V26 N°7

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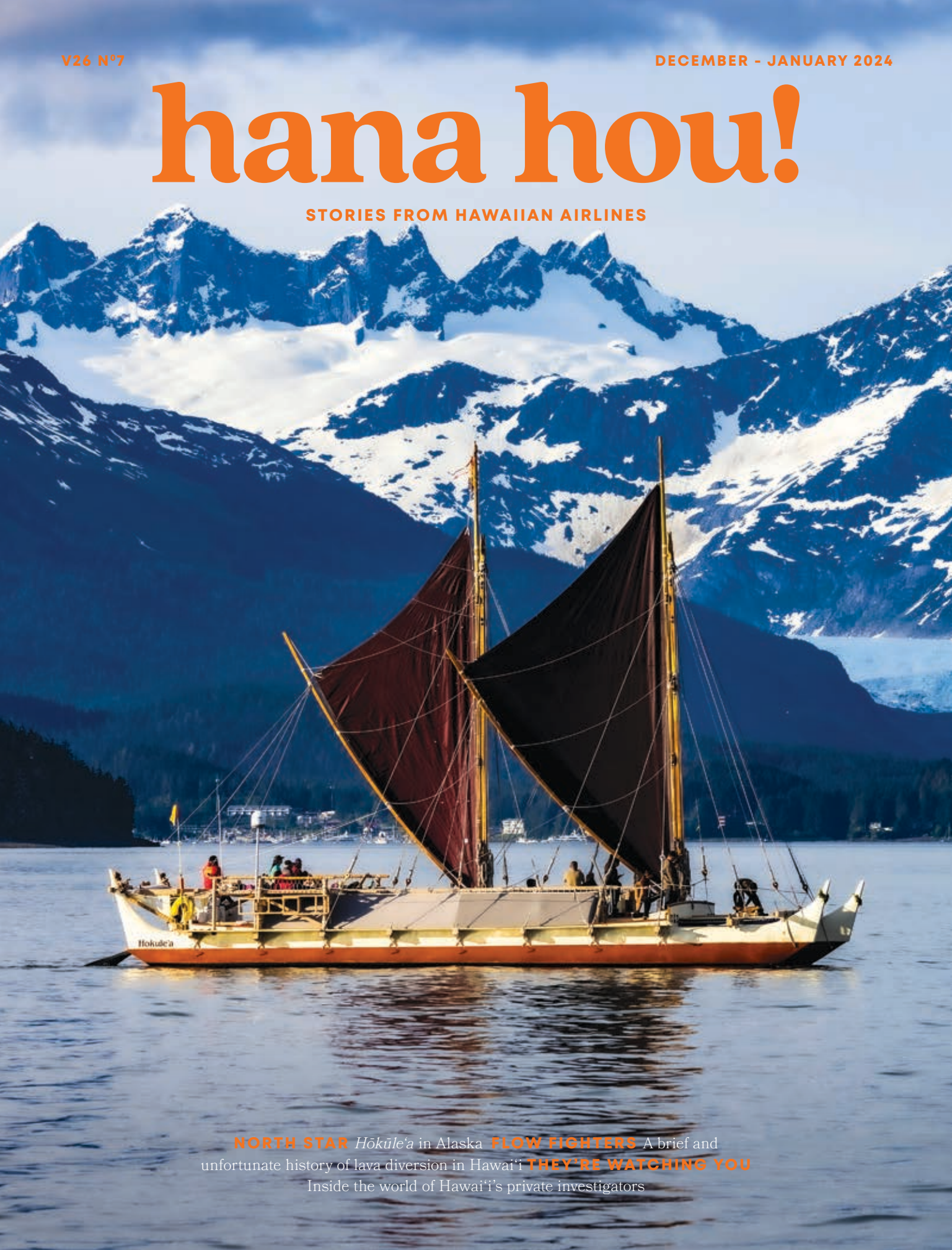
hana hou!

STORIES FROM HAWAIIAN AIRLINES



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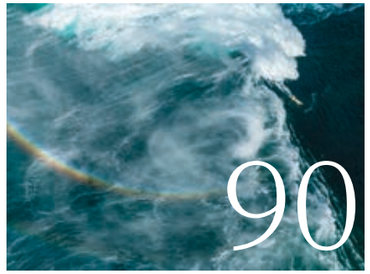

ISLAND INTELLIGENCE

DEPARTMENTS & FEATURES

hana hou! tv

VOYAGE OF GRATITUDE / **Join the Polynesian voyaging wa'a (canoe) *Hōkūle'a* as she departs from Juneau, Alaska, on her most ambitious journey yet: Moananuiākea, a four-year circumnavigation of the Pacific Ocean. While in Alaska, the crew meets with old friends and Alaska Native communities to reaffirm cultural connections across the Pacific and carry forward a message of caring for Earth and for one another.**

PHOTOGRAPH BY **BRENDAN GEORGE KO**

ALOHA GOES BOTH WAYS / **A video series exploring locals who embody the aloha spirit both at home and afar. In this episode, we talk with Robynne Maii, chef and co-owner of Fête restaurant in Honolulu's Chinatown. In 2022 Maii became the first female chef from Hawai'i to win a James Beard Award. Follow her to New York City as she connects with fellow chefs from Hawai'i during a week-long guest chef residency at Platform Kitchen on Pier 57.**

PHOTOGRAPH BY **BLAKE ABES**

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Discover a bygone era in Hawai'i's history and experience the tranquility of Waimea, on O'ahu's North Shore. Known as the "Valley of the Priests," Waimea is home to six cultural sites, some dating back to 1470 ACE. Wander trails weaving through gardens home to five thousand species of plants in this place of healing.

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NMG NETWORK

Published by:
NMG Network
36 N. Hotel St., Ste. A
Honolulu, HI 96817

HAWAIIAN AIRLINES

3375 Koapaka Street, G-350
Honolulu, HI 96819
Phone: 808-835-3700
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ON THE COVER

Fire & Ice

Hōkūleʻa raises her sails beneath Mendenhall Glacier as she departs Juneau, Alaska, on a four-year journey around the Pacific.

PHOTOGRAPH BY
BRIAN BIELMANN / SALT + AIR STUDIOS

Contributors

Christa Funk

"Waking up and seeing buoy readings sent so many emotions coursing through me," says **Christa Funk**, who shot many of the images in "Danger & Desire" of last year's Eddie Aikau Big Wave Invitational, held only on days when waves in Waimea Bay top forty feet. "Driving in the dark from Kahuku, cars were parked well past Rocky Point at 4:30 a.m. Sand had washed across Kamehameha Highway. When I arrived it was still too dark to see the surf, even with the massive spotlight. At first light you could see that the swell, wind and weather were going to line up perfectly. Every part of that day is why I shoot surf. I'm grateful for the opportunity that the Aikau family, Hawaiian Water Patrol, Salt + Air Productions, Surfline and Patagonia provided. I'll remember that day for the rest of my life." After years of competitive swimming, a degree in marine environmental science and service in the Coast Guard, Funk combined her love of water and photography full-time in 2017 and has since become one of the world's leading water photographers.

Derek Ferrar

Hana Hou! Special Correspondent **Derek Ferrar** found that covering the Hawaiian voyaging canoe *Hōkūleʻa*'s "Heritage Sail" through southern Alaska's Inside Passage for "Voyage of Gratitude" in this issue was completely unlike the canoe's voyages in Japan and South Africa he had previously written about. "This time it was less about the canoe and her crew and more about the people of the Native communities who were welcoming them," says Ferrar. "They shared heartbreaking stories of historical trauma, but there is also a sense of hope from a growing revival of language and culture. Some said they felt this was inspired at least in part by the Hawaiian voyagers' previous visit to the area in the 1990s. And all of this set amid some of the most truly awe-inspiring natural beauty on the planet—but also some of the most vulnerable to climate change, which is partly what the voyage of *Hōkūleʻa* is seeking to raise awareness about." Ferrar was *Hana Hou!*'s first editor and has continued writing award-winning features for the magazine through the years.

Brendan George Ko

"I remember my first time stepping on board the waʻa [canoe]. It almost felt like I had missed my step when moving from the escort boat to the catwalk and I had dropped into the ocean," says photographer **Brendan George Ko**, who shot *Hōkūleʻa* for "Voyage of Gratitude" in this issue. "The feeling went deeper until there was no sound, my conception of time and place went, and it felt like I had entered an ancient, liminal space. In the years to follow that moment, some of my most cherished memories were made on the waʻa and with its ʻohana. Said best by Kapena Timi, one of the captains on *Hōkūleʻa*, 'Good to be us.'" Ko has spent the past seven years as a documentarian and crew member aboard voyaging canoes. Ko recently published a book about his adventures on the waʻa through Conveyor Studio, titled *Moemoeā*.

Peter von Buol

"From the early 1950s until 1991, Queen Liliʻuokalani's portrait hung in Washington Place, which my parents visited in 1962 by accident," says **Peter von Buol**, who wrote about the famous portrait now on temporary display at the Smithsonian Institution in "The Queen Goes to Washington" for this issue. "They had come to Hawaiʻi from Chicago with a photography club and didn't know Washington Place was the governor's mansion. When they saw the gates open, they assumed it was a museum and walked in. The staff was friendly, and my parents toured the mansion and saw the portrait. Only later, when they visited the kitchen where food was being prepared, did they realize it was a residence. Today the home is open to the public, though a replica of the portrait hangs there while the original will return to ʻIolani Palace when it comes home from DC." Buol is based in Chicago, where he teaches at Columbia College Chicago. A longtime contributor to *Hana Hou!*, Buol's writing focuses on history and natural history.

Mālama Maui

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

When fire engulfed Lāhainā last August, our Team Kōkua employee volunteer corps immediately responded. Among the efforts to mālama (care for) Maui was a donation drive in collaboration with Hawai'i Foodbank (seen above).

Hawaiian Airlines has a deep connection to the communities we serve, especially in our Hawai'i home. We feel a strong kuleana (responsibility) to mobilize our people and fleet to aid communities near and far when disaster strikes. Driven by our instinct to help, we participated in relief efforts following Hurricane Iniki's devastation on Kaua'i in 1992, the tsunami that hit American Sāmoa in 2009 and the evacuation of Afghan refugees in 2021. Yet none of these events prepared us for the wildfire that tragically consumed the historic Maui town of Lāhainā. When the scale of the devastation became apparent, we knew we needed to act.

We activated Hawaiian Airlines' Emergency Operations Center in Honolulu before the sun was up on August 9, gathering teams that orchestrated an airlift of unprecedented scale in our ninety-four-year history. In the ensuing days we launched flights from dawn to well past midnight to carry first responders, many tons of lifesaving cargo and thousands of displaced residents and visitors.

Another concern was confirming the safety of our nearly five hundred Maui team members, but disruptions to power, phone and internet services in West Maui challenged our efforts to reach them. While thankfully all would be accounted for, many suffered unfathomable losses. Even as they faced personal hardship, hundreds of our Maui employees reported to work each day of the crisis—in some cases on their scheduled day off—to help take care of our guests and keep the operation moving. Employees from other islands volunteered to fly to Maui to help execute our augmented flight schedule, with assistance from the Hawai'i state Department of Transportation, which streamlined airport badging and security access at Kahului Airport. In the first three days, we moved some seventeen thousand people off of Maui, and within a week had delivered more than fifty-four thousand pounds of goods ranging from blood and medical supplies to communications equipment and animal kennels.

I was also moved by the initiative of our employees, who swiftly organized a companywide food drive with our longtime partner, Hawai'i Foodbank. They also collected more than ten thousand pounds of essential supplies. Colleagues from other islands volunteered to distribute refreshments to passengers at Kahului or welcome evacuees at shelters. I was equally grateful for the generosity of some twelve thousand HawaiianMiles members, who donated millions of miles to the American Red Cross of Hawai'i. Combined with our thirty-million-mile match, we provided the equivalent of eighteen thousand free seats to transport volunteers and personnel to and from Maui.

As this issue of Hana Hou! goes to press in early October—near the two-month anniversary of the worst natural disaster in modern Hawai'i history and the deadliest US wildfire in over century—it is clear that Maui's recovery will be long and challenging, compounded by a sudden and precipitous drop in visitors, the foundation of the island's economy. To that end, we are encouraging our guests to travel to Maui to enjoy its beauty and culture, and to support the many residents and small businesses whose livelihoods rely on a steady flow of visitors. Building on our Travel Pono (responsibly) program, we produced a series of videos hosted by Maui-based Hawaiian Airlines employees about ways visitors can have a great experience and positively impact the community. As Hawai'i's hometown airline, we look forward to welcoming you on your next flight to Maui.

