on October 14; the men’s race will be held in Nice, France, on September 10). While IRONMAN triathlons are held in many locations around the world,

the Kona course—a 2.4-mile swim in Kailua Bay, a 112.3-mile bike race from Kailua-Kona to Hāwī and back, and a 26.2-mile marathon finishing on Ali‘i Drive in Kailua-Kona—has perhaps become the most symbolic of human endurance. Beautiful as it may be, Kona is also a relentless, unforgiving landscape. “My photos at IRONMAN might be remembered as the most iconic I’ve ever taken,” Miralle says. “However, they’re nothing more than a reflection of the mana [spiritual power] of the place and of the athletes.”

KAILUA PIER

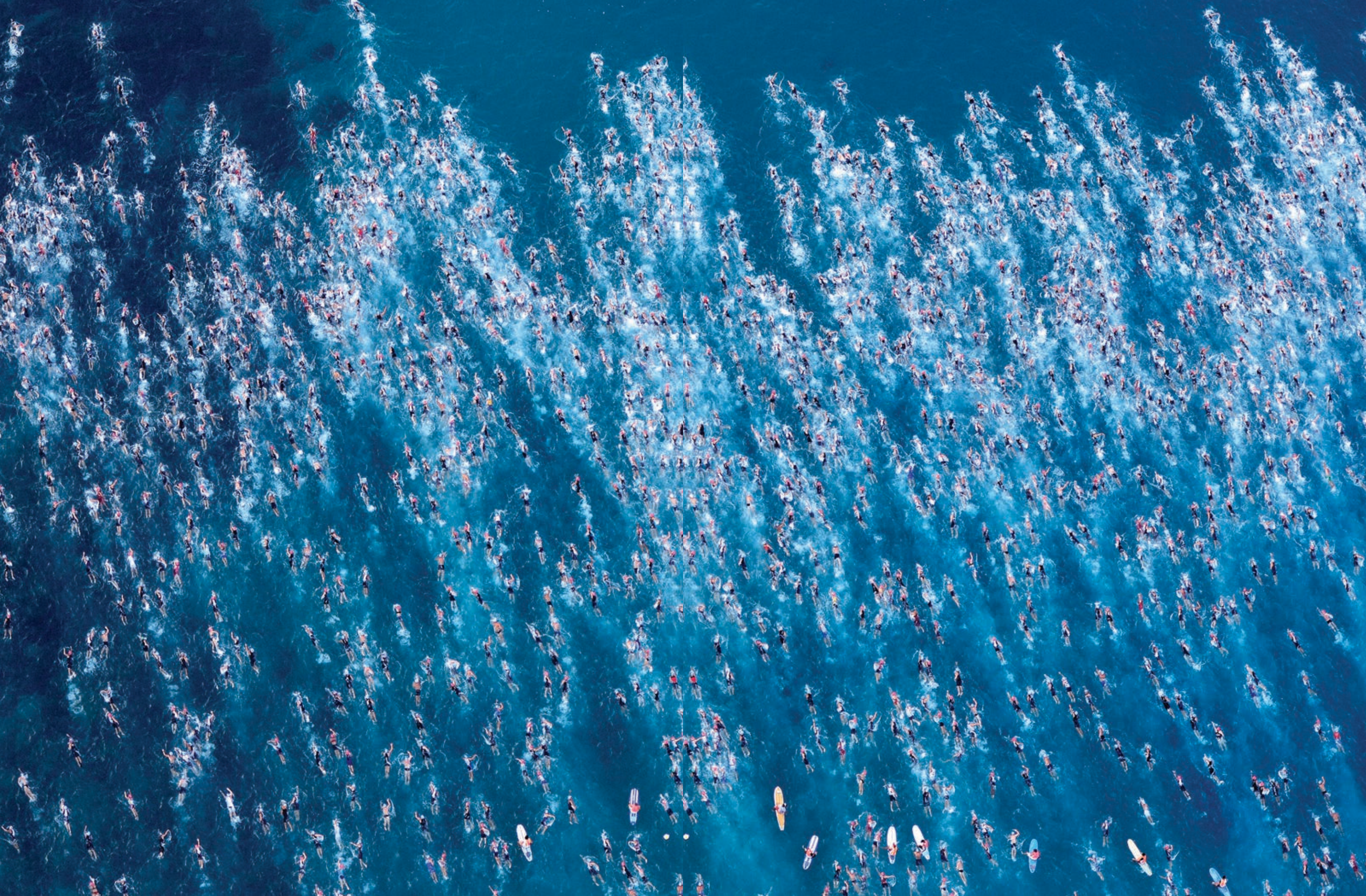
2.4 MILES



“I’ve done the race so many times that I immediately know the feeling,” says eight-time IRONMAN World Championship winner Paula Newby-Fraser of the image on the opening spread, showing swimmers treading water before the start of the 2016 race.

“Minutes before the event starts ... this moment is expectation, nerves, personal conflict, anticipation—the highest vibration of energy in the race. What a moment in time for Don to have captured in this image, serendipitous with the honu [sea turtle] beneath us all, an unbeknownst grounding. Manic energy above and calm below the surface.” At right, swimmers churn the water at start of the 2014 IRONMAN World Championship.





QUEEN KA'AHUMANU HIGHWAY

112.3 MILES



“When you’re floating in Kailua Bay waiting for the swim to start, you’re completely absorbed in IRONMAN,” says six-time world champion Mark Allen, who won the race six times, five of them consecutively from 1989 to 1993. “You can forget that you’re just a small part of a bigger thing happening. When you’re in the water you’re surrounded by thousands of other swimmers, but you can notice only the five or six immediately surrounding you. Everyone is on the same mission but we’re all doing it our own way, at our own pace. An individual journey, together with a mass of people. It’s easy to forget you’re just a piece. In the midst of the grandeur, you’re just a piece.” On the previous spread, swimmers in the 2012 IRONMAN.

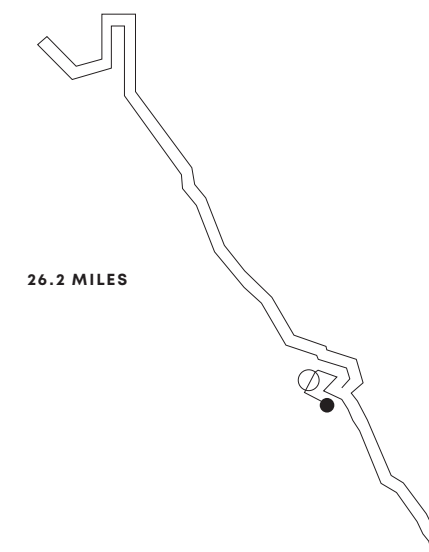
“The landscape of the lava fields is hot and dry,” Allen says. “It’s not gonna help you. You can’t buy your way across it. On this island, you have to earn it, and it won’t be easy.” At right, cyclists pedal through a parched moonscape of pāhoehoe lava on Queen Ka’ahumanu Highway. On the following spread, a lone cyclist powers past the entrance of a lava tube.







QUEEN KA'AHUMANU HIGHWAY



“When you’re deep into the marathon,” Allen says of the image at left showing runners at sunset in 2010, “it forces you deeper and deeper into yourself to find more to keep going. Unless you’ve done the race, you can’t really understand the grit it takes.”

“There’s no shortage of special places on this planet, but Kona is an extraordinary place,” says Newby-Fraser. “Even the most cynical of personalities can’t deny it. Because of the active volcano, it’s never the same place twice. Every new environment is raw and unformed, vibrating with new energy. The IRONMAN is a focused, personal pursuit by each athlete. It’s about growth and recreating yourself. In this way, Kona and the athletes are the same. Because of that, IRONMAN will be tied to Hawai’i forever; it’s a bond, a history, a story and IRONMAN legends have been made here. This unique story cannot be replicated.”

A Pair of Aces

In the 1960s, the all-female band Ace of Cups rocked San Francisco's psychedelic scene. Today, two of the Aces make their home on Kaua'i—and they're making music again.

In June of 1967 the Jimi Hendrix Experience played a legendary set at the Monterey Pop Festival, cementing Hendrix's position as a rising star of rock guitar. About a week later, crowds gathered in the panhandle of San Francisco's Golden Gate Park for a hastily organized free concert featuring Hendrix. The makeshift stage was a flatbed truck that rattled and shook with the sonic power of bass, drums and incendiary lead guitar.

But not all of the shaking came from Hendrix's band. All the equipment, including amps and drums, was borrowed from a local Haight-Ashbury area group who warmed up the show. That opening act really caught Hendrix's attention. He was still thinking about them later that year in December in the UK when he told *Melody Maker* magazine, "I heard some groovy sounds last time in the States, like this girl group, Ace of Cups, who write their own songs and the lead guitarist is, hell, really great." As one of the first all-female rock bands in the country, Ace of Cups left an impression wherever they went. Whether it was warming up for Hendrix, the Grateful Dead or

Jefferson Airplane, Ace of Cups was for a brief time at the epicenter of the counterculture revolutions of the 1960s. More than fifty-five years later, two of those Aces, Denise Kaufman and Mary Alfiler, now make their home on Kaua'i.

Kaufman started expressing herself at an early age. It was 1960 in San Francisco, and the 14-year-old Kaufman ventured out to see a movie with a 10-year-old friend. They arrived to find a civil rights protest occurring at the theater. Instead of seeing the movie, Kaufman and her friend walked across the street and picked up signs. Not long after, Kaufman began writing songs on guitar.

At the time, the cultural revolution of the 1960s was gaining momentum, fueled in part by the Northern California folk- and rock-music scene. Inspired, Kaufman joined the Stanford University folk music club while she was still in high school. She spent time hanging out at Top of the Tangent, a small acoustic music venue on the street she lived on in Palo Alto, watching Jerry Garcia (then a guitar teacher at the local music store) play with his jug and bluegrass bands. "I loved that Jerry was just playing all the time," Kaufman recalls. "Music was pouring out of him. Everywhere he went, his guitar and his instruments were just like a living part of him."

Yearning to surf, Kaufman spent the summer between her high school junior and senior years at a program in Hawai'i. She learned to surf and also learned more about singing and playing guitar from friends she made in the Nalu Ali'i surf club. The experience gave Kaufman fuel for her songwriting, as she became more aware of ecological and environmental concerns.

As a college student at the University of California, Berkeley, Kaufman focused on political science and theater but continued writing songs and playing whenever and wherever she could. She got involved in the San Francisco music scene, building up a repertoire of originals and becoming a talented solo singer/songwriter.



PHOTOGRAPH BY LISA LAW
COURTESY HIGHMOON RECORDS



PHOTOGRAPH BY **CASY SONNABEND**
COURTESY **HIGH MOON RECORDS**

PHOTOGRAPH BY **LISA LAW**
COURTESY **HIGH MOON RECORDS**



OPENING SPREAD / The members of all-female San Francisco psychedelic rock band the Ace of Cups, in 1967. The Aces performed alongside heavyweights like Jimi Hendrix, Jefferson Airplane and the Grateful Dead.

FACING PAGE / Denise Kaufman (left) and Mary Alfiler, both Kaua'i residents today, share the mic in 1968. "You have to raise your voice to make a statement," Kaufman says.

ABOVE / Guitarist Mary Ellen Simpson took lessons from Jorma Kaukonen of Jefferson Airplane. Hendrix said of her, "Their lead guitarist is, hell, really great."

By the mid-1960s many of Kaufman's friends and contemporaries, including members of Quicksilver Messenger Service, Jefferson Airplane and Taj Mahal, were getting popular. These bands made statements, playing to increasingly receptive audiences at local festivals and in popular Bay Area venues like the Matrix on Fillmore Street, where many folk-rock groups launched their careers. Kaufman brought her vocal, guitar and harmonica talents to jams around San Francisco. The songstress was in her element, she says, though at the time she had no idea she'd soon join four other similarly motivated musicians to form Ace of Cups.

"Denise is this amazing lyricist," says Mary Alfiler (née Gannon) from her home in Kapa'a. "She cares about people deeply and writes things that knock your socks off."



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Diane Vyalich (seen above) held down drum duties as Ace of Cups paved the way for other women in rock. “We weren’t consciously thinking of starting a band,” says Alfiler. “But I met Diane at this party, and she was playing drums. It was like, ‘Wow, there’s music! Let’s do it.’”

Alfiler should know: She and Kaufman started playing together in 1967, when they formed Ace of Cups.