From our 'ohana to yours,

Peter

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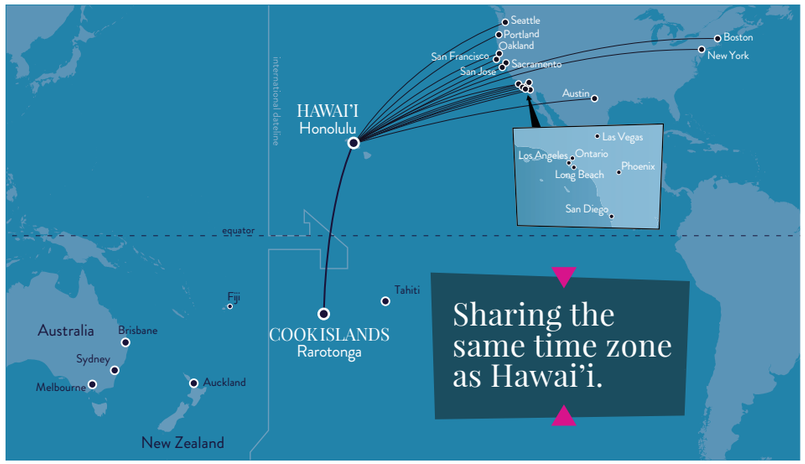

lonely planet
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Cook Islands:

The South Pacific's Best-Kept Secret

There are a lot of beautiful places in the world, so stunning they make your heart flutter. But as seasoned travelers will tell you, not all destinations are created equal.

Some are inundated by visitors and strewn with litter. Some are jarringly expensive. Some are built around tourism: Think of the large resorts situated miles away from towns and residents. And some, such as the Maldives and the Seychelles, are not directly accessible from Honolulu.

Let us introduce you to the Cook Islands: a traveler's dream. Some of you may have heard of this little paradise, but many of you haven't. It's the best-kept secret of the South Pacific, with all of the beauty and culture but none of the crowds, a currency that offers more bang for your buck, and a local population that speaks English. It's a destination that sounds too good to be true until you get there and experience it for yourself. Then, two things happen: you wonder why you never heard of this place, and hope no one else finds out about it.

The islands share the same time zone as Hawaii but feel like they seem to belong to a different era. Every island is a paradise of unspoiled natural beauty, with some version of a translucent lagoon, clear as glass and, most of the time, calm as a swimming pool, as well as vivid corals, abundant fish and marine life, waterfalls, rainforests, and caves. The turquoise lagoon surrounding the island of Aitutaki has been called the world's most beautiful.

The beaches are clean and almost empty of people. But there's also a well-developed network of local vendors who cater to every type of visitor's desire, whether for luxury, adventure, watersports, relaxation, or a good beach party. Only about 16,000 people live across 15 islands, so it's easy to make local friends. It's easier than that to make memories that will last you a lifetime.

In the Cook Islands, there are no buildings taller than a coconut tree however there are exclusive lagoon side resorts, or you may prefer to consider one of many beachfront home-stay options. Either way, there is a surprising range of accommodation from 2 stars to 5 stars and everything in between. And instead of being confined to an all-inclusive resort, you're close to restaurants and modern conveniences no matter where you are staying on the island.

To get to the Cook Islands, Hawaiian Airlines offers a six-hour, non-stop flight from Honolulu to Rarotonga on Saturday at 4:00pm. Come experience a little paradise for yourself.

To learn more about the Cook Islands, visit **www.CookIslands.Travel** or take a 360° virtual tour on **visit.CookIslands.Travel**

hana hou!

island intelligence

Bike Friendly

STORY BY **CONNER GORRY**
PHOTOGRAPHS BY **MEGAN SPELMAN**

Unless you play bike polo, you might not know how popular the sport has become nor how intense it can get. Alix Nelson (seen above left) wanted more aloha than aggro, so he started Kona Bike Polo, which now pedals, shuffles and dabs amiably at Old A's Skate Rink (seen above right and previous spread).

Fierce and rugged like roller derby and thrilling in an unsafe-carnival-ride kind of way, hardcourt bike polo is a perilous undertaking. There is sometimes blood. But this is Kona, where the local club plays beneath a molten sunset; libations, laughter and yoga set the pre-match scene; and participation is more about community-building than winning. With Kona Bike Polo, any blood is inadvertent.

First played on grass over a century ago, bike polo languished in obscurity until bored bike messengers took the sport to the hardcourt in late-1990s Seattle. The rules are deceptively simple: Two teams of three attempt to hit a ball into the goal with the narrow end of a mallet (using the flat side is a "shuffle" and doesn't count) without a "dab," i.e., letting their feet touch the ground. If a foot does touch the ground, the player must exit play and tap out courtside before reentering the mayhem. From Cairo to Quito, drop in on one of the world's five hundred bike polo clubs and you will be welcomed with instant camaraderie—and, at times, ferocity.

"I got sick of the competitiveness and 'slayer players' at tournaments and with the other clubs I founded," says Alix Nelson, who founded a club in his native Florida and revived another in Alaska before starting the Kona club in 2014. "In Kona I wanted to start something fun and chill, without the aggression."

He succeeded: Several players wearing rubber slippers take to the court at Old A's Skate Rink under a double rainbow from a rare Kona drizzle. With about twenty cyclists hurtling around a cement rink in pursuit of a caroming plastic ball, this hardly seems appropriate footwear. Meanwhile, more experienced players coach newbies, feeding them tips mid-play—never mind that they're on opposing teams. Jawaiian vibes pour from the sound system, and often, dogs have to be herded off court. Chill indeed.

Stars blink to life as club regular Tony White eludes a defender and shuffles the ball into the net. Good-natured razzing ensues from all sides, including from Alix, who responds with a wheelie pirouette, crashing to the ground mid-spin. Crimson rivulets course from a nasty gash on his forearm. Alas, bike polo blood does flow in Kona tonight, but Alix pops up smiling and pedals on.

FACEBOOK.COM/GROUPS/554313114701963

A Hoof off the Gas

STORY BY **STU DAWRS**
PHOTOGRAPH BY **ALYSSA RODRIGUES**

Carl McKinney and Joann Hoffman of Hawai'i Island Goat Dairy with a few of the goats raised on feed that includes an additive made from limu kohu, a native red seaweed that dramatically reduces the level of methane—a greenhouse gas—produced by the goats' digestion. Their Earth-friendly chèvre (and other cheeses) is available at local shops, Foodland and served at chef Peter Merriman's various retaurants.

Belching bovines and gassy goats might not be top of mind when one thinks of global warming, but methane produced by livestock is a powerful greenhouse gas. The release is primarily front-end—burps, that is—so it makes sense to examine the fuel supply.

"We were already somewhat aware that seaweed could reduce methane emissions, but hadn't had time to explore it," recalls Carl McKinney, who with Joann Hoffman co-owns Hawai'i Island Goat Dairy on the Hāmākua coast of Hawai'i Island. "One day chef Peter Merriman called to say, 'Hey, there's this place down in Kona that's making it, and we want to do the first production trial.' All of his restaurants use our cheese, and this was a big part of his commitment to making them 100 percent carbon-neutral."

That place down in Kona is Blue Ocean Barns, which developed what it calls Brominata: a food supplement made from tank-grown limu kohu (*Asparagopsis taxiformis*), the flavorful red seaweed prized in Hawaiian cuisine. At chef Merriman's urging, McKinney and Hoffman began a three-month trial, adding Brominata to the usual feed for their hundred-plus goats and then using a laser gun to gather real-time data on the composition of their eructation. In the end, the study found a more than 70 percent reduction in methane.

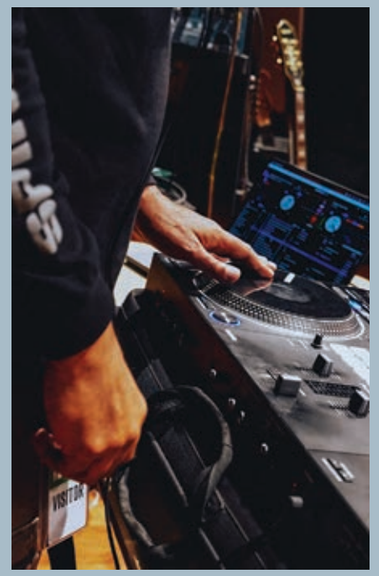
McKinney and Hoffman bought their dairy in 2019 and have larger plans to green their acres. But adopting new processes, even those designed to save the planet, can be pricey. Rather than have the couple absorb the cost of de-gassing their goats, Merriman buys the Brominata and provides it to them at no cost. In doing so, the chef's favorite chèvre reduces much more than his own carbon footprint: Hawai'i Island Goat Dairy sells its cheeses throughout the Islands, at Foodland supermarkets and a number of local shops, as well as at the biweekly farmers market in nearby Waimea. In effect, Merriman's investment benefits everyone who buys and sells the cheese.

"Chèvre is about 80 percent of what we make, and we sell it to restaurants throughout the Islands, but we also make hard cheeses: a couple of bloomy-rind style, French mold-ripened cheeses, a parmesan, gouda, manchego, havarti, feta and mozzarella," says McKinney. "There are a lot of people who are doing farm-to-table who buy whatever is affordable from farmers, but Peter Merriman's commitment to making sure the farmers are taken care of—that's extraordinary."

MERRIMANSHAWAII.COM

Sound Pedagogy

STORY BY **ERIC STINTON**
PHOTOGRAPHS BY **MENGSHIN LIN**



Beats teaching: Above right, Rukka the Magnificent (a.k.a. Rodger White) freestyles for students during a Soundshop at the Honolulu Museum of Art, a program that teaches kids self-expression through music production and performance. Above left, DJ Lino Deltado drops a beat.

When high school students take a field trip to the Honolulu Museum of Art's Soundshop, they're not expected to stay quiet. Since 2013, Soundshop has transformed the museum's Doris Duke Theatre into a classroom/jam space, where middle and high school kids write and perform their own songs, guided by a roster of local musicians who have had songs on the radio, gone on tours and won Na Hōkū Hanohano Awards.

Five Soundshop teaching artists stand onstage with a quiver of instruments, including a turntable. "My name is Rukka the Magnificent," says one grabbing the mic, "and I'm from Nānākuli." The students start buzzing—especially the ones also from the Leeward O'ahu town. A beat drops and Rukka kicks some rhymes before passing the mic to Nick Kurosawa, who plays a bluesy guitar number. Then singer/songwriter Maryanne Ito tells the crowd she has kids their age before cementing herself as the coolest mom they've met with a velvety R&B groove. She hands the mic to New York native DJ Leanski, who scratches up beats on the turntable. By the time jazz singer Kelsea Armstrong is onstage, the kids are rocking.

Soundshop is an alternative program designed for kids who struggle in traditional school environments for one reason or another: chronic absenteeism, substance abuse issues, lack of permanent housing. But it isn't just for kids from rough backgrounds. After touring the museum's galleries, the students return to the theater to make music. The facilitators then show them how to make a beat on an iPad and help them find rhymes for their lyrics. Before they leave, every student performs.

Some students can't raise their voice until they first find it. One girl from Ito's group does exactly that and brings the house down with her verse, "Always went to school late because it wasn't great/always hated the long days, assignments always turned in late/well guess what, next year I graduate." Her peers sound off, cheering wildly and jumping out of their seats.

"There's always adrenaline afterwards," says Navid Najafi, award-winning rapper and one of Soundshop's founders. "Teachers tell us when they're heading back to school, the students keep singing and rapping on the bus. These kids aren't necessarily performers or artists, and they're not always creative, but we acknowledge how important it is to get uncomfortable. You're never gonna grow if you're always comfortable."

HONOLULUMUSEUM.ORG/STUDENT-VISITS/SOUNDSHOP

Free Radicals

STORY BY **LILY MAE CHAIN**
PHOTOGRAPHS COURTESY **GAYE CHAN**

Above right, Gaye Chan (left) and Drew Kahu'āina Broderick take "nonprofit" to a new level at the Free Store in Kāne'ohe, one of several free distribution projects by Eating in Public, which Chan co-founded. Above left, what everything costs at the Free Store.

In 2003, artist and University of Hawai'i prof Gaye Chan and her partner, activist-scholar Nandita Sharma, planted some papaya in an open space near their home in Kailua. Despite their intention to share the bounty, a worker chopped the plants down to stumps and fenced off the area. Turns out public land isn't *quite* public. "If we can't use public land to address our collective survival, what do we do?" Chan says. "We all have to eat."

Thus Eating in Public was born. Inspired by the Diggers, a group of seventeenth-century English dissidents who farmed common lands, EIP creates anarchist distribution projects, like free gardens, stores, seed exchanges and even free money. All are welcome—rich or poor, kin or stranger—to "reclaim the commons and create networks of doers, not consumers." EIP resists the idea that people must "deserve" to have their needs met. "With capitalism it's implied that only those who have capital deserve the basic necessities of life," Chan says. But at EIP's Free Store, for example, "anyone can take. Unlike Santa Claus, EIP gives equally to the naughty and the nice."

For one EIP project, We(ed)s, participants forage and cook plants considered invasive. Chan teaches people to identify edible plants right under our feet, like ivy gourd, Chan's favorite, which is delicious sauteed with butter and garlic. Or blue porter weed, oxalis, laukahi (broad leaf plantain) and amaranth. EIP organizes a Diggers Dinner, where the only rule of attending is that you bring a dish made "from ingredients you have grown, hunted, fished, foraged, gleaned, bartered, found, gifted or stolen," Chan says.

To carry the bounty, EIP offers classes in making baskets using plastic baling straps that would otherwise be thrown into landfills. If you want to recycle something, consider using EIP's Hi-5 Take, Leave, Whatevas program. Fed up with the city recycling bins, EIP created their own. Plot twist: It was so successful that the Honolulu City and County Environmental Services Division adopted the program, and it's now in use islandwide.

To keep the cycle rolling, EIP sets up Share Seeds stations to exchange seeds, Free Stores where goods are given and taken and Free Gardens to grow food. If that's not direct enough, there's always Free Money, which is exactly what it sounds like: public boxes with money to be shared or taken as needed.

With so many projects, how does Chan gauge EIP's success? "When I see the uptight person in the neighborhood using my garden hose without asking," she says, "that's a success."

NOMOOLA.COM

From Pest to Pipeline

STORY AND PHOTOGRAPHS
BY **VIOLA GASKELL**

Joey Valenti at Bizia Surf and Coffee Bar in Wahiawā with a quiver of surfboards made from albizia, an invasive tree that's become a threat to Hawai'i's native forests as well as to life and property. Finding uses for its soft, light wood has been Valenti's ambition for almost a decade. Above right, Valenti buffs a new board in the shaping bay.

For years, architect Joey Valenti has been thinking about albizia, one of the fastest-growing tree species in the world. Native to southwest and east Asia, albizia is horribly invasive in Hawai'i; it's claimed more than twenty thousand acres of O'ahu. Its spreading canopies pose fire risks and block sunlight that native plants require. Albizia's weak, brittle wood is prone to breaking under the weight of its own branches, endangering lives and property. But Valenti demonstrated that it was possible to build sturdy structures and furniture from its wood, once thought useless for construction. In 2017, Valenti and his now-fiancée, Christine Johnson, founded the Albizia Project to make the most of this prolific pest.

Valenti's latest venture, Bizia Surf and Coffee Bar in Wahiawā, does just that. Located about a hundred yards from the woodshop where he shapes albizia planks into surfboards, Bizia is an earthy, charming spot to browse albizia boards or sip coffee while thumbing through books about surfing in the library nook hidden beneath a staircase (its railing ornamented with tiny albizia surfboards).

Though surfers often align themselves with sustainability, most surfboards aren't very Earth-friendly. Most are mass-produced from polyurethane blanks that wear out quickly. Ancient Hawaiians, who invented surfing, rode boards shaped from native woods, usually koa and wiliwili, that were treasured objects. "We're trying to bring that full circle," says Valenti, "and use what is abundant here today."

Bizia began serendipitously—with a surfboard Valenti noticed at woodworker Eric Bello's shop while the two were working on a 100 percent albizia house that Valenti had designed as part of his doctoral thesis at the University of Hawai'i at Mānoa. "The board was just sitting there, covered in dust, and it turned out it was albizia," Valenti recalls. Bello had designed it with shaping legend Dick Brewer, who taught him how to make a chambered wooden board. For years, Valenti (busy with milling, woodworking, overseeing wood-innovation grants and managing his farm in Mokulēi'a) joked with Bello that he'd get around to making albizia surfboards. In 2020, two years before Brewer passed away, he whittled out the time.

The original Brewer-Bello board, the 9'8" Waimea Big Wave Gun, is now on display at Bizia alongside a 9' performance longboard Bello and Valenti designed, and the "Lis Fish," a classic 5'8" twin-fin collaboration between Valenti and Myers Surfboards. Wooden boards are slightly heavier than foam boards, but because they're hollow they're highly buoyant—a combination that Valenti says gives them more drive and stability than lighter boards. For Valenti, surfing on Bizia boards restores a sense of authenticity. "You're on living material; you can feel the life of the wood beneath your toes," he says. "It evokes a different energy and flow in the water."

BIZIASURF.COM
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Waste Not

STORY BY **MADELEINE HILL**
PHOTOGRAPHS BY **ME CREATIVE**

Lori Mallini (above left) at Protea Zero Waste store in Kailua, where you can keep your plastic containers out of the landfill by refilling them with all-natural household and personal care products. Above right, face oil made in-house at Protea.

A few years ago an empty laundry detergent bottle changed Lori Mallini's life. "This shouldn't be thrown away," she recalls thinking before tossing the perfectly good plastic container into a recycling bin. "It's going to be here over five hundred years from now. And then I thought about how many people are doing this every day."

Mallini knew that if she wanted to reduce her plastic consumption, others did too, but felt equally lost as to how. "We don't have any other options," she says. "We can recycle, but no one feels really great about that."

At the time, Mallini, who had majored in environmental studies at Hawai'i Pacific University, was working in policy. While the work was worthwhile, going to the Capitol every day felt "soul-sucking," she says. Not only that, change came at a snail's pace—if ever. She wanted concrete action, and so Protea Zero Waste was born. When Mallini opened the shop in the Windward O'ahu town of Kailua in 2020, it was the first refill store in the state.

Inside, the white walls, wood accents and botanical scents evoke the atmosphere of a day spa. People come from all over O'ahu carrying empty containers, wine bottles and plastic soap dispensers and fill them with any of the dozens of all-natural household and personal care products lining the walls. Almost all of which—99 percent, Mallini says—come from female-owned businesses, and 60 percent are locally made.

Some items don't require containers, including shampoo bars (for people and pets), laundry detergent sheets and sorbet-hued handmade soaps. Toothpaste tabs offer a novel approach to dental hygiene: Chew one up, then brush. Mallini's favorite item is the face oil, formulated and made in-house at Protea.

Mallini recently added secondhand clothes to the shop, which has proved incredibly popular. For the new "drops," Mallini scouts thrift stores in Los Angeles and other big cities. She'll also buy back gently used garments from the community if they fit the Protea aesthetic—think boho sundresses, floral rompers, lots of linen and bold tropical prints.

Three years after opening, has Mallini realized the concrete change she was working for? She points to a sign on the wall: "Bottles Saved: 22,814"—the numbers and letters made from recycled plastic, of course.

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STORY BY **HUNTER HASKINS**

PHOTOGRAPHS BY **MITCHELL BROWN**

Deep Commitment

Enchante Gallardo, one of Hawai‘i’s most talented freedivers, is holding her breath for a world record

OPENING PAGE / **O'ahu freediver Enchante Gallardo surfaces following a record-setting dive to eighty-eight meters at the CMAS World Championship last May in Kaş, Turkey.**

ABOVE / **Another official PB (personal best) for Gallardo, with ninety meters in the free immersion event at the AIDA World Championship in Roatán, Honduras, last August.**

LEFT / **Gallardo in her element at Mākaha, on the Leeward coast of O'ahu (seen also on pages 32-33 with fellow diver Pema Chinyam, at left).**

Ten years ago I took a walkabout in Southeast Asia, intent on exploring the far edge of my freediving limits. I trained for months, earned my instructor ticket and was close to diving to fifty meters on a single breath. But after about six months I was hit with "tropical burnout." I made a choice between continuing my freediving career and doing adult things, like grad school. I chose wrong.

Enchante Gallardo chose right. She is a full-time freediving competitor and instructor. She holds three US national records for depth, and she's only a few meters shy of a hundred meters in competition, a depth that guarantees you a seat among freediving's elite. Impressively, she started her freediving journey only a few years ago, in her thirties, while raising her two boys, Santiago (13) and Kymani (10). Despite the determination, courage and commitment required to do the things she does, Enchante is laid-back, almost shy—until you get her talking about freediving. Then her eyes grow wild with enthusiasm as she talks about a sport that, to the uninitiated, sounds like it amounts to slowly drowning oneself as if it were the most natural thing in the world.

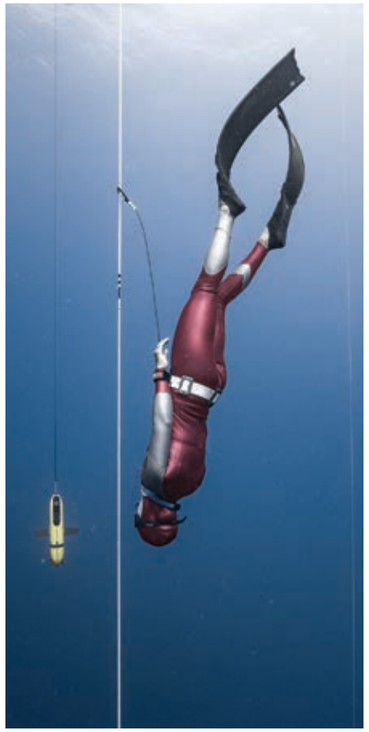
These days she calls Mākaha on O'ahu's Leeward side home, but she grew up in various places around the island and attended Maryknoll School in Mānoa. Enchante was always in the water, surfing, snorkeling, spearfishing and sailing, but her true obsession with the underwater world started with scuba, a known gateway drug to freediving. In 2017, the day after she

Safety divers drop down to thirty meters and accompany Gallardo during the last phase of her ascent at the CMAS World Championship in Kaş. Though a relative newcomer to the sport, Gallardo holds three US national records for depth and is aiming to break one hundred meters in competition as well as set a new world record.

completed her Freedive Instructors International Level II course with only a few dives to thirty meters under her weight belt, her instructor, Daniel Koval, encouraged her to compete in the Kona Depth Challenge, a local freediving event for amateurs and visiting pros. At first she was out of her depth, but she learned quickly. Six months later at the next Kona Depth Challenge, she nailed fifty-five meters and took second place.

Enchante entered more competitions all over the world to "find the challenge and motivation to see what my limits are," she says. Just about every competition resulted in a new PB (personal best). Freediving competitions aren't so much about beating other divers; they are less competitive and more cooperative. "You have amazing freedivers from all over the world, working with their coaches and mentors and dedicated to overcoming their own limitations rather than seeing who they can beat," she says. Enchante travels solo, without a coach, but gets all the help she needs from the community. "Everyone shares tips and tricks and advice," she says. "I take advice and just sit with it. If it feels right for me, I try it."

Freediving might be unique among sports, because the key to success is surrender—the more you



ABOVE / **Gallardo fins down the safety line; after a few kicks, she'll reach the "sink phase," when negative buoyancy takes over and she can relax on the descent.**

AT LEFT / **A judge holds up a white card signaling the successful completion of Gallardo's ninety-meter dive in the AIDA World Champsionship in Roatán, tying her for a silver medal.**

relax, the less oxygen you burn and the deeper you can go. To achieve that surrender when everything in your body is screaming at you to breathe is part of the training. "Freediving makes you more aware of internal sensations and thoughts," Enchante says. Descending is comparatively easy, because when you get deep enough, you're no longer buoyant. During this "sink phase," you can just relax and watch depth markers on the safety line tick by. But that's only half the journey: Getting back to the surface is another matter. For that you need mental toughness along with physical conditioning. When you turn for the surface during a deep dive, it's best to forget how far you must swim. Thoughts like, "I can't do this" can lead to panic. "Understanding your body's sensations helps calm your mind," Enchante says, which means that a successful dive is as much a mental as a physical achievement. While she likes the easy dives, "My most difficult dives are the most rewarding," she says.

If you think lung capacity is the key to diving deep, you're only partly right. Men tend to hold more depth records than women, who statistically have smaller lung volumes, but there are many more factors. The second woman to break the hundred-meter mark was Sara Campbell, a slight woman who applied her yoga practice to achieve amazing things in the water. Another woman, Natalia Molchanova, reached 127 meters to secure the overall world record, for both men and women. Sadly, Molchanova disappeared in 2015 during a casual training dive in the Mediterranean. Her son, Alexey, has

What looks like a peaceful underwater stroll on the sand flats off Mākaha is actually a training exercise for Gallardo—albeit an enjoyable one. Gallardo doesn't travel with a coach or follow a strict training regimen. Her approach is simply to dive as often as she can and experiment with new methods. "If it feels right for me," she says, "I try it."

carried on the family tradition and holds the current world record of 131 meters.