Alfiler, a former Miss Monterey who’d competed in the California division of the Miss America pageant before trading in the role of beauty queen for feminist artist and social activist, was a vocalist and veteran of Catholic school choral groups. She had been studying piano and music theory for a few years before moving to San Francisco in 1966. Alfiler rented an old upright piano and had it moved to a cheap second-floor

apartment in Haight-Ashbury. She soon met a girl named Marla Hunt, a recent transplant from Los Angeles. “When I heard her play piano, I went, ‘Oh my god,’” Alfiler says. “We clicked right away and started writing little ditties, mostly folk stuff.” Alfiler and Hunt became fast friends and musical collaborators. Then the cards started magically falling into place. “I was at a party, and there was this big, empty Victorian house that some hippies had taken over,” Alfiler recalls. “There was a room with no furniture—all it had was

a drum set. And there was this chick, this gorgeous chick just jamming. That was Diane.” Alfiler, now 79 and still as effervescent as a teenager, smiles fondly. “And I said, ‘You know, I’ve been singing with this girl on piano, we should get together.’”

At the time, Diane Vyalich didn’t own a drum set. But she cobbled together a snare and a couple of accessories. They invited Mary Ellen Simpson, a friend of Vyalich from City College in San Francisco who played folk and blues guitar. Simpson had taken lessons

from Jorma Kaukonen, the guitarist for Jefferson Airplane, just before that band started to take off. “At that point we had vocals, piano, drums and guitar,” says Alfiler. “Then Mary Ellen lent me a bass, and I learned three chords, really just three notes to play blues in G or C.”

With more musical experience than the rest of the band, Kaufman was the missing fifth element. She’d also been adventuring: She dropped out of Berkeley and joined Ken Kesey’s Merry Pranksters, traveling around in their psychedelic bus as they organized



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Ace of Cups sometimes played impromptu gigs on the back of a flatbed truck—and in one case opened for Jimi Hendrix for a free concert on a truck in the Golden Gate Park panhandle on April 12, 1967. The Aces so impressed Hendrix that he praised them in a later interview with *Melody Maker* magazine in the UK.

LSD-infused concerts called the Acid Tests. Kaufman assumed the Prankster moniker Mary Microgram and lived on the bus with her comrades, performing mellow solo folk sets to help audiences “come down” once the house band (and her bus mates), the Grateful Dead, finished playing. But when Kesey headed to Mexico to avoid legal troubles, Kaufman returned to Haight-Ashbury and started playing solo gigs as well as joining other artists in various venues. Kaufman was at a party at the Blue Chair House when she heard Simpson playing blues guitar. “Denise couldn’t believe it,” recalls Alfiler. “She took out her harp and they started jamming. It was a magical moment.”

Kaufman, now 76, remembers that moment well. “I had been playing with

some guys who had come from Seattle, in a band that later became known as Moby Grape. But it wasn’t my thing. It really wasn’t the right band for me. I was still writing, and I had started working at Fantasy Records in San Francisco, running the office. But I wanted to find the right people and be in a band. Then, as 1966 was turning into 1967, I was at this New Year’s Eve party and met Mary Ellen and just hit it off.”

While Ace of Cups would pave the way for other women in rock, they didn’t necessarily consider themselves pioneers. “We never really thought of ourselves in terms of being specifically an all-girl band,” Alfiler says. “We were

just musicians. We were just players who loved singing and playing our instruments, and weren’t thinking, ‘Oh, I want to have a boyfriend that’s a player in a band.’ We wanted to be the ones playing.”

Ace of Cups got plenty of chances to play. Named after a tarot card depicting five streams of water pouring out of a chalice, a symbol of love and new beginnings, the combination of Alfiler, Hunt, Vitalich, Simpson and Kaufman seemed like a perfect reflection of the name. Except for drummer Vitalich, all the members sang lead vocals, and as a group they became known for intricate, multipart harmonies. As word spread they started picking up increasingly high-visibility gigs, but they weren’t trying to break out. “For me it was never



ABOVE / Music runs deep in the Kaufman family. Denise’s daughter and son-in-law own and operate Hanalei Strings in Kilauea, Kaua’i, and her grandson is a touring singer-songwriter.

about going to the top,” says Kaufman. “It was just writing music that I cared about and finding people to play it with. Because I always heard more voices than just one. I heard harmony parts. I heard background parts. So the idea of playing with people that just wanted to sing and play, I loved it.”

Ace of Cups headlined at Bay Area clubs like the Matrix and opened for bigger acts, including Jefferson Airplane, the Band and the Grateful Dead in venues like the Avalon Ballroom, Fillmore West and Winterland Ballroom. All of the members also sang lead and backup on records for artists like Quicksilver Messenger Service, Mike Bloomfield and Jefferson Airplane. But Ace of Cups never signed a record deal themselves, despite entertaining multiple offers. Eventually life got in the way. One by one, most of the members had children and discovered why there weren’t more all-female bands. “That’s one of the things about being a woman,” says Alfiler. “When you have a baby, you want to take care of that baby.” Male musicians in the 1960s and ’70s, and even today, could more easily continue their careers. But women—

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After disbanding in 1972, Ace of Cups reunited in 2011 for a live show celebrating the 75th birthday of 1960s counterculture icon Wavy Gravy. A record label executive in attendance saw that the women still rocked and signed them to record their first studio album, *Ace of Cups*, released in 2018. Above, Ace of Cups performs in Mill Valley, California, in 2018.

especially these women, who sang about love, caring and belonging—were more likely to prioritize, or be expected to prioritize, their kids over their musical or professional ambitions.

After a few short years in the middle of a musical revolution that saw many of their friends continue on to superstardom, Ace of Cups disbanded in 1972. But they all remained musically active and stayed in touch. Kaufman, with young daughter in tow, headed straight back to the place that had captured her heart many years earlier: Kaua’i. Alfiler soon followed at Kaufman’s urging, and the two former Aces raised their children and worked to improve their community.

In 1977, Kaufman, wanting to provide a unique educational experience for her elementary school-age daughter, joined with six other mothers to co-found Island School, now one of the most celebrated learning institutions in the state. Alfiler taught music first at Island School and then at St. Catherine’s, a Catholic school in the tradition of her childhood alma mater, where she taught her own kids and thousands of others over the next several decades. As much as she loved performing, Alfiler found teaching to be even more rewarding. “I really could incorporate everything I had learned in the band into my classes,” Alfiler says. “It was like the Jack Black movie *School of Rock!*” For Kaufman, founding Island School was only part of

her involvement in education. She also taught yoga for decades and continues to practice to this day.

If Kaufman and Alfiler had simply let Ace of Cups fade into the past along with their rock-and-roll ambitions, the group’s genesis, rise and eventual disbandment would still have been a fantastic experience. But in 2003 they reconvened to collaborate on the release of *It’s Bad for You but Buy It!* a compilation album of old demos, rehearsal tapes and live recordings. Then in 2011 they reunited to play a live show at the 75th birthday party for counterculture icon Wavy Gravy, who had served as emcee during the iconic Woodstock music festival. The more mature, experienced version of Ace of

PHOTOGRAPH BY CASEY SONNABEND
COURTESY HIGHMOON RECORDS



ABOVE / Ace of Cups in 1968. Left to right: Diane Vitalich, Mary Gannon Alfiler, Denise Kaufman, Mary Ellen Simpson and Marla Hunt.

Cups still rocked. “Over the years we would get together from time to time, sometimes three or four of us,” Kaufman recalls. “But when we all got together in 2011, it was like no time had passed. We all knew all the harmonies and parts. Our voices would just blend immediately.”

A record label executive in attendance offered the band that long-awaited record deal, and in 2018 the group released *Ace of Cups*, their self-titled first-ever studio album, more than fifty years after the group’s inception. They followed up in 2020 with their second studio album, *Sing Your Dreams*, and released an EP of “lost” songs called *Extended Play* in 2022. The albums offer rhythmically solid, hook-driven, vocally complex folk, rock and blues songs with beautiful, multipart harmonies and conscious themes.

If, as Aesop quipped, a man is known by the company he keeps, then perhaps a band is known by the company it keeps as well. The Ace of Cups albums feature guest appearances from a slew of musicians who loved the band and had been part of the Summer of Love and musical revolution so many years earlier, including members of Jefferson Airplane, Hot Tuna, Bob Weir of the

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PHOTOGRAPH BY AKASHA RABUT

A musician, activist, yoga teacher, former Merry Prankster and cofounder of Kaua'i's Island School, Kaufman (seen above) “always felt I could make a difference.” Now 77, Kaufman will be laying down bass for her grandson, London-based singer-songwriter Eli Smart, on his 2023 tour. “He’s got a great band there,” she says. “So I’m gonna go play bass on that tour with him. Like, what a dream, right?”

Grateful Dead, Quicksilver Messenger Service, Taj Mahal, Buffy Sainte-Marie, Jackson Browne and many others. Alfiler is now enjoying retirement in Kapa’a after spending decades teaching music. Kaufman, not far away in Kilauea, is still practicing and teaching yoga, as well as playing music. The musical gene has also been passed down in

both families: Alfiler’s kids love to sing and play music, and Kaufman can often be found jamming with family at her daughter and son-in-law’s music shop, Hanalei Strings in Kilauea. She’s even heading out on tour in 2023 with her 23-year-old grandson Eli Smart, an up-and-coming singer-songwriter from Kaua’i now living in London. “Eli was a

huge Beatles fan growing up,” Kaufman says of her grandson, whose senior project at Island School involved playing and recording all of the instruments and voices himself, for a cover album of songs from the Beatles’ *Revolver*. The project helped him get into the Liverpool Institute for Performing Arts in London. The wiry and cheerful Kaufman is fit

and exudes joy at the prospect of joining her grandson onstage. “He’s got a great band there,” she says. “So I’m gonna go play bass on that tour with him. Like, what a dream, right?” hh



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Diamond Out of the Rough

A new stage, a new executive director and a new day for Hawai‘i’s oldest community theater

When *Cinderella* opened at Diamond Head Theatre last January, it marked a new era for Hawai‘i’s longest-running community theater. Two months earlier Fort Ruger Theatre, DHT’s home since 1952, had been mostly demolished in favor of a brand-new, seventeen-thousand-square-foot space just next door. Other changes were also in the wings: Deena Dray, the company’s executive director for more than a quarter-century, was preparing to exit stage left—her long-planned retirement timed to the culmination of the \$23 million, decade-plus plan to raise the roof on the new, purpose-built theater.

It was not exactly a given that the show would go on when DHT broke

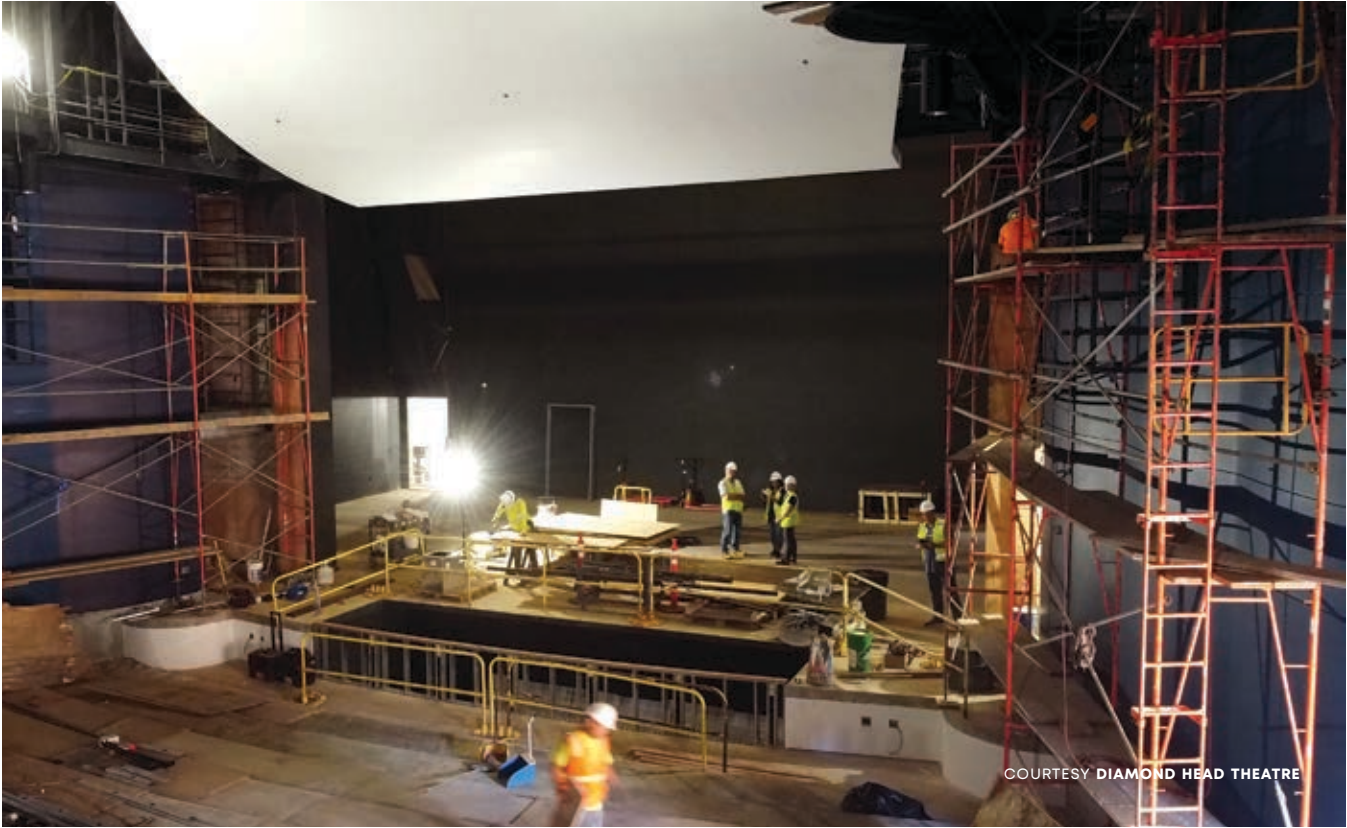



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COURTESY DIAMOND HEAD THEATRE