The deepest woman in the world (at the time of this writing) is Alessia Zecchini, who joined the hundred-meter club in 2018. Zecchini also holds the world record in free immersion apnea (FIM) at a tantalizingly close ninety-seven meters. In the FIM discipline, you wear no fins and pull yourself hand over hand down the safety line. That might sound easier than finning, but no—it's more difficult because it engages more muscles and therefore burns more oxygen.

Enchante has completed multiple dives past national records and close to world-record depths during training, but not officially—yet. For a record to count, it must be performed at an official competition. The rules include declaring your target depth the day before the dive. Post-dive surface protocols detect telltale signs of impairment that would disqualify a dive. For instance, a diver must surface and remove headgear (goggles, nose clip, etc.) before signaling to the judge with an OK sign and saying, "I'm OK." If the diver signals to a safety diver or coach instead of the judge, that, too, is evidence of an impairment. And of course if you black out before reaching the surface, the dive is disqualified.

Last July, she took a shot at one hundred meters and the official world record during Vertical Blue, the Grand Prix of freediving. The venue, Dean's Blue Hole in the Bahamas, is the perfect venue for deep dives: a deep, dark, two-hundred meter sinkhole surrounded by limestone cliffs, so there are no waves, currents or dangerous wildlife to disturb the dive. While she did manage to tie the US record by diving to sixty-seven meters with no fins in training, her record attempt was thwarted by blackout. "I am not sure exactly what happened," Enchante reflects. "There are probably a few factors, but I experienced my first blackout on the first day of competition. I made it down but did not make it back up. I think it was something a little difficult to process at first and very emotional," which is a somewhat understated way to describe the phenomenon of shallow-water blackout, when a diver loses consciousness on the surface and is unable to keep her face above water.

The experience might have been humbling, but true to form, Enchante is undeterred. "I know there is something to learn here," she says. "Maybe the competition didn't start off the way I had hoped, but I am not discouraged. I have gone through the array of emotions here from sadness and loss into acceptance of what happened. Realizing that the only action is to move forward and do the best I can."

I meet Enchante at Mākaha, one of her favorite dive sites. She's

Sea to shining sea: Gallardo and the divers of Team USA show a little national pride at the CMAS World Championship in Roatán.

agreed to let me tag along, perhaps share some tips to help me get back in the game. With no spearguns to hunt with or world records to attempt, we cruise the reef looking for seashells. She swims languidly, slowly, like she's browsing an ABC store for souvenirs. I try to keep up, a creaky old tinman in a battered wetsuit, as she drifts comfortably through Mākaha's undersea cathedrals. I'm not sure whether we dived even to twenty meters, but if we did Enchante wouldn't have noticed—that's a mere bounce to the bottom of a puddle for a freediver of her caliber. Training, for Enchante, doesn't involve a lot of regimen or structure; she just dives as much as she can, splitting her time among family in Hawai'i and Puerto Rico and visiting the world's best dive sites to get consistent depth.

But sometimes depth just isn't available. Bad weather, head colds and logistics can impact training and travel schedules. I want to get her out of her comfort zone and into mine, so we head for a swimming pool.

"Pool disciplines are a different animal," she growls as I meet her at a Windward O'ahu pool where the lifeguards have become accustomed to my alarming, semi-suicidal aquatic antics, like floating facedown without moving for minutes at a time to practice static apnea (holding one's breath without moving). "I've done only one pool competition," Enchante admits, which is surprising. Freediving encourages all to compete, and for landlocked apneists (yes, it's a word), pools are much more accessible and predictable than oceans and lakes. A well-trained freediver should theoretically perform well in both pool and depth disciplines. But Enchante prefers depth, because "partial-pressure oxygen is my friend," she jokes. Meaning that when you get deep, the pressure reduces air volume but increases the concentration of oxygen in your blood, so you feel pretty good until you ascend. In a pool, you suffer to hold your breath like a marathoner suffers running uphill.

Enchante and I slip into a relaxed routine of alternating static breath holds, which are similar to Zen meditation—only you do it floating face down. We test our comfort levels, serve as one another's safety buddy and share tips. I tap out after two minutes. Enchante holds out a bit longer, but I think she might be sandbagging to make me feel better. It dawns on me that she might just feel more comfortable dangling at the end of a thirty-meter rope than floating face down in a kiddie pool, and being comfortable is the key to success in any apnea discipline. Before competitions her warmup consists of two (slow!) four-minute dives to thirty meters

Gallardo hangs suspended in a cavern off Mākaha, having achieved neutral buoyancy by exhaling most of her air in order to simulate the sensation of deep dives in relatively shallow water. Here, she's forgoing fins to train for free immersion, one of the most challenging of the freediving disciplines, in the hopes of breaking the world record next season.

and back. Pool work is just a distraction—Enchante wants to go deep.

After our statics we don fins to see how far we can swim underwater on one breath, a.k.a. dynamic apnea. Seventy-five meters for her and barely fifty for me. On paper we're both mediocre; the world record for the dynamic apnea with fins is three hundred meters, or three laps in an Olympic-size pool.

Things are different for Enchante out in the big blue. Her most recent shot at the world record was last August at Roatán, a small island off Honduras that has top-notch beaches, deep water and the occasional whale shark. (Fun fact: Honduras translates to English as "depth.") Though she performed well, the record remains just beyond her reach. For the time being: Now that competition season is over, she's thinking ahead. "I think the next offseason might be focused more on homing in on monofin technique among other things." The monofin is a single hydrodynamically efficient fin that looks like a mermaid's fluke. It engages an entirely different set of muscles that need to be trained for endurance and proper movement. "I think building a base in the other disciplines has actually created a nice foundation that has allowed me to progress so much more quickly with the monofin," Enchante says.

I've had the privilege of freediving with some of the sport's renowned athletes—Mandy-Rae Cruickshank, Jonno Sunnex, Dan Koval—and all of them have that freediver personality, a combination of Zen-like chill, humility and a seemingly contrary drive to push their limits. Enchante is every bit the archetypal freediver, with a layer of Hawai'i affability and an independent spirit. Most pro freedivers teach, and Enchante is no exception, but she shrugs at the idea of opening her own school or creating a branded training regime. Those things would only distract her, she says, from her immediate goal: going deep—deep enough that by the time you read this, Enchante might very well be the next women's world champion of freediving. **hh**

STORY BY **PETER VON BUOL**

PHOTOGRAPHS BY **KENT NISHIMURA**

The Queen Goes to Washington

One hundred thirty years after the overthrow, Lili‘uokalani’s portrait tells her story at the Smithsonian Institution

On October 19, 1891, Queen Lili‘uokalani rode in her carriage through the streets of Honolulu on her way to William F. Cogswell’s studio. The American painter was renowned for portraits of prominent people and presidents; Lili‘uokalani had seen Cogswell’s portrait of President Abraham Lincoln when she attended a state dinner at the White House in 1887. Accompanying the queen were the royal chamberlain, James W. Robertson, and Prince David La‘amea Kahalepouli Kinoiki Kawānanakoa, nephew and hānai (adopted) son of her brother, King David Kalākaua. If Lili‘uokalani, a devoted diarist, wrote down her thoughts from that day, no record of them survives. But it must have been an emotional journey: She had just lost both her brother and husband within the span of just seven months—men whose likenesses she was about to see in the soon-to-be unveiled oil paintings.

The queen had had a tumultuous year because of those tragedies. She had ascended to the throne nine days after learning that her brother, Kalākaua, had died while seeking medical help in California. The king had hoped to be healthy enough to

NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION

HAWAI'I STATE ARCHIVES

OPENING PAGE / **The famous portrait of Queen Lili'uokalani by William F. Cogswell, on loan from 'Iolani Palace, occupies a place of special prominence in the current exhibition *1898: U.S. Imperial Visions and Revisions* at the Smithsonian Institution's National Portrait Gallery in Washington, DC.**

TOP / **Cogwell's portrait of Queen Lili'uokalani's brother, King David Kalākaua, painted at about the same time as Lili'uokalani's in 1891, remains in 'Iolani Palace's Blue Room.**

AT LEFT / **Queen Lili'uokalani in 1908.**

travel to Washington DC to renegotiate a trade agreement with the United States, but he succumbed to illness in San Francisco on January 20, 1891.

Upon her accession, local newspapers praised Lili'uokalani's intellect, beauty and experience. "Hawai'i is for the first time in her history to have a Queen," wrote Lili'uokalani's friend Ida Pope in a letter. "Lili'uokalani has borne her honors gracefully and has long been associated with the late King that she is conversant with public affairs. Long live Hawai'i's Queen—Fair may her reign be—for she has a land flowing with milk and honey—a people amiable and lovable to a fault."

At the beginning of her reign and still in mourning, Lili'uokalani toured the archipelago to meet with her subjects. Shortly after returning, she suffered a second loss: the death of her husband, Prince Consort John Owen Dominis, on August 27. Friends since childhood, the queen and the prince consort had been married for nearly three decades. As her most trusted adviser, he was accorded a state funeral. "[My husband] was borne, with all honors accorded to his brother, the king, to his final resting-place," Lili'uokalani wrote in her 1898 autobiography, "followed by many sincere mourners, who had, by the kind offices of which I have only made mention now, done all that could be done to soften my grief, and for whose sympathetic attentions I shall never cease to be grateful."

In his studio, Cogswell revealed three paintings: of Kalākaua, Dominis and Lili'uokalani. Kalākaua's life-size portrait depicts him standing in blue military dress uniform decorated with the stars

PHOTO COURTESY
PACE ART CONSERVATION / GOLD LEAF STUDIOS

Before shipping Lili'uokalani's portrait to the Smithsonian, 'Iolani Palace took great care to ensure its stability. Here, conservator Larry Pace (seen kneeling) inspects the portrait in the palace's Blue Room in May 2022.

of four Hawaiian orders (the Royal Orders of Kalākaua, Kamehameha I, Kapi'olani and the Crown of Hawai'i) as well as decorations from the kingdoms of Belgium, Great Britain and Prussia and the Empire of Japan. Cogswell's rendering of the king alludes to another state portrait hanging in 'Iolani Palace, that of French king Louis Philippe I. As in Louis Philippe's portrait, Kalākaua is shown with his right hand resting on a table where the crown of Hawai'i and the royal scepter lie, emphasizing his role as a constitutional monarch.

For three decades, Dominis had served five Hawaiian monarchs, and Cogswell's three-quarter life-size portrait emphasizes his devotion by depicting him in a military dress uniform bearing the Royal Order of Kamehameha.

In Lili'uokalani's life-size portrait, Cogswell painted her in the stunning black ribbon gown she had worn for the 1887 Golden Jubilee of Great Britain's Queen Victoria, decorated with the star, cross and sash of the Knights Grand Cross of the Order of Kalākaua. Cogswell didn't neglect to include her signature piece of jewelry: a diamond butterfly brooch she had purchased during her 1887 visit to London.

According to 1891 Honolulu press accounts, Lili'uokalani was pleased with Cogswell's paintings and spent more than an hour viewing them. They also reported that the queen sat for Cogswell, but that seems unlikely; the portrait strongly resembles a well-known photograph of the queen. A frequent visitor to Hawai'i, Cogswell had met Kalākaua and Dominis. For their posthumous portraits, however, he relied on photographs. (He had created an earlier portrait of Kalākaua in 1879 and one of the queen while she was still a princess.)

Less than a year later, in June 1892, a Hawaiian-language newspaper reported that Cogswell offered the three paintings for sale to the Hawaiian government for 'Iolani Palace. He extended an open invitation for members of the Hawaiian legislature to view them. The following month, the queen negotiated a sales price of less than $4,000 for all three, including the majestic gilded frames, suitable for the portraits of heads of state.