With a new executive director and a recently completed state-of-the-art facility—seen above during construction in 2022—the stage is set for Diamond Head Theatre’s post-COVID future. “The pandemic forced us to think outside the box,” says artistic director John Rampage. “That was a tremendous help when we moved into this new theater and had to look at everything in a totally different way.” On the opening page, Bailey Barnes rehearses for *The Bodyguard* at the new DHT in May 2023.

ground for the new building in October 2020. Hawai‘i was then six months into a COVID lockdown, and the first vaccines had not yet made their debut. Stage seasons had been canceled statewide, behind-the-scenes staff were on indefinite furlough and theatrical troupes throughout the Islands were doing what they could to stay afloat. Some went on hiatus. Others, like the Hawaii Shakespeare Festival and Kumu Kahua Theatre, turned to online productions. DHT took it to the streets, staging drive-in musical revues from the Ruger’s rear balcony, with audience members tuning in on their car radios in the theater parking lot.

“We tried out anything that we could do to entertain the community and keep people working,” says John Rampage, who has been involved with DHT in one capacity or another for nearly fifty years, twenty-eight of them in his current capacity as artistic director. “The parking lot concerts were so enormously successful—there were originally four

scheduled, but they ended up going weekly from July until November.”

If any company were equipped to survive a pandemic, it’s DHT, which traces its roots back to the Footlights, a members-only theater/salon that was founded three years prior to the onset of that other global health calamity, the great influenza pandemic of 1918. “Footlights was a group of society ladies, mostly descendants of missionary families, who got together to write and read each other’s plays, which then evolved into presenting their first production in 1915,” recounts Rampage.

The troupe prided itself in staging current material, mixing plays that had recently debuted on the continent with those written by Footlights members. The shows sold out and the critics mostly raved, though they were also at times a bit ... pearl-clutchy? “Three Playlets in Which Sex Discussion Plays Large Part Are Given With Commendable Success,” reads the subheading for a 1917 *Honolulu*

Star-Bulletin review, which goes on to note that one of the playlets, *Eugenically Speaking*, “is a burlesque bit hitting off the extremists on the ultra-modern subject, eugenics. In this a young girl brimming with half-baked eugenics ideas chooses a herculean street-car conductor as her mate, calmly takes him from his peaceful post to her home and introduces him to her indulgent but non-eugenically-inclined father. Here was an instance where the humor saves the undoubtedly delicate subject from downright indelicacy.”

Initially limited to seventy-five paying members—a mix of twenty-five “active members” who paid \$2 per year and took part in productions and fifty “associates” who paid \$3—Footlights eventually saw the benefit in expanding and becoming more egalitarian. In 1934 the club voted unanimously to form the Honolulu Community Theatre. In a letter written that year to the editor of the *Star-Bulletin*, the new group’s executive secretary, Marjorie Wood, put it this way:



What a difference \$23 million makes: Diamond Head Theatre has employed union musicians since the 1950s, but until the renovation the orchestra did not have a functional pit to call home.

“It seemed to the members that a new group representative in every possible way of the community, would produce more and better plays with every citizen of Honolulu a possible actor or actress or worker back- or front-stage—the director would have a free hand and excellent support.”

It was the Honolulu Community Theatre that took possession of the Fort Ruger Theatre in 1952. In 1990, HCT was renamed Diamond Head Theatre—a lineage that makes DHT the third-oldest community theater in the United States.

“Some of the Footlights’ plays were scandalous for their era, so they always had a reputation of being ahead of it,” says Rampage. “Kita Wilder was the grande dame of Honolulu Community Theatre. We had an event shortly before she passed away, and we were talking about pushing the boundaries and she said, ‘Oh, well, I did a show in 1951, and all I wore was a piece of chiffon and I was naked underneath.’ So yeah, I’m proud of that. I’m very, very proud that they took tremendous chances.”

Rampage made his own acting debut with Honolulu Community Theatre in 1975. He was already working as a professional performer overseas but was staying with his mother on O‘ahu between gigs. “She was a volunteer in the costume shop, back when it was across the street at Kapi‘olani Community College—everything [but the theater] was over on



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Over the years DHT has been a showcase for big-name guest artists and a launching pad to future stars. In 1964, University of Hawai'i student Bette Midler (seen above back left) appeared in her second DHT production, *How to Succeed in Business Without Really Trying*.

that side in old military buildings,” he recalls. “There was one building for sets, one for costumes. There was a rehearsal hall on the second floor, with an old wooden floor that you had to be careful not to put your foot through. And then they had a Matson container pulled up to the side entrance of the theater, with Christmas lights hung in it: That was the women’s dressing room. But even back when it was bare bones, this theater organization did incredible productions.

“I had been in a show in Omaha; it closed, and I didn’t have another gig for two and a half months, so I decided to come over here and live for free off my mother. One day she said, ‘Why don’t you go up to the theater and find something to do?’ So I auditioned for *Music Man*, which was their big, bicentenary musical. That production had a live horse that came on stage and lived at the side of the theater. ... They were always pushing the envelope.” During one performance the horse missed its cue after wandering off to graze in Kapi’olani Park ... turns out

Music Man was the last time a horse was given a cameo.

Over the years, the back portion of the Ruger Theatre was expanded, allowing for everything—costume shop, set shop, rehearsal hall—to be under one roof, which at the time was another first for local theater. The Ruger was also a true community magnet: Rampage recounts how in the 1950s and ’60s, actors like Emma Veary and Ed Kenney would do a 5:30 show at the theater before heading off to Waikiki to play music in the evenings. In 1958, Kenney would gain national fame for playing Wang Ta in the original Broadway production of Rodgers and Hammerstein’s *Flower Drum Song*. A few years later a young Bette Midler was famously fired from a bit part in the chorus of HCT’s *Show Boat* after she upstaged Veary in the starring role. (She was rehired the next day.)

Through the years, the theater also acquired a bit of a reputation for being haunted. “Almost every theater has a

ghost, at least one. And we have several, had several. In Hawai’i that’s not laughed at; it’s taken very, very seriously,” says Rampage, noting that all were supportive spirits (among them his own mother, whom others swore they had seen over the years, happily seated in the balcony). “After our final rehearsal of *Cinderella* in the old building—it was coming down the next day—we invited the spirits to come next door, so that they wouldn’t be surprised. We just didn’t want any of those poor souls wondering what happened to their entertainment center. So we invited them over, but I don’t know yet if they made the trip.”

Though it was much beloved, the Ruger was never up to the needs of modern stagecraft: It was built in 1933 as a movie house for soldiers garrisoned just down the way at Fort Ruger. Honolulu Community Theatre made modifications after taking it over, but there were some things that just could not be fixed. “The primary change is that we now have a

fly loft,” says Rampage. “Honestly, that is the reason the new theater was built, because that is the one thing we couldn’t do in a renovation, which we seriously considered because a lot of people were very, very attached to the old theater.”

The permitting on the old theater would not allow for the fifty-odd feet of new roof height that the loft required. And the loft was essential in bringing DHT into the twenty-first century: It allows multiple set pieces to be quickly raised and lowered from above. In the Ruger Theatre, set pieces all had to be hidden in the wings, from where they were moved horizontally on and off stage.

“It was like a jigsaw puzzle, and a real challenge for the set designer: A piece would start in one place offstage, and during another scene it would be moved to another place, and then in another scene it would have to be moved again until it could finally be moved on stage,” says Rampage. “In the 1950s—Broadway’s golden era, as they call it—a show was always three hours long. They would have a scene and a lavish set, and then the lights would go out and you would sit in the dark while the orchestra played a repeat of the music and the set was changed behind the curtain. But shows aren’t written that way anymore—the audience expects them to move quick. With the fly loft we’re now able to do that. It’s not a new concept; it goes back to the very origins of theater in ancient Greece. They would have a sunset or a sunrise, or the heavens, and through a pulley system it would go up and be hidden by trees. So it’s not that this was some kind of vanity project—like, ‘Oh, we have to have the newest and the finest’—it was the one thing that was always holding us back, the thing that we always said we really needed and didn’t have.”

Another major change is the addition of an orchestra pit. DHT is the only community theater in Honolulu to use a union orchestra and has been doing so since the 1950s. For years the orchestra was more or less seated in the audience, in a section off to the right of the stage (or, in a few cases, on the stage itself). This could be charming for theatergoers in that it highlighted the live aspect of the music, but it also made things a bit more challenging for actors, who rely on visual cues from the conductor. “There was originally



David Hockney

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This exhibition is organized by the Honolulu Museum of Art in conjunction with the Jordan Schnitzer Family Foundation.

David Hockney, *In the Studio*, December 2017 (detail). 2017. Photographic drawing printed on paper, mounted on Dibond. Edition of 25. © David Hockney assisted by Jonathan Wilkinson.

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Like all DHT productions, *The Bodyguard*—seen above during dress rehearsal in 2023—is true community theater. “The performers are volunteers who are given a small honorarium,” says Rampage. “It doesn’t even cover their gas to get here, but really is a sign of respect for what they’re giving.” Among the actors pictured above is Barnes (center foreground), who like all the actors has a day job—in her case, a flight attendant for Hawaiian Airlines.

an orchestra pit in the old theater,” says Rampage, “but at some point in the 1950s, they built the stage apron forward. This brought the show closer to the audience, but then the orchestra pit was way, way, way too far back in the stage and couldn’t be used anymore. Now we have it down in front again, which is wonderful, except we have to keep reminding the old-timers that they can’t walk to the edge of the stage anymore or they’re going to fall into the pit.”

After seventy years in the Ruger Theatre and only two shows in the new space—at the time of this writing, *The Bodyguard* is midway through a

sold-out run—Rampage says the company is still finding its footing in other ways. “Coming into this theater was like learning the alphabet all over again. It’s wonderful, but it’s a whole new way of working, especially sets and costumes and things like that. The old theater, everybody knew what our limits were and what we could push. We’re still learning how far we can push it now, which is exciting.”

The old Ruger Theatre wasn't completely demolished last October. The back portion, which housed the costume shop, set shop and rehearsal hall, is still there, and plans are ongoing to

renovate those areas into a new Theatrical Arts Building, to further expand already successful programs like Shooting Stars, DHT's by-audition program for young actors ages 8 through 16. There are also summer camps for budding thespians and year-round classes for all ages.

Trevor Tamashiro took over from Deena Dray as executive director in April. After twenty-plus years on the continent, it was a homecoming for him, both to the Islands and to Diamond Head Theatre. He's a Punahou School graduate, with an acting resume that includes *Damn Yankees* and *The King and I*, both DHT productions. (DHT recently found a

costume with Tamashiro's name tag in it. "I think that was 1997. ... Isn't that crazy?" he laughs.)

Where Dray's crowning achievement was the construction of the new theater, it's now up to Tamashiro to take the next step. "My big thing is to really build on the legacy that has been established here," he says. "I was performing here when John and Deena were in charge, and so I owe so much to them—for me it's really just building on that foundation and then finding ways to move forward as we look to the next one hundred years." **hh**



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Duke’s Uke’s Contest

OCTOBER

HoMA NIGHTS

Every Friday and Saturday
Honolulu Museum of Art remains open until 9 p.m. with opportunities to explore the galleries, stargaze in the courtyards and enjoy live art experiences and music. Honolulu Museum of Art, (808) 532-8700

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OLA KA NO’EAU: EXCELLENCE IN HAWAIIAN ARTISTRY

Through 10/29
An exhibition exploring the genealogy of Hawaiian artistry, highlighting the bond between teacher and student as a fundamental value in Hawaiian culture. Bishop Museum, (808) 847-3511

CHILDREN & YOUTH DAY

10/1
The largest children’s event in the state features hundreds of booths, a fleet of food trucks, live music on five stages and more than four thousand volunteers. 10 a.m. Hawai’i State Capitol and vicinity, hawaiiicyd.org

EDDIE GRIFFIN

10/6
Named one of the Top 100 Greatest Stand-Up Comedians of all time by Comedy Central, comedian and actor Eddie Griffin performs his latest material. Hawaii Theatre Center, (808) 528-0506

BEYOND HAPA

10/7
Hawai’i Symphony Orchestra launches the 23/24 HapaSymphony Series with a night of love, inclusion and drag. Beyond Hapa features an abundance of Hawai’i-born divas performing everything from operatic favorites to mele to Rachmaninoff’s second piano concerto. Hawaii Theatre Center, (808) 528-0506

KAMA’ĀINA SUNDAYS

10/8
Enjoy ‘ono food, a free audio tour of ‘Iolani Palace for Hawai’i residents and family-friendly activities. Proudly sponsored by American Savings Bank. 8:30 a.m. to 3 p.m. ‘Iolani Palace, (808) 539-7268

MOLOKA’I HOE

10/8
Paddlers from around the world gather at Moloka’i’s Hale o Lono Harbor for this forty-mile outrigger canoe race to O’ahu’s Waikīkī Beach. Awards ceremony at 2:30 p.m. Kahanamoku Beach—Hilton Hawaiian Village, (808) 330-7291

THE DAWN OF DANE

10/8
A thousand and one nights of symphonic sorcery conjure the dawn of music director, Dane Lam. GRAMMY Award-winning violinist Jennifer Koh joins Hawai’i Symphony Orchestra for the opening of the 23/24 Halekulani Masterworks season. Hawaii Theatre Center, (808) 528-0506

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Moloka’i Hoe

KALAPANA
10/11&12
Kalapana emerged as one of the most popular bands on the Hawaiian music scene in the ’70s, producing a steady stream of hits that remain local favorites today. Blue Note Hawaii, (808) 777-4890

43RD HAWAI’I INTERNATIONAL FILM FESTIVAL
10/12–22
HIFF screens films from throughout the Asia-Pacific region as well as Europe and North America. It also features discussions with filmmakers, award presentations and other special film-related events. Various locations, (808) 542-9932

BISHOP MUSEUM AFTER HOURS
10/13
Museum exhibits are open for viewing from 5:30 to 9 p.m., along with cultural demonstrations, keiki activities and a night market with food trucks and local vendors. Bishop Museum, (808) 847-3511

TALK STORY FESTIVAL
10/13
Honolulu’s Department of Parks and Recreation sponsors Hawai’i’s oldest and largest storytelling celebration. Hawai’i’s best storytellers (and a few guests) tell spooky tales of old Honolulu. 6:30 to 8:30 p.m. Mission Memorial Auditorium, (808) 768-3032

PRIDE RUN/WALK 5K
10/14
The annual FrontRunners/FrontWalkers Honolulu Pride Run/Walk 5K is an opportunity for the LGBTQIA+ community and supporters to come together in pride and celebration in an active, healthy way. The race begins at 7 a.m. at Magic Island and circles the entire park. Ala Moana Beach Park, (702) 546-6937

DIRTY HEADS ISLAND GLOW
10/14
Since 2001, Dirty Heads have mixed hip-hop, reggae and rock to create a unique sound that fully embodies their Southern California roots. Dirty Heads is joined by special guests Atmosphere and Ark Woods. Tom Moffatt Waikiki Shell, (808) 768-5252

DUKE’S UKES CONTEST
10/14
‘Ukulele players of all ages compete for prizes in two categories—‘ukulele instrumental and ‘ukulele and vocals, with winners heading over to Duke’s Waikiki for a performance with Bryan Tolentino and band following the contest. 11 a.m. to 1 p.m. Free. Kahala Mall, (808) 922-2268

BANK OF HAWAI’I FAMILY SUNDAYS
10/15
HoMA offers creative activities for keiki of all ages, community-focused programming, and entertainment. Free admission for residents. 10 a.m. to 6 p.m. Honolulu Museum of Art, (808) 532-8700



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Hawai’i’s Woodshow

SAM TSUI—HONOLULU PRIDE CONCERT

10/20
Independent artist, singer, songwriter and content creator Sam Tsui performs as part of Honolulu Pride month. Hawaii Theatre Center, [808] 528-0506

HONOLULU PRIDE PARADE & FESTIVAL

10/21
A parade along Kalākaua Avenue is followed by a festival with music, activities, food and libations at Diamond Head Greens, celebrating the LGBTQIA+ community, its friends, families and allies. Free and open to all. 7 a.m to 6 p.m. Waikīkī, [808] 369-2000

HONOLULU ON TAP

10/21
Browse and sample more than a hundred selections from some of America’s best craft breweries. The festival includes live music, food for purchase and product vendors. 1 to 5 p.m. Blaisdell Exhibition Hall, honoluluontap.com

ALAN CUMMING —HONOLULU PRIDE CONCERT

10/21
Celebrated actor, musician, artist, author and queer icon Alan Cumming performs as part of Honolulu Pride Month. Hawaii Theatre Center, [808] 528-0506

ALL 4 ONE

10/21&22
American R&B and pop group All 4 One is best known for their hit singles “I Swear,” “So Much in Love” and “I Can Love You Like That.” Blue Note Hawaii, [808] 777-4890

LEI X HONOLULU PRIDE POOL PARTY

10/22
One of the most highly anticipated Honolulu Pride parties of the year celebrates the LGBTQIA+ community. A fun-filled event with surprise celebrity guests, artists, entertainers and DJs. VIP lounge access, cabanas and bottle service available. Visit leiculture.com for details. 1 to 6 p.m. ‘Alohilani Resort, [808] 922-1233

THE MOTH—MAINSTAGE

10/27
An evening of storytelling from the producers of the popular Moth Podcast and Radio Hour. The Moth is true stories, told live and without notes. Hawaii Theatre Center, [808] 528-0506

LAUGH UNDER THE STARS

10/28
Beloved comedian, actor and radio personality Augie Tulba performs stand-up comedy to benefit the BRAVE foundation. Tom Moffatt Waikiki Shell, [808] 768-5252

HAWAI’I’S WOODSHOW 2023

10/29-11/8
The Hawai’i Forest Industry Association’s annual juried woodworking exhibition. Attendees will be treated to extraordinary, heirloom-quality works made from locally grown woods. 9 a.m. to 5 p.m. Free. Hawai’i Opera Plaza, [808] 933-9411

NOVEMBER

HAWAI’I FOOD & WINE FESTIVAL

11/2–5
Now in its 13th year, the festival features a roster of more than 150 internationally renowned master chefs, culinary personalities, winemakers and mixologists. Various locations, [808] 738-6245

HAOLELAND

11/2–12/3
When a wealthy Native Hawaiian developer proposes a theme park exploring the influences of Caucasians in Hawai’i, the Board of Commissioners debates the proposal and confronts their shared complicity in a complicated Island history. Kumu Kahua Theatre, [808] 536-4441

ACCESSURF 17TH ANNIVERSARY

11/4
AccesSurf Hawai’i celebrates 17 years of providing free beach access and adaptive water sports programs for anyone with a disability. All adaptive gear and trained volunteers are provided. Free. Registration required. 8 a.m. to 1:30 p.m. White Plains Beach Park, [808] 236-4200

PROJECT BANABA

11/4–2/18/2024
The Project Banaba exhibition by Katerina Teaiwa commemorates the history of Banaba Island in the Pacific Ocean, which was destroyed by environmentally devastating phosphate mining during the 20th century. Bishop Museum, [808] 847-3511

HSO EARTH CRY

11/5
Violinist Simone Porter joins forces with Dane Lam and Hawai’i Symphony Orchestra for a rallying roar of a changing planet. Experience the icy virtuosity of the Sibelius’ Violin Concerto, the wild heat of Sculthorpe’s Earth Cry and a duel with fate in Tchaikovsky’s Symphony No. 5. Hawaii Theatre Center, [808] 528-0506

AJ RAFAEL

11/9
Filipino-American singer-songwriter, YouTuber and TikToker AJ Rafael performs with special guest Nieman as part of the Take Me Back Tour. The Republik, [808] 941-7469

JR DE GUZMAN

11/9–11
Combining music and comedy, JR De Guzman serenades the audience into laughter with songs, jokes and stories of traveling the world, culture and family. Blue Note Hawaii, [808] 777-4890

BISHOP MUSEUM AFTER HOURS

11/10
Museum exhibits are open for viewing from 5:30 to 9 p.m., along with cultural demonstrations, keiki activities and a night market with food trucks and local vendors. Bishop Museum, [808] 847-3511

TURTLE BAY PRO-AM BODYBOARD EVENT

11/10–12
A family-friendly bodyboard event for the Islands’ aspiring junior and professional riders. Turtle Bay, O’ahu, [808] 635-2435

TRACY MORGAN’S BIRTHDAY WEEKEND CELEBRATION

11/11
Saturday Night Live alumnus and Emmy nominee Tracy Morgan brings his birthday bash to the stage. Hawaii Theatre Center, [808] 528-0506

KAMA’ĀINA SUNDAYS

11/12
Enjoy ‘ono food, a free audio tour of ‘Iolani Palace for Hawai’i residents and family-friendly activities. Proudly sponsored by American Savings Bank. 8:30 a.m. to 3 p.m. ‘Iolani Palace, [808] 539-7268

KAIWI COAST RUN & WALK

11/19
A four-mile run/walk along the Kaiwi coast. The race starts at dawn at Sandy Beach and ends at the Hui Nalu Canoe Club on Maunalua Bay. Proceeds benefit the Hui Nalu Canoe Club. Maunalua Bay, [808] 256-7394

HOLIDAY WIKI WIKI ONE DAY VINTAGE COLLECTIBLES & HAWAIIANA SHOW

11/19
An all-vintage and retro collectibles and antiques sale. Shop 100-plus tables with vendors from O’ahu, neighbor islands and the continental US. 11 a.m. to 4:30 p.m. Blaisdell Hawaii Suites and Galleria, [808] 561-1083

BANK OF HAWAI’I FAMILY SUNDAYS

11/19
HoMA offers creative activities for keiki of all ages, community-focused programming and entertainment. Free admission for residents. 10 a.m. to 6 p.m. Honolulu Museum of Art, [808] 532-8700

WAIKĪKĪ HOLIDAY PARADE

11/24
A parade commemorating servicemen who protected the Islands during WWII, featuring local musicians, marching bands, Pearl Harbor survivors, dignitaries and local officials along Kalākaua Avenue. 7 to 8 p.m. Waikīkī, [800] 331-8579

HOLIDAY CRAFT FAIR

11/25
A classic craft fair dubbed the oldest on O’ahu features local vendors and crafters selling unique handmade items. 8:30 a.m. to 3 p.m. Free. Mission Houses Museum, [808] 447-3910



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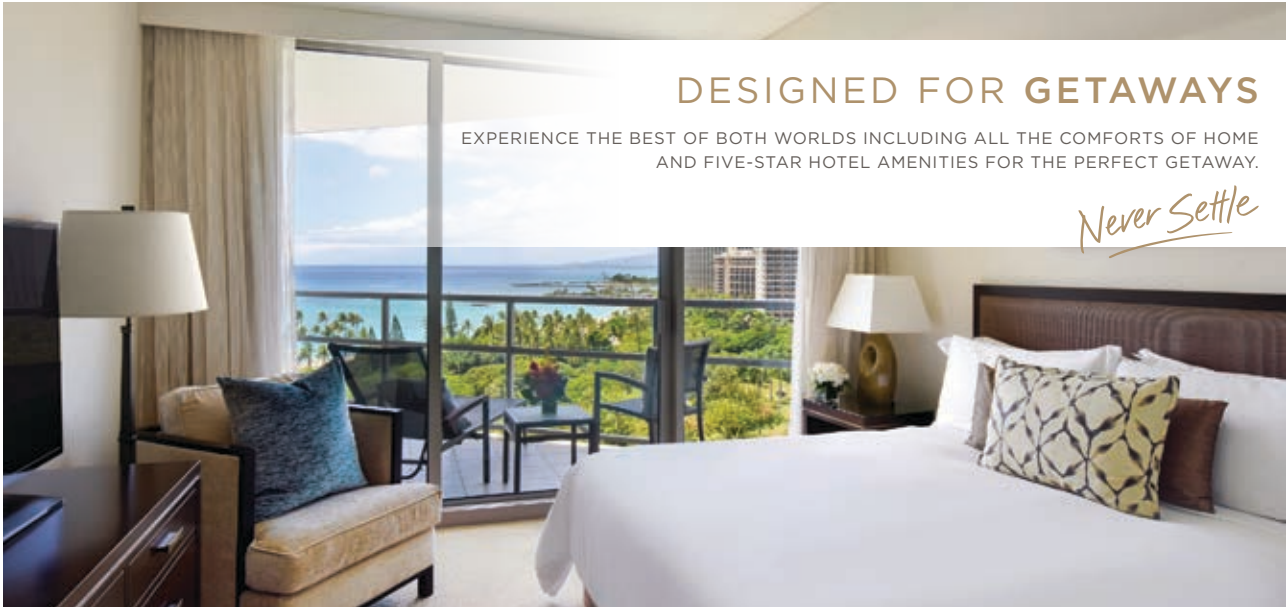
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Festivals of Aloha