The paintings were hung in the Blue Room, 'Iolani Palace's informal reception area, where visitors would wait prior to state audiences in the throne room; here they acquired added significance as the official

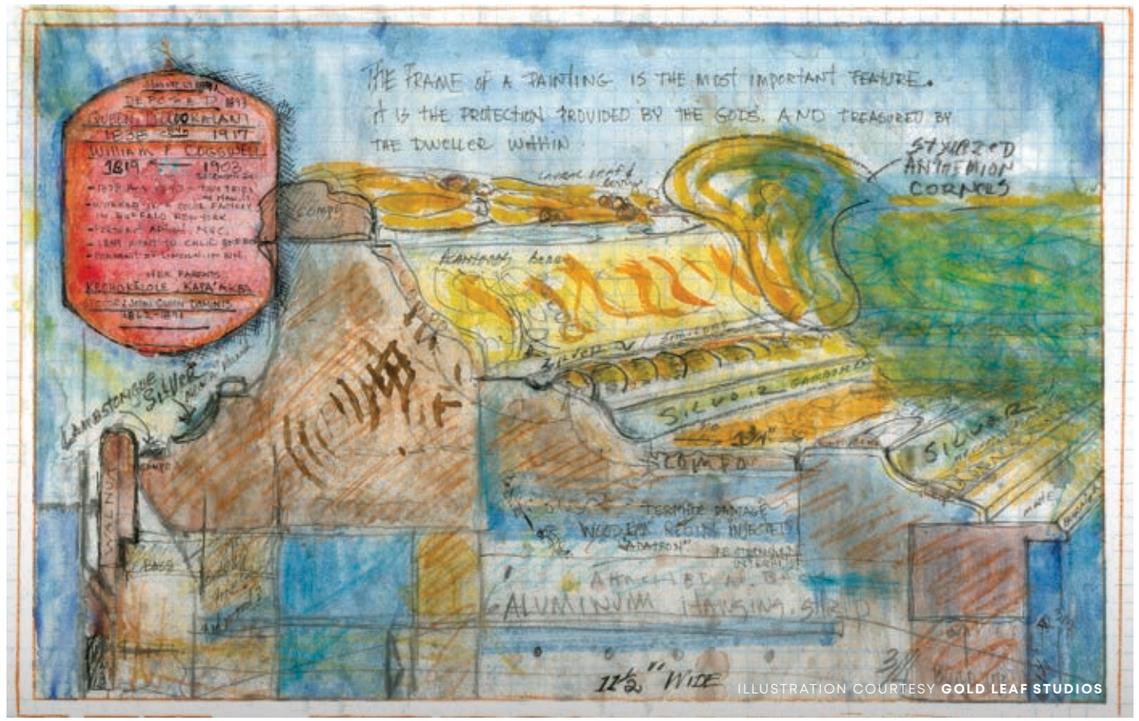


ILLUSTRATION COURTESY **GOLD LEAF STUDIOS**

"The frame of a painting is the most important feature," writes master gilder and frame historian William Adair on his sketch of the frame around Lili'uokalani's portrait (seen above). "It is the protection provided by the gods. And treasured by the dweller within." Adair's sketch indicates the conservation work to be performed on the frame, including restoring the stylized anthemion (honeysuckle) flower motifs in the corners.

representations of the monarchs. Lili'uokalani and Kalākaua's likenesses flanked the wooden doors leading to the dining room. Appropriately, the painting of Dominis hung to the right of the queen's.

In October 1892 a Hawaiian-language newspaper article encouraged readers to book a tour of the palace to see the newly purchased paintings. They remained in the Blue Room until sometime after the queen's overthrow in 1893. In 1895, when Lili'uokalani was imprisoned in the palace after having been accused of attempting to overthrow the government of the so-called Republic of Hawai'i, she would have passed her portrait on the second floor of the palace as she headed to the room where she would be imprisoned. Despite the fact that the revolutionary Provisional Government of 1893 and the governments of the subsequent Republic of Hawai'i and the Territory of Hawai'i all used 'Iolani Palace as their executive building, Lili'uokalani's painting remained there, not only as a portrait of an individual but also as a visible emblem of the erstwhile—and some might say still extant—Kingdom of Hawai'i.

Cogswell's portrait of Lili'uokalani remained in 'Iolani Palace until the 1950s, when it was moved to Washington Place, the queen's former private residence, which by then had become the official residence for the governor of Hawai'i. After the palace had undergone renovations that meticulously restored it to its late-nineteenth-century appearance, the queen's portrait was returned to the Blue Room in 1991 to be reunited with those of Kalākaua and Dominis. There it remained until last year.

In November 2022, Lili'uokalani's portrait was sent to Washington, DC as part of *1898: U.S. Imperial Visions and Revisions*, an exhibition at the Smithsonian Institution's National Portrait Gallery. On loan from the Hawai'i State Archives, with support from 'Iolani Palace and the Royal Hawaiian Benevolent Societies, the exhibition is the first time that the portrait has been on view outside Hawai'i. One hundred twenty-five years after the Spanish-American War, this is the Smithsonian's first exhibition about American intervention in Cuba and the subsequent American expansion into Guam, Hawai'i, Puerto Rico and the Philippines.

"In 1898 the United States began to emerge as a world power, employing a newly modernized naval fleet to engage and defeat the Spanish navy in both Manila and Cuba," says historian and exhibition co-curator Kate Clarke Lemay. Lemay and exhibit co-curator Taína Caragol believe the "War of 1898" is a more appropriate name for the Spanish-American War, which coincided with the annexation of Hawai'i—separate conflicts born

A close-up of the frame shows the honeysuckle ("honesakala" is the Hawaiian transliteration) at the corner, a popular motif on frames around portraits of nineteenth-century heads of state. "The honeysuckle is an ancient Greek symbol for everlasting life," notes Adair. "It is a vine that never dies." As such, it was a fitting symbol for royalty, signifying a capable and enduring leader. Cogswell's signature can be seen in the upper right of the image.

of the same imperial impulse. "Both happened in the same year," says Lemay. "The exhibition addresses these two conflicts as well as the Philippine-American War, which resulted from the US soldiers who were stationed in Manila beginning in July 1898."

"In the United States the War of 1898 and the territorial expansion it yielded have been hailed as a triumph that ushered in an era of US global power," says Caragol, curator of painting, sculpture and Latino art and history at the National Portrait Gallery. "However, this historical period also witnessed intense debate, when many in the United States and in the lands it seized asked, 'How could a nation born out of an anti-colonial struggle take into its possession overseas territories? Did this go against the country's founding values of freedom?' This exhibition sheds light on those debates and points to their aftermath."

In an exhibition that includes some of the most recognizable oil paintings of American presidents, the queen's portrait, with its restored gilded frame, is given special prominence. Lemay and Caragol "knew the portrait of Queen Lili'uokalani was a key piece for the exhibition and therefore dedicated the most important sight-line to her," says Concetta Duncan, head of communications at the National Portrait Gallery. "Her portrait is the most visible in the space." On display, too, are petitions from the Hawaiian people to the American government in support of the queen and opposing annexation. The exhibit also contains an 'ahu 'ula (feather cloak) made by Maria Kealaulaokalani Lane Ena and willed to the Smithsonian by Princess Abigail W. Kawananakoa. Meant to represent Kalākaua, he may have worn it on the Hawaiian throne. Another item included is a first edition of *Hawaii's Story by Hawaii's Queen*, Lili'uokalani's 1898 autobiography.

Even so far from Hawai'i, the queen's portrait conveys the same messages as when it was first hung in the Blue Room in 1892. According to William Adair, the master gilder and historian who conserved the frame prior to the exhibition's opening, the Classical Greek design of the frame is meant to convey that the subject is a beloved head of state—symbolized by the carved anthemion, or honeysuckle flower motifs, in the corners.

Decades before, Adair had visited 'Iolani Palace to inspect the gilded frame of its Louis Philippe I portrait in preparation for its conservation. He was surprised to find that its

ABOVE TOP / **Adair restores an anthemion corner on the frame of Lili'uokalani's portrait, re-carving the details in gesso prior to gilding.**

ABOVE BOTTOM / **An 'ahu 'ula (feather cloak), possibly worn by Kalākaua while on the throne, is among several items from late nineteenth-century Hawai'i featured in the exhibition.**

AT LEFT / **Lili'uokalani's portrait is the centerpiece of the Smithsonian Institution's first major exhibition to examine US intervention in Cuba and expansion into Guam, Hawai'i, Puerto Rico and the Philippines in 1898—the year Hawai'i was annexed as a US territory.**

corners did not feature the anthemion motif; this was a surprise, as it had been a very popular stylistic flourish in nineteenth-century France. Adair mentioned this to the late James Bartels, who for more than two decades had served as 'Iolani Palace's curator and managing director. "I told Jim Bartels, 'There's something missing from the corner.' His response was, 'Well, maybe someday we'll figure it out,'" says Adair.

Now Adair believes he's figured it out. While restoring Lili'uokalani's frame for the Smithsonian exhibition, Adair noted that it is consistent with the style popular in 1830s France, replete with the anthemion flower. Adair thinks that Louis Philippe's gilded frame probably had anthemion flowers that were likely removed to serve as a model for the ones on the queen's frame. "If my theory is correct, then the anthemion was removed by whoever gilded those frames for Cogswell and put hers together. I have a feeling that her frame and that of her brother have this ornament as a very significant connection to Louis Philippe I, for being a king who had supported the rights of man." Like many of the Founding Fathers of the United States and the revolutionaries who founded the French Republic, "The king of the French and Kalākaua were both Freemasons," Adair points out, an organization that espoused the ideal that all are created equal from birth.

Adair believes the honeysuckle decorations were included on the queen's frame to send a message. The queen was as knowledgeable about Western as Hawaiian traditions, and she would have known that "the honeysuckle is an ancient Greek symbol for everlasting life. It is a vine that never dies. You can't kill honeysuckle. Somehow it just keeps

Among the items included in the exhibition is the quilt seen above, a wedding gift to Rosina Kalanikauwekiulani, a descendant of King Kamehameha I, in 1898. It features the flag and coat of arms of the Hawaiian kingdom along with a phrase spoken by King Kamehameha III: "Ua mau ke ea o ka aina i ka pono" (usually translated as "the life of the land is perpetuated in righteousness"), which in 1959 was adopted as the motto of the newly added state of Hawai'i.

coming back, like a cactus," Adair says. "It is a Greek Revival ornament Louis Philippe would certainly have known about when he sent his portrait to King Kamehameha III in 1830. It makes sense the queen had it included," says Adair. Such ornamentation signals that the person depicted within its boundary was a capable leader, he adds.

In her autobiography, Lili'uokalani describes her effort to block the United States from annexing Hawai'i by pleading her case in Washington DC on behalf of "forty thousand Hawaiians (not to count those of other nationalities to the number of over sixty thousand), who have no voice in public affairs, either in Hawaii or in the representation of the present government at Washington," she wrote. "To oppose this project, and represent this downtrodden people, there was in Washington simply the presence of one woman, without legal advisor, without a dollar to spend in subsidies, supported and encouraged in her mission only by her faithful adherents, and such friends as from time to time expressed to her their sympathy."

After the exhibit closes on February 25, 2024, the queen's portrait, with its newly resplendent gilded frame, will return to 'Iolani Palace and once again greet visitors in the Blue Room, none the worse—a little better, even—for having made the 9,600-mile round-trip journey. Until then, 125 years later, after her portrait was so expertly rendered, that "one woman" is once again in Washington, silently telling her continuing story. **hh**

STORY BY **SHANNON WIANECKI**

PHOTOGRAPHS BY **PF BENTLEY**

Fine Tuning

Eric DeVine makes high art of the humble ‘ukulele

OPENING PAGE / **At home on Moloka'i, luthier Eric DeVine hunts deer, makes beer and wine and handcrafts some of the world's most coveted 'ukulele.**

TOP / **DeVine embellishes each instrument with custom inlays—everything from a musician's initials to Mighty Mouse or an outrigger canoe surfing a wave of blue opals.**

BOTTOM / **Rather than using conventional inlay materials such as abalone or turquoise, DeVine opts for precious gems. The leaves of this maile lei are laser-cut Zambian emeralds.**

AT LEFT / **Musical manicure: DeVine finishes each instrument with twelve coats of lacquer, which he lets cure for three weeks, then sands, buffs and polishes to a glossy shine.**

During his lunch break, Eric DeVine cracks open the door to his shipping container-turned-studio and surveys his surroundings: red dirt, kiawe (mesquite) trees, cactuses and the cobalt Pacific pulsing in the distance. If a few axis deer wander through—as they often do—DeVine might take a shot with his rifle or bow. If it hits, he'll dress the animal and hang it in his walk-in fridge. Then it's back to work building some of the world's finest 'ukulele.

DeVine began handcrafting string instruments two decades ago; the self-taught luthier is now considered one of the world's best 'ukulele builders. His forty-foot shipping container on the remote west end of Moloka'i is like Geppetto's workshop, a tidy, one-man factory where the magic happens. Alongside the traditional tools of the trade—saws, drills, clamps and figure eight-shaped jigs, are a few sophisticated extras: laser cutter, mica powders and small piles of gemstones.