OCTOBER

WILDLIFE WEDNESDAYS

Wednesdays
Join naturalists from the Hawai’i Wildlife Discovery Center every Wednesday and learn about humpback whales, monk seals and more Maui wildlife. 10 a.m. to noon. Whalers Village, (808) 661-4567

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“ISLAND STYLE” SERIES**

First and Third Wednesdays
Nā Hōkū Hanohano Award-winning singer-songwriter John Cruz has built his career telling stories through songs about everyday people and experiences. His ongoing Island Style series celebrates the ties that bind. 7 p.m. ProArts Playhouse Azeka Plaza-Makai, Kīhei, (808) 214-3150

HĀNA FARMERS MARKET

Fridays
Locally grown produce and products from East Maui. Free. 65-and-over shopping starts at 2:30, general admission from 3 to 5 p.m. Hāna Town Center, (808) 378-0084

KAMA’ĀINA NIGHTS

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QKC KEIKI CLUB

Third Saturdays
Monthly keiki activities focused on Hawaiian language and culture with Luana Kawa’a of Morning Mana’o at the QKC keiki play area. Enter to win giveaways and enjoy family-friendly festivities. 10 to 11 a.m. Queen Ka’ahumanu Center, (808) 877-3369

MAUI SUNDAY MARKET

Sundays
An evening marketplace with local food and product vendors and live entertainment. Free. 4 to 8 p.m. Kahului Shopping Center, (888) 948-6382

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MĀLAMA WAO AKUA 2023

Through 11/3
A juried art exhibition of all media celebrating the native species of Maui Nui [Maui, Lāna’i, Moloka’i, Kaho’olawe]. Maui artists explore watersheds and raise awareness about the importance of protecting native species. Hui No’eau Visual Arts Center, malamawaoakua.org

CHENTA LAURY & HOLLY WONG

Through 11/29
Two solo exhibits from Maui-based fiber artist Chenta Laury and San Francisco-based artist Holly Wong interpret the spatial potential of the gallery with installation projects. Maui Arts & Cultural Center (MACC) Schaefer Gallery, (808) 242-2787

THE ROCKY HORROR SHOW

10/6–29&31
Maui OnStage presents the cult classic rock musical, featuring Eric Gilliom reprising his role of the diabolical Dr. Frank ‘N’ Furter and a live band. Every Friday, Saturday and Sunday in October and Halloween Night. Iao Theater, (808) 242-6969

MOLOKA’I HOE

10/8
Paddlers from around the world gather at Moloka’i’s Hale o Lono Harbor for this forty-mile outrigger canoe race to O’ahu’s Waikīkī Beach. Race begins at 8 a.m. Hale o Lono Harbor, (808) 330-7291

ROY’S GOLF CLASSIC

10/13
Celebrity chefs, winemakers and golf pros participate in culinary tastings, wine, cocktail and beer stations, an 18-hole golf tournament and an award ceremony at Roy’s Kā’anapali. Kā’anapali Golf Course, (808) 738-6245

HAWAI’I FOOD & WINE FESTIVAL

10/13–15
Now in its 13th year, the festival features a roster of more than 150 internationally renowned master chefs, culinary personalities, winemakers and mixologists. Various locations in Kā’anapali , (808) 738-6245

FESTIVALS OF ALOHA

Moloka’i 10/6&7, Lāna’i 10/14, Hāna, Maui 10/21–28, Wailea, Maui 10/27-29
Festivals of Aloha, Maui Nui Style comes to Maui, Moloka’i and Lāna’i with entertainment, performances, cultural demonstrations, games, contests and more. Various locations on Moloka’i, Dole Park on Lānai and various locations in Hāna and Wailea, Maui festivalsofalo.com

**24TH ANNUAL HULA GRILL
MAUI UKULELE CONTEST**

10/28
Maui’s keiki perform with an opportunity to win ‘ukulele made by KoAloha Ukulele and other prizes. 11 a.m. to 1:30 p.m. Hula Grill, (808) 667-6636

NOVEMBER

**HAWAIIAN AIRLINES MADE IN
MAUI COUNTY FESTIVAL**

11/3&4
The largest annual products show on Maui, with more than 140 vendors. Shop local and enjoy live demonstrations, food trucks, a fashion show, prize drawings and more. MACC, (808) 244-0081

**MAUI ARBOR DAY GARDEN
EXPO & TREE GIVEAWAY**

11/4
Tree and plant care lectures, free hands-on Hawaiian cultural activities, conservation organizations, plants for sale and a giveaway of more than 1,800 Hawaiian trees. 9 a.m. to 2 p.m. Maui Nui Botanical Garden, (808) 249-2798

HULA O NĀ KEIKI

11/9–11
This annual children’s hula competition celebrates the mele (songs) of Maui and the talents of hula students, ages 5 to 17 as they compete in both kahiko (ancient) and ‘auana (modern) categories. Kā’anapali Beach Hotel, (800) 262-8450

RAISE YOUR VOICE

11/9–12
From Broadway Junior musicals based on classic titles like Guys and Dolls and Oliver! to beloved Disney shows like The Little Mermaid and Mary Poppins, Raise Your Voice offers a fun introduction to musical revues for the whole family. Iao Theater, (808) 242-6969

JAZZ MAUI—STANTON KESSLER

11/11
Stanton Kessler presents “A Taste of Kansas City” as part of the bimonthly concert series. 7:30 p.m. ProArts Playhouse, (808) 463-6550

**MARCIA MORSE &
GEORGE WOOLLARD**

11/14--12/30
Prominent Hawai’i artists Marcia Morse and George Woollard highlight notable bodies of their work that offer a window into different phases of their distinctive, four-decade careers. MACC Schaefer Gallery, (808) 242-2787

**HABITAT FOR HUMANITY
MAUI GOLF TOURNAMENT**

11/28
A fun-filled day on the course while helping to build safe and affordable homes for underserved residents on Maui. Wailea Blue Golf Course, (808) 242-1140

TROY KENNEDY

11/30
American comedian and podcaster Troy Kennedy performs as part of his Grow Up Tour. MACC Castle Theater, (808) 242-7469



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RAISING SPIRITS NATURALLY

The Hawaiian Islands are a special place that is buzzing with life and adventure.

Include some cultural melody and raise a glass to making new memories. It's a cool time that should be shared with cool friends.

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Add a visit to your plans. You'll be glad you did.



MOTHER NATURE INSPIRED



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Healthier Planet.
Better Options.**



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Explore the enticing beauty of Lāna'i with one of EXPEDITIONS eco-friendly, USCG certified, daily cruises. Snorkel, hike, drive, tour or just Lounge on Lāna'i! Aboard Expeditions, you'll enjoy spectacular views of Maui County, including the islands of Maui, Lāna'i, Moloka'i and Kaho'olawe. For three decades Expeditions has been providing the most reliable, affordable inter-island travel between Maui and Lāna'i.



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HUI NO'EAU VISUAL ARTS CENTER

2841 Baldwin Avenue, Makawao, Maui

Visit the historic Kaluanui Estate to enjoy local artwork, take an art class, explore the 25-acre grounds, or shop the Hui gallery shop. Starting November 17th the gallery shop will expand for its annual Hui Holidays shopping event. Shop a curated selection of made-on-Maui artwork, ceramics, jewelry, beauty products, ornaments, and more! Supported in part by the County of Maui.



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Maui Hands is the creative efforts of 300 Hawai'i-based artists working in every conceivable medium to bring the best of the islands to you. Each location is uniquely curated with a selection of fine and casual jewelry; original artwork and prints; ceramic, glass, and wood creations; linens and home goods; and an extensive collection of exquisite Ni'ihau shell lei.



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Hawai'i Food & Wine Festival

OCTOBER

NIAULANI NATURE WALK

Mondays
A one-hour nature walk through an old-growth Hawai'i rainforest on an easy loop trail. Walkers are introduced to the native plants and birds of Kīlauea volcano. Free. 9:30 a.m. Volcano Arts Center's Niaulani Campus, [808] 967-8222

PORTUGUESE BREAD BAKING

Thursdays
Observe the traditional art of baking Portuguese bread in a large wood-fired stone oven, or forno. Bread sales begin at 1 p.m. Program begins at 10 a.m. Kona Historical Society, [808] 323-3222

A WALK INTO THE PAST

Fridays
Take a walk back in time to 1912 and meet the founder of the Hawaiian Volcano Observatory, Thomas A. Jaggar, at the edge of Kīlauea volcano. Free. 10 a.m. to noon. Hawai'i Volcanoes National Park, [808] 985-6000

NIGHT MARKET

Second and Fourth Fridays
Live music, food trucks and dozens of local vendors with Hawai'i Island products, artwork and other artisanal goods. 4 to 8 p.m. Kings' Shops in Waikoloa, [808] 886-8811

HALEKI'I FARMERS MARKET & CRAFT FAIR

First Saturdays
Local crafts and art vendors, keiki entrepreneurs, fresh food, 'ohana-centered outreach, sustainable-living resources and live music. Free. 9 a.m. to 2 p.m. Kona Grill House, [808] 960-7728

YOUTH ARTS SATURDAYS

Second Saturdays
Keiki of all ages are welcome to join guest artists and local organizations in making a variety of creative projects. Free. 10 a.m. to 2 p.m. East Hawai'i Cultural Center, [808] 961-5711

ARTISAN MARKET

Second Saturdays
Local crafters and makers selling gifts, art, crafts and food. 9:30 a.m. to 3:30 p.m. Kona Commons Shopping Center, [808] 854-1439

SURROUNDED BY WATER

Through 10/30
Hawai'i Handweavers' Hui's biennial exhibition will be juried by Stacie Robinson of NOAA's Hawaiian Monk Seal Research Program. Kahilu Theatre, [808] 885-6868

ONCE ON THIS ISLAND

10/6-22
A coming-of-age musical based on the 1985 novel My Love, My Love by Rosa Guy, a Caribbean-set retelling of Hans Christian Andersen's fairytale, The Little Mermaid. Palace Theater, [808] 934-7010

MAOLI MĀORI

10/6-26
A multimedia exhibit featuring a collective of Māori and Kānaka Maoli artists. Wailoa Center, [808] 933-0416

VINFAST IRONMAN WORLD CHAMPIONSHIP—WOMEN

10/14
In 2023 the VinFast IRONMAN World Championship will host the best female professional and age-group triathletes from around the world. Their 140.6-mile journey is the ultimate test of body, mind and spirit. 6 a.m. to 11:45 p.m. Kailua-Kona, [808] 329-0063

FOREST FAIR

10/14
This celebration of Hawai'i's native forest and natural resources includes displays, vendors, free forest tours, and plant and book sales. 10 a.m. to 4 p.m. Volcano Art Center's Niaulani Campus, [808] 967-8222

JAZZ IN THE FOREST

10/14
Listen to local jazz musicians surrounded by the Volcano Art Center's native Hawaiian rainforest. Volcano Art Center's Niaulani Campus, [808] 967-8222

A TASTE OF HILO

10/15
East Hawai'i restaurants, patisseries and beverage distributors host an evening of sweet and savory noshing. An annual fundraiser for Hawai'i Community College's food service and business programs. Sangha Hall, Hilo, tasteofhilo.org

HAWAI'I FOOD & WINE FESTIVAL

10/20&21
Now in its 13th year, the festival features a roster of more than 150 internationally renowned master chefs, culinary personalities, winemakers and mixologists. Various locations, [808] 738-6245

KŌKUA KAILUA VILLAGE STROLL

10/22
Ali'i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. At 4 p.m. there is a free Hawaiian music concert at Hulihe'e Palace. 1 to 6 p.m. Kailua-Kona, [808] 936-9202

HAWAIIAN SLACK KEY GUITAR FESTIVAL — KONA STYLE

10/29
An afternoon with some of Hawai'i's finest slack key guitarists, including Brother Noland and John Keawe. 1 to 5 p.m. Outrigger Kona Resort & Spa, [808] 226-2697

NOVEMBER

KONA COFFEE CULTURAL FESTIVAL

11/3-12
Founded in 1970, Hawai'i's oldest food festival aims to promote Kona's unique coffee heritage with tastings, farm tours, competitions and an evening lantern parade. Kailua-Kona, [808] 326-7820

THE APU TRILOGY

11/3,10&17
Several decades after these films' original negatives were burned in a studio fire in London, the Volcano Art Center is proud to screen the Apu Trilogy as restored by the Criterion Collection. Volcano Art Center's Niaulani Campus, [808] 967-8222



BAKED ON A STICK

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HAWAI'I BAUMKUCHEN

Baumkuchen is a traditional German cake baked on a stick and cut into rings and resembles a tree stump. German couple Markus & Marie moved to Hawaii a few years ago and started Baumkuchen Farm. Surrounded by a tropical garden, Markus & Marie created new baumkuchen flavors such as pineapple, mango, macadamia nut and Hawaiian coffee. These new flavors have brought them national recognition, receiving the American Food Award in 2022.



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Niaulani Nature Walk

HAWAI’I NEI 2023

11/3–12/14

A juried art exhibition celebrating the native flora and fauna of Hawai’i Island. Wailoa Center, (808) 933-0416

100% KONA COFFEE HALF MARATHON

11/11

Run the scenic coast of Kailua-Kona, beginning at Coconut Grove Marketplace and heading south on Ali’i Drive. 6 a.m. to 10:30 a.m. Coconut Grove Marketplace, (808) 600-1113

HILO CHRISTMAS EXTRAVAGANZA CRAFT FAIR

11/17&18

Over one hundred crafters from throughout Hawai’i and California set up shop at this annual event, which includes food, games and door prizes. Edith Kanaka’ole Stadium, Hilo, (808) 896-1620

KŌKUA KAILUA VILLAGE STROLL

11/19

Ali’i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. At 4 p.m. there is a free Hawaiian music concert at Hulihe’e Palace. 1 to 6 p.m. Kailua-Kona, (808) 936-9202

CHRISTMAS IN THE COUNTRY

11/25–12/31

Special holiday celebrations, including art demonstrations plus a fine selection of handcrafted decorations and gifts offered only during the holiday season. Free. Volcano Art Center, Hawai’i Volcanoes National Park, (808) 967-7565

PROMOTIONAL

EAT / SHOP / PLAY: **HAWAI’I ISLAND**



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Stop by “The Nuthouse” and see what’s crackin’! Āhualoa Family Farms grows, processes, and produces delicious 100% Hawaiian macadamia nuts and 100% Hāmākua coffee in Historic Honoka’a town, the gateway to Waipi’o Valley. Come in for free samples, relax on the lānai, enjoy a cup of coffee and take home your favorite macadamia nut flavor. See you at The Nuthouse!



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KĪLAUEA LIGHTHOUSE—KAUA'I



LAVA'S
ON POIPU BEACH

OCEANFRONT DINING

Lava's on Poipu Beach, located within the Sheraton Kauai Resort, is a must visit destination for those seeking all-day dining with breathtaking views. The restaurant's open-air design allows diners to fully immerse themselves in the laidback, tropical atmosphere of Kaua'i.

"Lava's on Poipu Beach is the best bar on the south shore! The food, drink, and staff are fantastic but what I will always remember is the sunset over the ocean. I'll be back!"

LOCAL CUISINE

The menu at Lava's features a variety of delicious Hawaiian-inspired dishes. From fresh seafood caught right off the coast of Kaua'i to locally grown produce, the flavors of the island are prominent in every bite. The restaurant also offers a selection of handcrafted cocktails made with locally sourced spirits and tropical fruits, perfect for sipping on while taking in the stunning sunset views.



@lavasonpoipu

OCTOBER

WAIMEA PLANTATION LIFESTYLE TOUR

Tuesdays, Thursdays and Saturdays
Walking tours through the Waimea Plantation Cottages and the Waimea Sugar Company "camp" houses, which date from the turn of the 20th century. Waimea Town, (808) 337-1005

KAUA’I CULINARY MARKET

Wednesdays
A weekly farmers market featuring fruits, vegetables, flowers and a cooking demonstration. 3:30 to 6 p.m. The Shops at Kukui’ula, (808) 742-9545

MAKAI MUSIC & ART FESTIVAL

Wednesdays
A weekly gathering with performances by local musicians and an assortment of handmade jewelry, crafts, art and more from local vendors. Free. 1 p.m. to 5 p.m. Princeville—Makai Lawn, (818) 318-7338

ALOHA MARKET

Thursdays
Everything from fresh fruits and vegetables to noodles, spices and treats, along with jewelry, clothing, art and more for purchase. Hula performance at 12:30 every week. Free. 10 a.m. to 2 p.m. NTBG South Shore Visitor Center, (808) 742-2623

ALOHA FRIDAY ART NIGHTS

Fridays
Each Friday night Kress Street fills with live art demonstrations. From music to murals, artists share their craft with the community. Kress Street, Līhu’e, (808) 652-1442

HANAPĒPĒ ART NIGHT

Fridays
Hanapēpē town comes to life with food trucks, street performers, live music and opportunities to talk story with local artists and gallery owners. Free. 5 to 8 p.m. Hanapēpē, hanapepe.org

HANALEI FARMERS MARKET

Saturdays
Locally grown fruits and vegetables from Kaua’i’s North Shore along with fresh-squeezed juices, locally made honey, fresh-baked goods and arts and crafts. 9 a.m. for seniors, 9:30 a.m. to noon for general admission. Hale Halawai ‘Ōhana O Hanalei, (808) 826-1011

OLD KAPA’A TOWN ART WALK

First Saturdays
Food vendors, crafts and treasures from local artisans, and services from local nonprofit organizations. Old Kapa’a Town, kbakauai.org

ANAHOLA NIGHT MARKET

Last Saturdays
Live music, delicious food and handmade products from over twenty local vendors. 4 to 9 p.m. Anahola Marketplace, (808) 320-7846

WHITE HAWAIIAN COMEDY SHOW

Thursdays through 12/7
Dinner theater show featuring Eric Gilliom as he takes audiences through the challenges of growing up biracial, the love of family, and navigating success in the entertainment industry. Anaina Hou Community Park, (808) 828-2118

ALOHA KAUA’I YOGA FESTIVAL & PEACE MEDIATION SUMMIT

10/7
A full day of yoga classes, meditations, sound healings, vendors, acoustic music, healing arts and connections. 7:30 a.m. to 7:30 p.m. Kaua’i Shores Hotel, (808) 822-4951

PRINCEVILLE NIGHT MARKET

10/8 & 11/12
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, (808) 635-2572

31ST ANNUAL HAWAIIAN SLACK KEY GUITAR FESTIVAL—KAUA’I STYLE

10/8
Some of the Islands’ most respected slack key guitarists perform, along with craft and food vendors. 1 to 5 p.m. Kaua’i War Memorial Convention Hall, (808) 226-2697

DOWNTOWN LĪHU’E NIGHT MARKET

10/14 & 11/11
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than fifty vendors each month. Free. 4 to 8 p.m. Kress Street, Līhu’e, (808) 652-1442

KAUA’I MATSURI FESTIVAL

10/14
This Japanese cultural festival features music and dances, kimono dressing, mochi pounding, a tea ceremony and more. 9:30 a.m. to 2:30 p.m. Kaua’i War Memorial Convention Hall, (808) 634-4937

KAUA’I CHOCOLATE AND COFFEE FESTIVAL

10/14-21
This celebration of two of Kaua’i’s tastiest crops includes a kick-off dinner, a fair with sampling, educational displays and workshops, entertainment and exhibit booths, and a bake-off. Various locations, (808) 223-6040

PO’IPŪ FOOD AND WINE FESTIVAL

10/25–27
This annual festival includes cooking demonstrations and classes capped off with an evening of small plates and wine pairings from some of Hawai’i’s most popular and award-winning chefs. Po’ipū, (808) 265-2096

RICE STREET BLOCK PARTY

10/28
A family-friendly block party features three entertainment stages, keiki area, over 75 local Kaua’i Made vendors, food trucks and more. Halloween costumes encouraged. 4 to 8 p.m. Rice Street, Līhu’e, (808) 652-1442

NOVEMBER

KAUA’I VETERANS CELEBRATION

11/4
A fair with local food trucks, artisans, free keiki rides and veteran services. In addition, free services and food for all veterans. 10 a.m. to 2 p.m. Kaua’i County Lawn, Līhu’e, (808) 652-3667

OLD KŌLOA SUGAR MILL RUN

11/11
Featuring 5K, 10K and half-marathon runs, sponsored by the Rotary Club of Kaua’i. Live Hawaiian music accompanies the complimentary breakfast served at the end of the race. 7 to 11 a.m. Anne Knudsen Park, (808) 635-5404



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At Kela’s Glass Gallery, it’s all about the glass art. See for yourself the stunning Color Changing Jewelry by the owner Mimi. This impressive gallery features the works of over 150 fine glass artists. Apparently the specialization works. Kela’s Glass Gallery won the prestigious Top Retailer Award from NICHE Magazine voted on by over 10,000 American artists.



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In Hawaiian culture, mea ho’okipa means "I am your host."
This phrase expresses the spirit of hospitality you'll find on our
flights, whether you're traveling to the Neighbor Islands, between
Hawai‘i and North America or within the Asia-Pacific region. If there
is anything that we can do to make your flight more enjoyable,
please don't hesitate to let us know.

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Above top: Wade Ueoka and Michelle Karr-Ueoka
Bottom: Chuck Furuya

Left to right: Chef Eric Oto of Hoku’s at the Kahala Resort and Spa, Chef Robynne Maii of Fete Hawaii, Chef Dell Valdez of vein at Kaka’ako, Executive Chefs Wade Ueoka and Michelle Karr-Ueoka of MW Restaurant, Chef Chris Kajioka of Miro Kaimuki and Chef Jason Yamaguchi of Mugen Waikiki.

Hawaiian Airlines Featured Chef Series showcases star chefs

Hawaiian Airlines’ in-flight service shares the sights, sounds and tastes of Hawai‘i, and when it comes to our First Class meal service, that means exciting, varied Pacific Rim cuisine with our Featured Chef Series. This esteemed collaboration showcases some of Hawai‘i’s most dynamic chefs creating menus for meals served in our forward cabin.

The Featured Chef Series is overseen by Hawaiian Airlines Executive Chefs Wade Ueoka and Michelle Karr-Ueoka.

Sit back and enjoy Hawai‘i’s vibrant food culture and our distinct onboard experience.

A taste of tradition

Executive Chefs Wade Ueoka and Michelle Karr-Ueoka opened MW Restaurant in Honolulu in 2013. Their cuisine combines inspirations from travels around the world with Hawai‘i’s culinary traditions and local bounty. To sample MW’s latest creations visit their new location at 888 Kapi’olani Boulevard in Honolulu.

MWRestaurant.com

Wine pairings by our Master Sommelier

Chuck Furuya has a passion for the world’s oldest fermented beverage and holds the distinction of becoming only the tenth person in the United States to pass the rigorous Master Sommelier examination, in 1988. You can find Chuck at Chuck Furuya Uncorked on YouTube.



In-Flight Entertainment on A321neo Aircraft

Streaming Entertainment to Personal Devices

Guests on our new A321neo aircraft are able to stream complimentary in-flight entertainment on their personal electronic devices. We offer a wide selection of movies, TV shows and music as well as Hawaiian Airlines’ own exclusive programming.

Viewing on a Personal Device



IN THE HAWAIIAN AIRLINES APP

1. Once onboard:
 - Switch to Airplane Mode
 - Connect to “Movies on HawaiianAir” WiFi network
2. Open the Hawaiian Airlines app:
 - Select “More” » Select “In-Flight Entertainment”

Supported on IOS 13+, and on Android 8.0+

IN A BROWSER

1. Connect to “Movies on HawaiianAir” WiFi network
2. Open browser and type in URL: MoviesOnHawaiianAir.com
3. Choose from the menu and enjoy!