DeVine builds just twenty instruments per year. Each is a dazzling work of art fashioned out of rare woods and inlaid with opals or emeralds. There's a two-year waiting list for one of his custom instruments, which cost thousands, even tens of thousands of dollars. An 'ukulele that expensive might sound like a contradiction; after all, the beauty of Hawai'i's humble four-stringer is its accessibility—affordable, easy to carry and to play. But DeVine saw the 'ukulele as a blank canvas for creativity. The precision-minded perfectionist couldn't help asking, What would make this even better? As he says, "It's fun constantly raising the bar."

When DeVine began building instruments, he was one of the only luthiers producing custom ʻukulele. He elevated the craft to a high art, designing a process for incorporating twenty-four-karat gold in the rosette (the ring around the sound hole) and the purfling (the instrument's edge where the top and side woods meet).

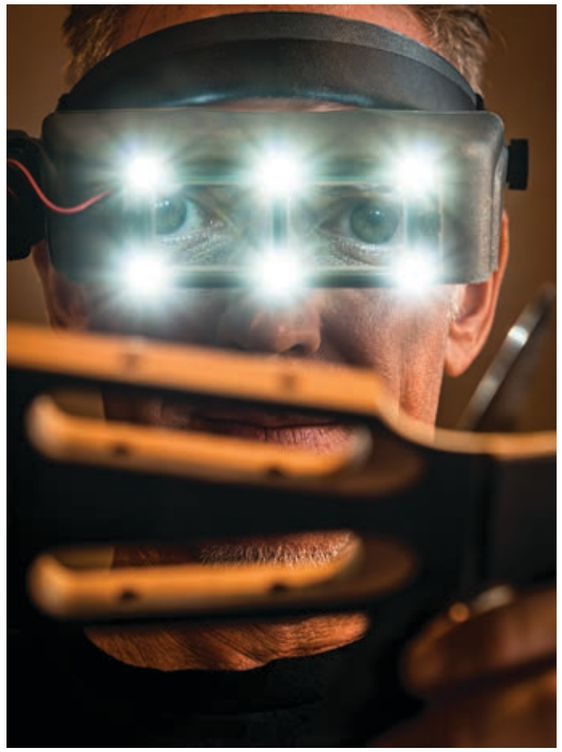
"When you hear or even feel a DeVine, it's in its own class. It has this deep, rich, big sound," says Andrew Molina, professional musician and three-time Nā Hōkū Hanohano Award nominee for ʻUkulele Album of the Year. "With respect to other builders, in my opinion DeVine is in a league of his own."

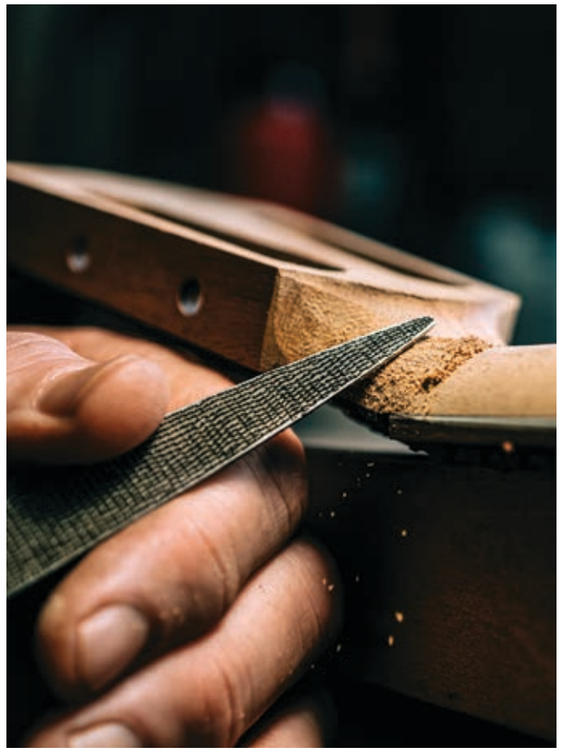
DeVine is a relative newcomer to the ʻukulele universe. He grew up in Woodinville, a small town east of Seattle. His father built houses for a living and put his four sons to work early, helping him lay concrete and operate heavy equipment. "Digging ditches at age five," laughs DeVine. He was "the kid who was always taking toasters apart to figure out how they worked." When he began playing guitar at age 13, he wondered how the various components combined to produce sound.

By 1996 DeVine had grown weary of the wet Pacific Northwest winters. He moved to Hawaiʻi, first to Kona, then to Maui, where the laid-back, lyrical music of the Islands was a welcome departure from Seattle's gritty grunge rock. He traded his electric guitar for a uke and found work in the food and wine industry—another passion of his. On September 11, 2001, he happened to be visiting family in Seattle. Travel back to Hawaiʻi was suspended and his job at Roy's Restaurant in Kahana put on pause, so he decided to stay put and make the most of his time there learning to build his own instruments.

Finding a mentor wasn't easy. "There are a lot of lutherie schools available nowadays," DeVine says. "Back then there really weren't." He found a class at Everett Community College, but the instructor, a retired woodworker, had built maybe four or five guitars. And he wasn't much of a musician. And he taught directly from the textbook while giving students access to the tools.

But that was all the enterprising DeVine needed. He dived into the reading materials and experimented with various tonewoods—woods valued for their acoustic properties. Before long he had pieced together a decent-sounding guitar. "Finishing the first one seemed like an insurmountable obstacle, like climbing Mount Everest," he says. "I immediately knew this is what I wanted to do. It brought together the two things I love the most: building things and music."





DeVine shapes an instrument's body with jigs and routers but hand-carves its neck with a rasp. "The contour between the neck and headstock is a critical part of the shaping," he says. He uses a Japanese "dragon file" with random, hand-cut notches (seen above right) to achieve an especially smooth surface. "This gives the neck a very pleasing feel for the player."

DeVine returned to Lāhainā, where he worked for Mr. Wine, a boutique wine shop. In his spare time he puzzled over fretboards, tuning pegs and sound-hole placement. Coincidentally, his boss's family was involved in the local music scene and owned a record company. DeVine also had the opportunity to display his growing collection of instruments at Hula Grill's annual keiki ʻukulele contest. One of their artists, Kimo Hussey, was a contest judge. DeVine was thrilled. "Kimo was an idol of mine," he says. "When I got to meet him, it was just butterflies in my stomach."

Hussey is an old-school Hawaiian musician who started strumming at age five. Now in his seventies, he acts as an ʻukulele ambassador, touring the world playing concerts and teaching workshops. He was impressed by DeVine's craftsmanship and placed an order for a custom instrument—the first of many. The two became close friends and began collaborating on musical projects. "Eric's ukes all sound in a way that I prefer," says Hussey. "I prefer an ʻukulele that is low and mellow, as opposed to high and bright."

Truth be told, Hussey had a bit of an ʻukulele addiction. After retiring from the military, his collection of high-end ukes grew from a handful to a wall-ful. To keep his habit manageable, he developed a system that DeVine calls "catch and release." Hussey orders a custom uke with specs he wants to try. He plays the instrument on tour and then sells it to one of his appreciative fans. It's a win for everyone. "That has permitted me to show off Eric's ukes to people around the world," Hussey says.

When DeVine launched his career as a luthier, he was one of very few builders offering custom, made-to-order ukes. As his reputation grew, the owner of a high-end ʻukulele store in China flew DeVine and his family to Shanghai for a week to attend Music China, the biggest music trade show on the planet. DeVine was awestruck. "It's the size of a city! Each building is as big as a stadium and dedicated to a different instrument."

Celebrity clients helped boost DeVine's business. Jack Johnson, who bought a jumbo guitar that DeVine crafted out of maple, curly koa and Engelmann spruce, said, "Usually a guitar that looks this pretty doesn't sound right. But out of all of my guitars, it has the best intonation."

One day DeVine was surprised to see a Seattle rock star standing at the door of his Lāhainā workshop: Mike McCready, Pearl Jam's lead guitarist. "He was getting married and wanted a matching set of guitars for him and Stone [Gossard], the other guitar player. That was his best-man gift," says DeVine. While ordering the guitars, McCready picked out an ʻukulele

Each step of a uke's creation is an exercise in precision. Above left: Long wood dowels allow DeVine to nudge braces perfectly into place before gluing them down. Top right: Clamps and jigs hold the uke steady so the luthier can attach the head to the body. Bottom right: Three headstocks emerge from a slab of tonewood, ready for tuning knobs and strings—as close as DeVine comes to assembly-line production.

for Pearl Jam's lead singer, Eddie Vedder. A stunner with a cedar top, quilted maple back and curly koa binding, the uke ended up being featured on Vedder's solo album Ukulele Songs. "That was pretty neat," says DeVine.

Because DeVine makes so few instruments per year, he can afford to be choosy with his materials. Part of the thrill of buying a DeVine instrument is picking out the tonewoods and decorative elements. In some cases, clients can select not only the type of wood but the individual tree. Some of the trees from which DeVine sources his wood are so special they have names and international reputations.

The most famous is simply called "the Tree." In 1965 loggers discovered a mahogany tree over a hundred feet tall and ten feet in diameter deep in the Honduran rainforest. They suspected the five-hundred-year-old behemoth would have superior wood, and they were right. But as they sawed away at the trunk, it toppled backward into a deep ravine. The woodworking world collectively gasped. After ten years of failed retrieval attempts, a determined miller hiked into the gulch with a team of tractors, cut the massive trunk into quarters and hauled it out piece by piece.

"That material is some of the highest-priced in the world," says DeVine. "A guitar set, just the back and sides, will cost you about ten grand." But for serious musicians the superior acoustics are worth the price. The Tree's tonewood reportedly sounds magical, with astonishing clarity and bass response. DeVine created a tenor ʻukulele with a set from the Tree. Its luminous, reddish body looks three-dimensional, like rippling water.

DeVine describes another famous tree, one native to Hawaiʻi. In the early '80s a massive koa on Tantalus on Oʻahu had reached the end of its life and was a threat to the property owner's house. The homeowner called Bart Potter, one of Hawaiʻi's most knowledgeable millers, to harvest the wood. When Potter cut open the trunk, he was astonished by its dark chocolate wood and intense washboard curls. He nicknamed it "the Mother of Curl." A luthier himself, Potter knew exactly how to mill the tree to create book-matched sets for instruments.

"Every famous musician in the world has an instrument built out of this tree," says DeVine. "It is that special." He has several billets from the Mother of Curl stashed away for special projects. DeVine regularly purchases wood from Potter, who appreciates his commitment to quality. "Eric is exacting and uncompromising in the quality he looks for," says Potter. "You probably could identify one of his instruments with a blindfold on."

DeVine obsesses over every detail, from the super-capacitor in

"I know quite a few arborists," says DeVine. "And they know that I like the good stuff. Because I do so few instruments a year, I shoot for the ultra-high end. The materials that I use are only the best of the best." For his business' twentieth anniversary, DeVine built a "tenitone" uke—a hybrid instrument he invented—with rippled koa, platinum fret markers and Zambian emeralds.

his pickups to the complex bracing of his uke tops. As a result, his handcrafted guitars and ukes are consistently lightweight, well built and loud. Just about everyone who plays a DeVine praises its voluminous sound—how big and bold it sounds for its size. Blues musician Doug MacLeod says his parlor guitar "throws like a megaphone."

DeVine's most significant contribution to the musical world is the invention of a new instrument: the tenitone 'ukulele. Halfway between a tenor and a baritone, the tenitone features a tenor uke's classic G-C-E-A tuning with a baritone's larger body, longer scale and bigger sound. His customers can't get enough of the new chordophone. "Since I started making tenitones, they've almost taken over my complete sales," he says. "Tenors used to be my highest-selling instrument. Now I do at least a dozen to one tenitones over tenors."

DeVine's creativity really takes flight during the final step of the building process: embellishing the instrument with inlays. While other builders use abalone shell or mother of pearl, he goes the royal route with opals, emeralds and precious metals. Two years ago he celebrated his company's twentieth anniversary with a commemorative 'ukulele. "I thought, I gotta make this thing spectacular," he says. He designed a maile lei, its leafy vine of Zambian emeralds cascading down the fretboard. After heavy bidding online, the uke sold for $25,000.

A few years ago DeVine collaborated with Hussey on a full sensory experience. They hosted a gourmet wine and 'ukulele pairing dinner at a Launiupoko estate on Maui. The chef described each course, DeVine chose a wine to complement the food and Hussey played an 'ukulele to match them both. The lucky guests took home their very own DeVine 'ukulele. Hussey hopes to repeat this someday. "Everything about Eric is wonderful," he says. "And backed up by performance."