Please note: Internet Explorer and Edge browsers are not supported at this time.

Having trouble accessing the entertainment?

TRY THESE GENERAL TROUBLESHOOTING STEPS:

1. Double-check device settings to ensure airplane mode and WiFi are both enabled.
2. Ensure you are connected to the “Movies on HawaiianAir” WiFi network.
3. Make sure you are using the latest version of the Hawaiian Airlines app.
4. Close and relaunch the Hawaiian Airlines app after connecting to WiFi network.

Mele

Collections to suit your musical tastes

Hawaiian Airlines offers DJ-hosted, curated audio programming devoted to musical styles from across the globe, ranging from award-winning Hawaiian music to jazz and K-Pop.*

FEATURED CHANNELS INCLUDE:

Island Favorites

From the latest award-winning songs to all-time classics, Island Favorites is an on-target collection of Hawaiian music. In this edition, we feature Nā Hōkū Hanohano award winners, including Nathan Aweau, Natalie Ai Kamau‘u and Kala’e Camarillo.

‘Ukulele Wizards

A celebration of Hawai‘i’s iconic instrument and those who use it to make musical magic.

Wings of Jazz

Bassist John Kolivas, saxophonist Tim Tsukiyama, pianist Dan Del Negro and drummer Noel Okimoto—aka the Honolulu Jazz Quartet—take the solo on this exploration of Hawai‘i’s place in the world of jazz.

Hawaiian Legacy Favorites

Teresa Bright and the Peter Moon Band are among the artists included in this compilation of enduring Hawaiian classics.

*Available only on A330 and A321neo aircraft.



Kala’e Camarillo (left) and Nathan Aweau (right).

In-Flight Snacks and Souvenirs

Noho Home x Hawaiian Airlines

We are proud to partner with Noho Home by Jalene Kanani on the limited edition Leihōkū Collection beginning in mid-October. Products are available while supplies last.



Travel Blanket**	\$18.00
Reusable Cleaning Cloths (3)	\$12.00
Chopsticks (5 pairs)	\$12.00
Travel Wrap	\$16.00



Made in Hawai‘i Snack Sampler



‘Ono Snack Box

Pau Hana Snack Cart

Keepsake blanket, popular local snacks, souvenirs and sundries are available from the Pau Hana Snack Cart. Cabin crew will advise when the cart is heading down the aisle on domestic flights or is open in the galley on Australia and New Zealand flights.

Selections and quantities are limited and may vary. To print receipts of in-flight purchases, visit [HawaiianAirlines.com/receipts](https://www.hawaiianairlines.com/receipts).

Popular Local Snacks

Mananalu Water in Aluminum Bottle, 16 oz.**	\$3.50
Hawaiian Chip Company Taro and Sweet Potato Chips	\$8.00
Island Princess Caramel Macadamia Nut Popcorn	\$6.50
Kona Chips Furikake Chips	\$8.50
Samurai Furikake Popcorn	\$7.50

Snack Packs*

Made in Hawai‘i Snack Sampler K	\$10.50
Choco Caramel Popcorn, Choco Mochi, Lightly Salted and Maui Onion Macadamia Nuts, Mele Mac	

Classic Snack Box GF	\$8.00
Crackers, Cookie, Chickpeas, Turkey Stick, Hummus, Gummies	

Keiki (Child) Snack Box GF	\$8.00
Cheese Puffs, Granola Minis, Turkey Stick, Applesauce, Gummies, Cookie	

‘Ono Snack Box GF	\$8.00
Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Cookie	

Cheese Tray with Crackers and Dried Fruit	\$7.00
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Classic Snacks

M & M’s Peanut	\$3.50
Maruchan Cup Ramen Chicken	\$4.50
Pringles K	\$4.50

Sundries

Travel Blanket**	\$18.00
Ear Buds with Hawaiian Airlines Zipper Case**	\$4.00

* Snack box components are subject to availability. Please see snack box for list of included items. [GF](#) Gluten-Free
** Available on select North America flights only. [K](#) Kosher

In-Flight Beverages

Juices

Passion-Orange-Guava* (POG)

Pineapple Orange Nectar / Apple / Orange

Mott’s Tomato / Mr. & Mrs. T Bloody Mary Mix

Hot beverages

Lion Coffee* / Tea

Soft drinks

Coke / Diet Coke / Sprite

Diamond Head Strawberry Soda

Canada Dry Ginger Ale

Milk (Lowfat or Whole)

Club Soda / Tonic Water / Flavored Sparkling Water

Cocktails

Signature Mai Tai** \$8.00

Aviation** (On the Rocks) \$8.00

Old Fashioned** (On the Rocks) \$8.00

Pineapple Daiquiri** (Kō Hana) \$8.00

Spirits

Rum (Koloa Rum) \$8.00

Vodka (Ocean) \$8.50

Scotch (Dewars) \$8.00

Bourbon (Jack Daniel’s) \$8.50

Gin (Tanqueray) \$8.50

Hard Seltzer Dragon Fruit** (Maui Brewing Co.) \$8.50

Koloa Pineapple Passion*** (Koloa Rum) \$6.00



Wines & Champagne

Mionetto Prosecco Sparkling Wine Split \$9.50

Woodbridge Cabernet Red Wine Split** \$8.00

Benton Hills Cabernet Red Wine Half Bottle \$16.00

Woodbridge Chardonnay White Wine Split** \$8.00

Benton Hills Chardonnay White Wine Half Bottle \$16.00

Beers

Heineken** \$8.50

Bikini Blonde Lager** (Maui Brewing Co.) \$8.50

Complimentary beverages provided by
*Complimentary on Neighbor Island flights.
**Available for purchase on Neighbor Island flights.
***Complimentary glass on flights to/from Hawai‘i and West Coast North American cities. \$6 per glass thereafter.

All beer, wine, champagne and spirits available for purchase on North American flights. Complimentary in First/Business Class.

Alcoholic Beverages
Only alcoholic beverages provided by Hawaiian Airlines and served by Flight Attendants may be consumed on board the aircraft. No alcoholic beverages will be served to persons who appear intoxicated or to those under 21 years of age.

Hawaiian Airlines’ complimentary items may change or vary from time to time, and availability can be affected by aircraft schedule changes.

Beverage menu is subject to change. Some items may not be available on all flights and/or classes of service. Beverage availability is limited. Beers, wines, spirits, snacks and sundries are available for purchase with major credit/debit cards only.

- Check-in for our non-stop **Japan** flights is at **Lobby 4**.
- Check-in for all **International** and **Neighbor Island** flights is at **Lobby 3**.
- Check-in for our **Continental U.S.** flights is at **Lobby 2**.

jetBlue

- Guests on JetBlue codeshare flights will need to transfer from Terminal B to Terminal 5.
- Please follow the dotted-lined pathway as shown in the map above (minimum 30 minute walk).

INTERNATIONAL TO DOMESTIC

1. Collect baggage and proceed to **Customs** clearance.
2. Check in at the **JAL Domestic Connection Counter on Level 2**.
3. Proceed through the domestic transfer security inspection area.
4. Take the escalator down to the **JAL Domestic Transfers** bus stop.
Exit the bus at **Domestic Terminal 1**.

INTERNATIONAL TO INTERNATIONAL

- If you HAVE NOT checked in to your final destination at your departure airport, go to the **International Transfers Counter** just before Immigration.
- All travelers must go to the **Security Inspection Area** (entrance next to the **Transfers Counter**) before heading to **Departures on Level 3**.

jetBlue
JetBlue codeshare flights operate from Terminal C

jetBlue

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Uncle Sharkii Poke Bar
Fresh, high-quality ingredients go into every poke bowl. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.¹



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Traditional breakfast and lunch plates with Island flair. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.¹



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Enjoy Hawai'i Regional Cuisine and exquisite desserts. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.¹



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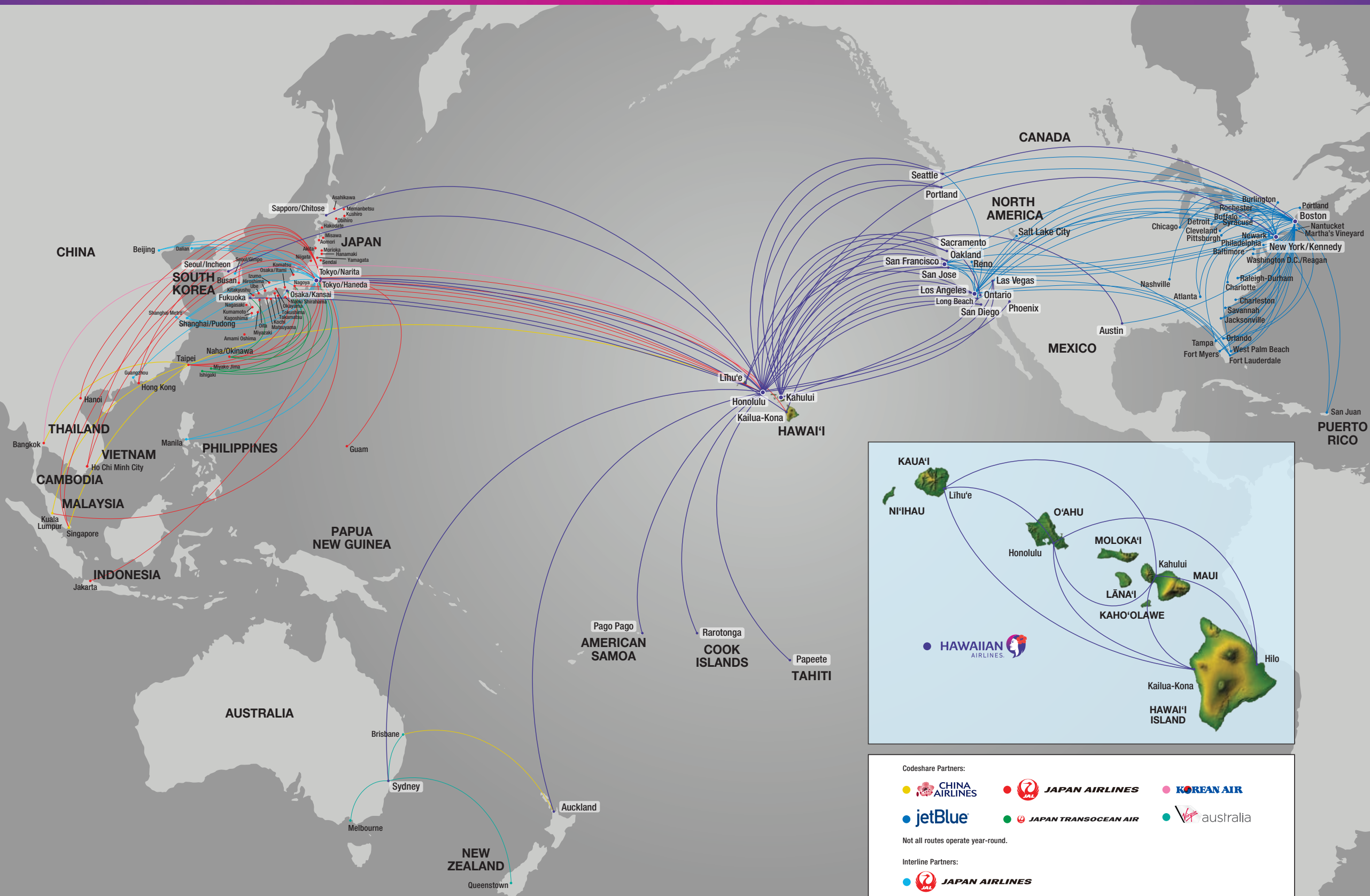
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The ‘Ohana Pages



The recently released Noho Home x Hawaiian Airlines Leihōkū collaboration was two years in the making, and features an exclusive line of products inspired by Hawai‘i’s natural environment and indigenous practices.

Noho Home x HA

Each year, Hawaiian Airlines works with Mana Up, a small business accelerator program, to help local businesses scale to global markets. It was through our Mana Up partnership that we first met Jalene Kanani Bell, president and creative director of Noho Home by Jalene Kanani. As a child, Jalene performed as a hula dancer in Don Ho’s famed Waikiki revue, and later shared her Hawaiian culture internationally as a dancer with Tihati Productions. She went on to earn a college degree and land a corporate job that included working with textile manufacturers.

Jalene eventually set up her own commercial design company and, after a decade honing her aesthetic, in 2018

founded Noho Home with the aim of reimagining Hawaiian decor. “Noho” translates as “to be, to dwell or to come from” and, as Jalene explains it, the aim is to bring new life to living spaces: “Home means different things to different people, and is not always a physical four walls—it is a feeling. I moved around a bit, so home for me is going to my friend’s house at 5:00 p.m. and smelling food on the stove. Home is being at canoe practice every day. Home is a feeling you experience, and one that you want to continually cultivate and surround yourself with.”