It's true that DeVine applies his perfectionist DIY ethic to just about every area of his life. He brews his own beer and makes his own wine. He hunts for the family's food. "We haven't bought meat for years and years," he says. "Venison is our staple, and we dry-age everything and make steaks, burgers, jerky, bone broth, all that kind of stuff."

In 2022 he moved to Moloka'i with his wife, Monica, and their son, Porter James. "It just suited us a little better—the quiet, and the people, too," he says. "It's such a musical community. It seems like every single person plays over here."

Monica is a fine jeweler who takes the offcuts from Eric's tonewoods and uses them as inlay for her gold and silversmithing. "She's a jack of many trades as well," says DeVine. "We both work from home. We go to the beach, but we don't go out too much," he confesses. "Sometimes I go a couple of weeks without leaving the property."

DeVine's off-grid, off-the-beaten-path address is an added bonus for some of his clients. Molina, who put in his order a year ago, is already planning his trip to Moloka'i. He chose Swiss moon spruce for the top of his personalized uke, Cuban mahogany for its back and sides and an opal inlay. "I love red, so he's doing red opals along the binding," Molina says, giddy as a kid on Christmas. "I saw a little sneak peek. I cannot wait to pick it up in person." **hh**

STORY BY **DEREK FERRAR**

PHOTOGRAPHS BY **BRENDAN GEORGE KO**

Voyage of Gratitude

Hōkūleʻa visits the Great Land to give thanks and launch its grandest adventure yet

PHOTO BY
PHILAMER FELICITAS PVS

OPENING SPREAD / **On a lake created by Mendenhall Glacier just outside of Juneau, *Hōkūle'a* crew members paddle with Tlingit master carver Wayne Price in his *yaakw*, or traditional dugout canoe. Once extending past where the lake stands today, the glacier has been receding several hundred feet each year, underscoring the global environmental crisis that is at the core of *Hōkūle'a*'s voyaging mission.**

FACING PAGE / **Members of a cultural delegation from Hawai'i await *Hōkūle'a*'s arrival at Auke Bay outside Juneau.**

ABOVE / **Local Indigenous leaders in treasured clan regalia formally welcome the Hawaiian canoe to Deishú, or Haines (top), and Auke Bay (bottom.) "It makes us happy to see your faces today," one of the elders told the crew. "You lift our spirits by coming to our land and bringing your culture and ancestors with you."**

At the base of a wooded mountainside overlooking the Chilkat River in Alaska's southern panhandle, a circle gathers around a black gravestone near what was once a Native village. Some of the assembled are dressed in red-and-black capes sewn with button designs, fur headbands, painted woven hats and other regalia of the Tlingit (pronounced something like "Klinkit"), who are believed to have lived in this region for at least ten thousand years. Others present are clad in matching polo shirts with a small logo of a sailing canoe, rubber deck boots and Hawai'i-themed ball caps. Someone starts strumming an 'ukulele, and a few voices reverently break into "Aloha 'Oe," Queen Lili'uokalani's ageless ballad of loving farewell: "One fond embrace/A ho'i a'e au ('ere I depart)/ Until we meet again ..."

Those same words, Aloha 'Oe ("Farewell to Thee"), are inscribed at the bottom of the stone marker, just below the Killer Whale clan crest and Tlingit names of the eminent Alaska Native leader Judson Brown, who came to rest here in 1997 after a lifetime of blazing the way for resurgent Indigenous rights and culture. The Hawaiian phrase on Brown's headstone is "absolutely a reference to his love for the Hawaiian people," Judson's granddaughter Gail Dabaluz tells the group. "Granddad had so much fun with the Hawaiians, and he believed our cultures were closely linked."

Included in the circle are two of Brown's daughters, several granddaughters and many other descendants. The others are crew members of the storied Hawaiian voyaging canoe *Hōkūle'a*, docked a few miles down the road in the postcard-pretty harbor town of Haines, or Deishú ("end of the trail"), to use its original name. The celebrated vessel has journeyed to Alaska—the farthest north she has ever been after almost fifty years and several hundred thousand nautical miles—especially to honor Brown as the catalyst for Native-owned SeAlaska Corporation donating the two Sitka spruce logs carved into hulls for *Hōkūle'a*'s sister canoe, *Hawai'iloa*, and two other late Native leaders, Byron Mallott and Ernie Hillman.

Polynesian Voyaging Society (PVS) leader and master navigator Nainoa Thompson—looking every bit the down-low celebrity in all-black windbreaker and cap—recounts the canoe's story to the group in his distinctive introspective cadence: How *Hōkūle'a* was conceived in the 1970s to prove that Polynesian seafarers had the mastery to discover, settle and purposefully sail across vast distances among islands—something Native Hawaiian traditions avowed but academics of the time had discounted. How the craft had been designed as a best-guess re-creation of a pre-contact, double-hulled Hawaiian voyaging craft—what Thompson sometimes calls "the spaceship of our ancestors"—except that *Hōkūle'a* was constructed out of fiberglass and other contemporary materials for speed and durability. How in 1976, under the guidance of Mau Piailug, one of the last great navigators remaining in the Pacific, the budding Hawaiian voyagers had successfully sailed *Hōkūle'a* along the 2,400-mile ancestral route between Hawai'i and Tahiti, guided only by nature and the stars (Hōkūle'a, the Hawaiian name for Arcturus, means "star of gladness," a beacon to Polynesian navigators). And how, along the way, they lit the flame of an Indigenous cultural renaissance throughout Oceania.

Having accomplished their original goal and then some, PVS founders turned to a new dream: building another wa'a (canoe), but this time using only traditional materials, including wooden hulls. For years they scoured the forests of Hawai'i, but they were unable to find any native koa trees both big and healthy enough to become *Hawai'iloa*'s twin fifty-seven-foot hulls.

His voice catching, Thompson tells Brown's family how that experience left him in despair about the future of Hawai'i and the planet. "Not being able to find

PHOTO BY **PHILAMER FELICITAS / POLYNESIAN VOYAGING SOCIETY**

those trees anywhere in our forests, and coming to terms with just how much had been taken from our people, was one of the most depressing moments in my life," he says. "I was paralyzed by it."

Then *Hōkūleʻa*'s designer, artist Herb Kāne, brought up an idea. He remembered an account by a naturalist sailing with early Hawaiʻi (and Alaska) explorer Capt. George Vancouver, who described seeing a large canoe on Kauaʻi made of pine, which they knew didn't grow in Hawaiʻi. Inquiring about the canoe, they were told the log for the hull had been "a gift from the gods" that washed ashore. Kāne reasoned that it must have drifted down from the Pacific Northwest, and thus there was a cultural precedent for Hawaiian canoes being built of wood from that region.

In the early 1990s, Kāne introduced Thompson to Brown, who then collaborated with Mallott and Hillman to give the Hawaiians two massive, four-hundred-year-old spruce trees for *Hawaiʻiloa*'s hulls. The extraordinary gift established a close bond between the two cultures, particularly given that, in Northwest Indigenous traditions, great trees are regarded as a village's "forest children." "We believe there is no separation between us and the forest," Brown told Thompson at the time. "These are our children we're giving to you, so take good care of them."

A few years later, in 1995, the Hawaiian voyagers brought the forest children back to Alaska in their new life as *Hawaiʻiloa*'s regal hulls. Meanwhile the two men had forged a deep kinship, culminating in Brown formally adopting Thompson into his Killer Whale clan. "We gave you wood to help you make your journey to your ancestral homelands. You gave us much more," Brown said during *Hawaiʻiloa*'s visit. "You have shared with us your civilization, your spirit, your dreams. You have taught us that we can strive for and achieve the same kinds of things in the revival of our civilization."

"Judson shaped so many of the things that I believe in most," Thompson tells Brown's family. "And it was a relationship based on giving—he would say that it was based on aloha—and on the message we have to give humanity: that we are one family. I miss him so much, but I see him in all of you."

Now, *Hōkūleʻa* is here on a "Heritage Sail" to honor the memories of Brown, Mallott and Hillman with visits to their home villages. The journey is a prelude to the big event set to happen the following week in Juneau: the official launch of Moananuiākea ("The Great, Expansive Sea"), an epic, four-year "voyage for the planet" that will circle the Pacific. All told, the canoe will travel some forty-three thousand nautical miles—longer even than her voyage around the globe a decade ago—with a rotating roster of four hundred crew members. With planned stops in more than three hundred ports, the voyage aims to mobilize ten million "planetary navigators" to work together for a better collective future.

"This is about not just the oceans but about choices and actions to help build a future that is healthy for our children," Thompson had said when the Moananuiākea voyage was announced. "We're trying to reclaim our relationship to the Earth."

The afternoon before, the Haines waterfront had echoed with the sound of painted drums and Tlingit songs of welcome as *Hōkūleʻa*'s unmistakable upturned bow tips, or manu, appeared around the farthest point of the bay, escorted by two local traditional canoes, known as *yaakw* (pronounced something like "yawk"). Arriving after a ten-hour journey through the mountain-lined waterways of the Inside Passage from Ernie Hillman's home village of Hoonah, the canoe made a wide circle along the beach before gliding to a stop at a small floating dock.

Waiting on the platform was a welcome party of several dozen dignitaries from the local Chilkat and Chilkoot tribes and beyond, many decked in treasured clan regalia. By tradition, the crew remained on the canoe as one of the tribal elders called out to ask who they were and why they had come to Deishú.

"We are the crew of the voyaging canoe *Hōkūleʻa*," responded crew member Moani Heimuli, who served as captain for the leg from Hoonah. "We are just a few but we represent many, including those of the past and those who are yet to come. We are excited to learn your stories so we can help hold them and pass them on to future generations. So mahalo, mahalo, mahalo for having us here."

ABOVE / **A portrait of trailblazing Alaska Native leader Judson Brown of the Killer Whale clan, painted by close friend and *Hōkūleʻa* designer Herb Kāne.**

FACING PAGE / **The Moananuiākea Voyage launch events in Juneau brought together many of the Pacific's leading traditional wayfinders, including master navigator Tua Pittman from the Cook Islands.**

PREVIOUS SPREAD / ***Hōkūleʻa* berthed at Auke Bay a few miles north of downtown Juneau. The bay is the traditional home of the Áak'w Kwáan people, one of several Tlingit bands that have coexisted in the area for centuries.**

"*Gunalchéesh*!" several in the crowd shouted in response, an often-heard Tlingit exclamation that literally means "thank you" but is also a general call of approval, something like "hear, hear!"

Among the Native leaders offering welcome remarks, youthful Chilkoot Indian Association tribal president James Hart, himself the great-grandson of a Hawaiian emigrant, recalled that he was just five when *Hawaiʻiloa* visited in 1995. "Now we have our children here to witness you all," he said. "We think of you as our family, and it's very important that we keep these connections along the Pacific Ocean going to keep our spirits strong."

That evening, a few hundred people packed into the local high school

PHOTO BY
PHILAMER FELICITAS PVS

FACING PAGE / **The conference leading up to the Moananuiākea launch in Juneau brought together Pacific educators, cultural practitioners, voyagers and others for several days of Indigenous exchanges and experiences, including this rainforest hike outside town.**

ABOVE TOP / **Master navigator Bruce Blankenfeld led *Hōkūle'a*'s "Heritage Sail" through Southeast Alaska prior to the main voyage launch. The sail honored three Native leaders who helped donate two huge logs to build the Hawaiian canoe *Hawai'iloa* in the 1990s.**

ABOVE BOTTOM / **Polynesian Voyaging Society president and chief navigator Nainoa Thompson joins relatives of his late friend and mentor Judson Brown at Brown's grave site near Haines.**

cafeteria for a community dinner in honor of the crew, with a homegrown menu of chunky salmon stew, crunchy herring-egg salad and other local favorites during this season of harvest ahead of the long, lean winter. Among the guests was Haines resident Kalani Kanahele, a former Hawaiian cultural specialist and language educator from O'ahu's northeast coast, who married a woman from Haines and has been living here for the past sixteen years. Across the table, Kanahele shared that *Hōkūle'a*'s presence was emotional for him as a Hawaiian living so far from home. "Just having the chance to speak Hawaiian is so wonderful—I was almost starting to forget it," he said. "I can feel the mana [power] and aloha they bring."