This aesthetic pairs perfectly with Hawaiian Airlines’ service philosophy, Mea Ho’okipa—“I am your host”—and thus was born a two-year project that resulted in the recent launch of an

exclusive line of soft goods, including a quilt, blanket, mattress pad, pillows, slippers and amenity kits. The Noho Home x Hawaiian Airlines Leihōkū collaboration was born out of the desire to create a sense of place and connection to home for the time that kama’āina and visitors alike are onboard Hawaiian Airlines flights. The aim was to create luxury through a unique and meaningful experience. Inspiration for the designs came from the practice of kilo (careful and constant observation) while celebrating innovation through indigenous knowledge; highlighting the animals that have informed flight and telling the story through pattern, color, design and texture.

Kilo Hōkū, which translates to stargazer from ‘Ōlelo Hawai‘i (Hawaiian language), is the design that came



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MW RESTAURANT



PHOTOGRAPHY BY QUARTE STUDIOS

ALOHA!

Join us for our new dining and bar experience featuring hand crafted cocktails, freshly farmed ingredients, and familiar & new flavors inspired by the beautiful cultures of this place we call home.

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PHOTOGRAPH BY ELYSE BUTLER

Each year Hawaiian Airlines and the small business incubator Mana Up join forces to present Meet the Makers, a series of live-online presentations with local entrepreneurs. Sweet Land Farm founder Emma Bello McCaulley (pictured) and the Kauai Sweet Shoppe will be featured in two presentations this October.

alive through breathtaking time-lapse photography of the night sky. Weaving a wreath of stars, or leihökü, this design serves as a captivating visual representation of the eternal nature of the cosmos, a testament to the timeless dance of stars and planets that have guided voyagers throughout history. Drawing inspiration from our ancestors and the story of the voyaging canoe *Hōkūle'a*, this design beckons us to embark on our own journeys. Like the ancient art of starlit wayfinding, Kilo Hōkū also stands as a guiding light home—its graceful lines and celestial motifs remind us that no matter how far we venture, there's always a comforting path to a place of warmth, belonging and connection.

Limited edition Noho Home x Hawaiian Airlines Leihökü collaboration items are also available for purchase on board select Hawaiian Airlines flights via the Pau Hana Cart, while supplies

last. These exclusive products feature a rendition of the Kilo Hōkū design and the collection includes a travel blanket, reusable cleaning cloths, chopsticks and a travel wrap, which can double as a scarf or *pareo*.

In the meantime, Mana Up's Meet the Makers—an interactive, live-streamed series featuring rising Hawai'i entrepreneurs and their unique stories—continues to foster new businesses. This year's cohort featured eleven companies that were selected out of nearly 150 applicants. The final two episodes of the series take place in October, culminating with Mana Up's annual online Showcase in November. On Thursday, October 5, Sweet Land Farm founders Emma Bello McCaulley and her father, Eric Bello, will offer a live-streamed tour of their North Shore O'ahu goat farm, as well as sharing how to make the ultimate party spread using their

goat dairy products, from cheeses to caramel. Then, on Thursday, October 19, the final broadcast of the season features Kauai Sweet Shoppe, with founder and baker Chloe Blake teaching viewers to bake sweet treats.

The livestream audience can purchase special featured products, including new releases and limited-edition sets. Cardmembers who use their Hawaiian Airlines® Bank of Hawaii World Elite Mastercard® earn five bonus HawaiianMiles per \$1 spent on all purchases made at House of Mana Up—online or in store—until the Sunday following each episode. During each episode, viewers also can enter to win one of two prizes: a special gift set from the featured maker and 15,000 HawaiianMiles. To RSVP for October's live-streamed events, visit houseofmanaup.com/pages/mana-up-x-hawaiian-airlines.

Return Route

Hawaiian Airlines first operated its Honolulu to Rarotonga service from 1987 to 1993 using McDonnell Douglas DC-8 and DC-10 aircraft. Last May, our iconic livery returned to Cook Islands skies, this time via the fuel-efficient, 189-passenger Airbus A321neo.

Our inaugural flights were commemorated on both ends with lively gate-side celebrations that bridged two Polynesian cultures. In Honolulu, travelers enjoyed a vibrant display of music and dance from the Hawaiian Airlines Serenaders, along with a performance featuring Cook Islands students attending Brigham Young University–Hawai‘i and a traditional blessing of the route. In Rarotonga, a Cook Islands warrior and dancers welcomed our guests and employees with a ceremony and offered shell ‘ei (lei) from Tongareva, an atoll in the northern Cook Islands that is also the home island of the Honorable Robert Tapaitau, the nation’s deputy prime minister.

The blessing of route HA496 in Rarotonga included cultural protocols led by a Cook Islands *tohunga* (practitioner) and a local pastor. Before the gate announcements for the return flight to Honolulu, music, dance and remarks of shared gratitude filled the small airport. When it was time to leave, a group of dancers bid guests a fond *aere ra* (goodbye or safe travels).

“At Hawaiian Airlines, we strive to demonstrate what it means to be of Hawai‘i in everything we do. One of the ways we do this is by intentionally and meaningfully connecting with the host culture of the places we serve,” said Debbie Nakanelua-Richards, Hawaiian’s director of community and cultural relations. “We thank the Cook Islands for their hospitality, for graciously welcoming us into their home, and for the weaving of our two cultures throughout such a memorable inaugural.”

“The Cook Islands and Hawai‘i have a long-standing connection deeply rooted in shared Polynesian heritage, and this route serves as a gateway to world travelers seeking pristine beaches, rich cultural experiences and a touch of paradise,” said Deputy Prime

Minister Tapaitau during the Honolulu ceremonies. “To Hawaiian Airlines, I express my heartfelt gratitude for your commitment to connecting our nations. Through this partnership, we embark on a journey of shared growth, mutual prosperity and strengthening ties.”

Flight HA495 departs Honolulu at 4 p.m. on Saturdays and arrives in Rarotonga at 10:25 p.m. the same day. The return flight, HA496, departs Rarotonga at 11:35 p.m. on Sundays with a 5:50 a.m. Monday arrival in Honolulu.

HIFF On Board

Hawaiian Airlines has long been a proud major sponsor of the Hawai‘i International Film Festival (HIFF) presented by Halekulani. In 2018 we enhanced that relationship with the launch of the HIFF-Hawaiian Airlines in-flight program, giving travelers exclusive access to complimentary Hawai‘i-made HIFF short films on more than 120 transpacific flights to 22 destinations. These films capture the diversity, depth and richness of Island culture while covering the full breadth of genres showcased each year at Hawai‘i’s premier film festival.

The winner of HIFF’s annual Made in Hawai‘i Short Film Award presented by the Hawai‘i Film Office automatically qualifies for the in-flight program, along with other short films that are curated by HIFF’s programming team. During October and November, these films include: *A Tale of Two Sisters*, director Angelique Kalani Axelrode’s exploration of sibling conflict that is inspired by the story of two Hawaiian goddesses, Hi‘iakaikapoliopole and her sister, Pele; *Ola Ka Honua*, director Jillie Rose’s animated exploration of the twenty-five-year volunteer effort to restore Auwahi, a forest on the leeward side of Haleakalā volcano; *E Mālama Pono*, Willy Boy, director Scott W. Kekama Amona’s story of two Native Hawaiian police officers sent to evict fellow Hawaiians from an “illegal” settlement and *Ka Mo‘opuna i Ke Alo (the grandchild in the presence)*, director Sancia Shiba Nash’s documentary honoring the life and work of famed scholar and cultural practitioner Mary Kawena Pukui.

In addition to these in-flight screenings, HIFF’s annual Fall Showcase runs from October 12 through November 5 at venues throughout O‘ahu, Maui, Kaua‘i, Lāna‘i and Hawai‘i Island. HIFF’s major sponsors are Hawaiian Airlines, Hawai‘i Tourism Authority, Hawai‘i Visitors & Convention Bureau, Middle Management and Consolidated Theatres. For tickets and scheduling information, visit hiff.org.



The annual Hawaiian Airlines Made in Maui County Festival draws thousands to the grounds of the Maui Arts & Cultural Center every November.

Maui Made

The Hawaiian Airlines Made in Maui County Festival was founded in 2014 as a means of highlighting locally made products, with Hawaiian serving as the annual event’s title sponsor beginning in 2019. Presented by the Maui Chamber of Commerce and supported by the County of Maui Mayor’s Office of Economic Development, the two-day festival draws hundreds of local vendors and thousands of visitors to the grounds of the Maui Arts & Cultural Center in Kahului. All vendors are required to have their businesses based in Maui County—which includes the islands of Maui, Lāna‘i and Moloka‘i. Product mix, quality and creativity are also part of the vendor selection criteria, and a handpicked roster of local food truck operators are also invited each year to showcase their cuisine.

This year’s Hawaiian Airlines Made in Maui County Festival runs November 2–3. For more information, madeinmauicountyfestival.com.



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Rip Girls



Wāhine in the lineup: Left to right, Kim Heyer, writer Mindy Pennybacker, Kai’ulu Downing, Evie Black and Melissa Kurpinski at Makalei Beach Park.

Kennelly, Paige Alms, Emily Erickson, Makani Adric and Justine Dupont—who paddled into some of the world’s biggest waves alongside thirty-four men.

When I started surfing at 14, in the summer of 1966 on O’ahu’s South Shore, I was usually the only girl at Tonggs, off Diamond Head. I had to learn from the neighborhood boys, who paddled effortlessly into waves and pushed lightly to their feet. I was always slower, lacking their upper-body strength, not to mention testosterone. As a modern dancer, I had good balance and muscular legs, but the boys said I would surf better with skinny legs and narrow hips, like theirs. Thus my lifelong struggle with body image was born. Of course, if the goal is to surf like a boy, it might help to be shaped like one, but dieting made me too weak to surf. So I kept my thighs, which enabled me to make vertical drops on overhead waves and discover what it really means to surf like a girl.

I studied surf magazines and films, which never showed women surfing. In 1963 the first woman appeared on the cover of a surf magazine, standing on the beach. This was US champion Linda Benson, a Californian who in 1959 at age 15 was the first female recorded riding Waimea Bay. “I took a wave—someone said eighteen feet—and when it was over I thought, ‘I’ll never do that again,’ and I never did,” laughed Benson when I met her last June at the California Surfing Museum in Oceanside.

According to the International Surfing Association, male surfers outnumber female surfers four to one, and while women began receiving equal prize purses in 2019 and were finally allotted championship tour events at Pipeline and Sunset Beach in 2022, competitions still field twice as many males as females.

But it wasn’t always that way. While researching my book, *Surfing Sisterhood Hawai’i: Wāhine Reclaiming the Waves*, published last May, I learned that in ancient Hawai’i, women surfed as men’s equals and sometimes their betters. While they weren’t allowed to eat at the same table, the ocean was free of gender-based kapu (restrictions). The Hawaiian goddesses Pele and Hi’iaka were said to have surfed. So did Queen Ka’ahumanu, and in 1793, diarist Peter Puget observed her mother, Namahana, riding an “immensely high” wave. In the first reported surf contest in 1887, a woman defeated her husband.

But when surfing took off in the 1950s, thanks in part and perhaps ironically to the popular *Gidget* book and films, men seized the opportunities. And, as the more than thirty female surfers in *Surfing Sisterhood* attest, including Hawai’i’s Carissa Moore, serial world champ and the first Olympic surfing gold medalist, males still dominate the lineups with numbers, but there are lots of supportive guys among the dinosaurs. I recently gave a talk showing photos from my book alongside common male surfer wisdom. “Women can’t get barrelled,” they say. (Witness Rochelle “Barrels” Ballard under the hood at Backdoor in 1992, and Keala Kennelly behind the curtain at Pipeline in 2023.) “Women can’t surf big waves,” they say. (See “Banzai” Betty Depolito riding quadruple-overhead Sunset Beach in 1978, and the Eddie women charging at Waimea Bay.)

But for most women in the waves, size doesn’t matter. Kai’ulu Downing, daughter of George Downing, the late legendary big-wave surfer who for thirty-three years decided whether the waves were monstrous enough for the Eddie to run, says she got the best wave of her life on a five-foot day in Waikiki because her father told her to go. What matters, I can now tell young surfers, aren’t the metrics but the immeasurable joy. **hh**

HAWAI'I

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BIG ISLAND ►► Kings' Shops • Kona Marketplace • Waterfront Row

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