After dinner, senior *Hōkūle'a* navigator Bruce Blankenfeld, who is overseeing this Alaska sail and also helped lead *Hawai'iloa*'s 1995 Northwest journey, was invited to say a few words. As soft-spoken as he is broad-shouldered, Blankenfeld talked about the lasting bonds that have grown between the Hawaiian voyagers and Southeast Alaska Native communities since the gift of the spruce logs. The coming launch of the Moananuiākea voyage in Juneau is going to usher in a "new paradigm of voyaging," he said, "one that expands the idea of our voyaging family in the Pacific to reach across all of its shores and Indigenous cultures."

Blankenfeld's sentiments were echoed by local resident Wayne Price, a Tlingit master carver and builder of traditional dugout canoes—a skill that had been all but forgotten after a century of cultural repression. "The whole Pacific Ocean got smaller today because you are here," Price said. "And what unites us all is Indigenous watercraft. All across the Pacific, we all had Indigenous watercraft of some kind, and I'm telling you it's the most direct connection back to the culture that we could ever ask for."

After the gathering at Judson Brown's grave, the crew drives the twenty miles or so up a winding highway that follows an ancient trading trail along the river to Brown's ancestral village of Klukwan. Once home to numerous large communal clan houses, Klukwan is regarded by many as a kind of symbolic capital of the Tlingit culture, one of three main Indigenous ethnicities of Southeast Alaska, along with the Haida and Tsimshian. Known as the "eternal village," the town of less than a hundred full-time residents is today believed to have been continuously inhabited for several thousand years.

A large wall painting of stylized figures in the curving, splayed-out "formline" style of Native Northwest art marks the entrance to the village's Jilkaat Kwaan Heritage Center. (Jilkaat is the Native spelling of Chilkat, and *kwáan* means the people of a place.) The center opened in 2016, after a decades-long struggle by the Klukwan community to keep ancestral treasures from being sold off to dealers and museums, and to construct a proper facility to keep them in the village.

Among the sacred heirlooms kept there are several magnificent examples of Chilkat weaving, famed for its complex techniques and stunning formline patterns. Lani Hotch, founding director of the center and an accomplished weaver herself, explains to the group that the art form was nearly lost when the last of Klukwan's traditional master weavers died in 1986. A lifetime Klukwan resident whose father gave her a Hawaiian name after being stationed in the Islands, Hotch was also present during *Hawai'iloa*'s 1995 visit. She told the voyagers then that, just as the Hawaiians had done in searching for the canoe's hull logs, she and several other local women were forced to look for help outside of their own people to keep the weaving tradition alive. In a turn of reciprocal symmetry, they received that help from Cheryl Samuel, a weaver from Hawai'i who had analyzed Chilkat techniques.

Hotch points to a pattern on her dress that she says represents the salmon-rich Chilkat River, source of life

for her people for millennia. "Our people used weaving to represent the owner of a place," she says. "But to me this means more that I am of this place—it is the river that owns me."

At the heart of the Heritage Center is a room created to resemble the interior of a clan house, the large plank longhouses that traditionally sheltered up to a hundred people. Showcased inside the multilevel room are a large painted wall panel and four carved house posts from the early 1800s that are considered to be some of the finest examples of Indigenous Northwest art in existence. Adorned with spectacular imagery of clan heroes, crest animals and origin stories, the pieces originally came from the celebrated Whale House built by a prominent Klukwan chief. According to Hotch, one story goes that when the chief learned about the American president's White House, he commissioned the grand structure as a kind of capitol for his own influential clan.

For decades the Whale House treasures were the subject of painful disputes over attempts to remove them from Klukwan to be placed in a museum. Eventually, Hotch and others were able to garner funding to build the Heritage Center to house them and similar village heirlooms properly. But even the decision to put them on display here was not without controversy, since by tradition such *at.óow*, or sacred clan objects, are supposed to be displayed only for ceremonial occasions. It was eventually agreed that they could be shown at the Heritage Center, but in deference to tradition, no photography would be allowed.

Hotch tells the *Hōkūleʻa* group that the Klukwan community remains committed to preserving the village's heritage and natural environment, which she says is under threat from a proposed Canadian mining operation upstream. "This is our homeland here, from mountaintop to mountaintop, as our ancestors would say," she says passionately. "Our people defended it, and we still do because one of our values is that we are stewards of the air, the land and the sea. We need to let our voices be heard because we don't have another home to go to, and we're going to do all we can to protect it."

Wearing his signature jaunty seal-fur beret and a dimpled grin, Wayne Price stands in front of Silvercloud, his historic Officers Row home on the former grounds of Fort Seward, a US Army base built at the turn of the twentieth century in the wake of the Klondike gold rush. Resting on Price's front lawn are a pair of wooden yaakw canoes painted in Tlingit black and red. One is a traditional dugout that Price hand-adzed out of a cedar log; the other he constructed of layered spruce strips.

From the fort's hillside vantage, he points down toward the shoreline where a Native village once stood, one of five that used to exist in the area before devastating epidemics introduced by outsiders claimed many lives—a terrible history that Hawaiians and many other Indigenous peoples share. Before then, Price says, each village would have forty to sixty canoes—the community's lifeblood and sacred objects in their own right.

But then the Army arrived to administer the region following the United States' 1867 purchase of what had previously been called Russian America. The soldiers' mission was to safeguard American interests and newcomers, including quelling any perceived "restlessness" by the Native peoples. Part of the military's standard procedure, Price says, was to destroy a resistant village's canoes first. "That's why there were almost no dugouts left," he tells the crew. "It's our history and we can't forget it, but it's a different time now. Today you young people have the chance to write a new chapter for all our people and bring our traditions back."

By the time Price began carving yaakw several decades ago, there was no one left to teach him the tricky process, which involves shaping and hollowing

FACING PAGE / **Wayne Price demonstrates for *Hōkūleʻa* crew members how he uses a hand adze to shape a cedar log into a dugout canoe, chip by chip. "Building Indigenous watercraft is our fastest way back to the culture," says Price.**

ABOVE TOP / **In his University of Alaska workshop, Price shows master navigator Shorty Bertelmann from Hawai'i Island how he drafts out plans for a dugout.**

ABOVE BOTTOM / **While Price fashioned his metal adze blade from a heavy-duty truck spring, traditional carvers used blades of stone.**

PHOTO BY **PHILAMER FELICITAS / POLYNESIAN VOYAGING SOCIETY**

out a massive log chip by chip, then steaming it open further. He shows the crew a small wood model of a traditional dugout that dates back to the 1880s. Its carver, he says, left him all the clues he needed to teach himself the craft.

"I think it's the biggest challenge a woodcarver can ever take on, to build a boat that's safe on the water," Price says solemnly. "Carving totems is great—it keeps our stories and culture alive—but in the end all you do is stand them up and look at them. But when you build a dugout, you're gonna have your wife in there, you're gonna have your children in there. Lives depend on your work, and that makes a big difference in everything you do."

In recovery himself for the past couple of decades after experiencing a life-changing vision in a sweat lodge during a carving retreat, Price explains that today he uses his work to combat the epidemics of alcohol and drug abuse that have devastated Native communities. To date he has completed some fifteen dugouts, often working twelve-hour days, seven days a week for as long as six months to finish. "When you start a dugout, you've got to dedicate your whole life to its creation," he says. "And each one has been a completely different adventure. Just like people, no two dugouts are the same."

He holds up his adze, a simple metal blade lashed to a hook-shaped stick. (In pre-contact days the blade would have been fashioned of sharpened stone.) "I don't know when the first one of these was made," he says, "but I do know that the adze is what enabled our people to make our clan houses and totem poles, the dugout canoes, all the artwork." The tool is almost universal to Native cultures, he points out, and Hawaiians also used them to build their great canoes. "The history and the foundation of our cultures is all right here," Price says.

The crew is all set to take up Price's invitation of a friendly paddle around the harbor, but first the weighty canoes must be wheeled a few hundred yards to the water's edge. As the crew puts their backs into the job, Price teaches them the call-and-response paddling cheer that he has been spreading among Alaska's growing number of Native canoe groups as "a pure exclamation of joy" without any specific translation (similar to the "chee-hoo!" cry one often hears at events in Hawai'i).

"Can I get a *hoo-haa*?" he calls.

"HOO-HAA!" all respond.

Out on the cold, glassy water, pointed paddles decorated with formline figures drive the yaakw forward. Then, raising their paddles, the two crews raft up alongside each other, forming a single craft reminiscent of *Hōkūle'a*'s two joined hulls. "It's an honor to welcome you to these Indigenous boats in our home waters," Price tells the crew. "It's an honorable thing you're doing, and our spirit will travel with you. Take our love with you wherever you go, and have a safe journey all the way back home to your families."

"Gunalchéesh!" exclaim a few.

"HOO-HAA!" shout all.

A few days later, as the wee-hours northern summer dawn spreads across the sky, *Hōkūle'a* casts off for Juneau, where a cross-cultural welcome ceremony awaits. A delegation of some eighty students and cultural practitioners from Hawai'i has flown up to join local Native groups in welcoming the wa'a to picturesque Auke Bay north of the city.

A short way off the dock, the crew pauses for a moment to drop a small stone from Hawai'i overboard into the fjord-like Lynn Canal as a token of the canoe's presence. With a chilly headwind blowing up the narrow waterway, *Hōkū* catches a tow from her safety escort boat, *Kōlea*, named for the Pacific golden plover that annually migrates 1,500 miles or so between Alaska and Hawai'i in a single marathon flight.

Joining the crew on board is one of Byron Mallott's sons, Joey, along with Chilkoot tribal president James Hart and his brother Ted, captain of Price's

FACING PAGE / ***Hōkūle'a*** **crew member Maleko Lorenzo, draped in a bear-claw lei gifted to him by a local Tlingit elder, blows the canoe's pū (shell trumpet) in answer to the bellowing call of sea lions basking along the fjord-like Lynn Canal between Haines and Juneau. The spectacular, eleven-hour journey took the canoe past glaciers, humpback whale and orca pods, bald eagles wheeling through the sky and more.**

TOP / **Three Indigenous delegates from Taiwan's Kaviyangan Paiwan Tribe (at left) joined cultural practitioners from Hawai'i (at right), Alaska and many other Pacific locations for the Moananuiākea Voyage launch festivities, signifying the voyage's intent of expanding the Pacific wayfaring family across all the great ocean's shores.**

BOTTOM / **Portraits of departed voyaging leaders and benefactors rest at the foot of the stage at the beachside welcome ceremony for *Hōkūle'a* in Juneau.**

PHOTO BY **PHILAMER FELICITAS / POLYNESIAN VOYAGING SOCIETY**

spruce canoe. Also aboard as a local pilot is another canoe team leader, who goes by Jay-Z and rocks a long mane of straight hair. At first it bothered him when people called him the "Tlingit Fabio," he laughs, but he's learned to embrace it.

The eleven-hour journey takes the wa'a past a parade of jagged, snow-tipped peaks, punctuated by several glaciers reaching down from the heights. Passing by Rainbow Glacier just outside of Haines, James Hart remarks that "it's a trip to see how much farther back the glaciers are each year," a potent reminder of the global crisis that summons *Hōkūle'a* to voyage for the future.

Farther up the canal, basking sea lions bellow at the wa'a from an embankment, and in return a crew member blows the canoe's pū, or shell trumpet, back at them. "Good morning!" Jay-Z chirps as he takes a turn wrangling the canoe's hefty steering paddle against the chop. "The Hawaiians are in town!"

A few passing humpback whales, also annual migrants between Alaska and Hawai'i, send up misty spouts, slap their flukes and occasionally breach straight up out of the water—their technique for scooping in huge mouthfuls of small fish at the surface. As the canoe nears the entrance to Auke Bay, the crew opens her distinctive crab-claw sails to catch the light breeze to shore. A group of orcas even makes an appearance as *Hōkū* cruises into the bay, their tall dorsal fins slicing through the water.

On shore, a crowd of several hundred waits expectantly in a mounting drizzle as four yaakw from around the region, including Wayne Price in his dugout, circle the Hawaiian wa'a amid drumming and song before pulling alongside to ferry the crew to the water's edge. A tribal elder in a sky-blue cape embroidered with fearsome sharks formally invites the crew ashore, where a delegation from Hawai'i drapes them with kīhei (Hawaiian ceremonial shawls) and the local hosts bedeck them with Tlingit blankets. Clan leaders from the area offer words, songs and dances of welcome, and in return dancers from Hawai'i's Kamehameha Schools perform several crowd-pleasing hula, even while shivering through the rain in their traditional skirts and malo (loincloths).

The climax of the protocol comes when the Hawaiian delegation performs a new song—considered among the most precious of gifts in both Alaska Native and Hawaiian cultures. Written by the Ho'okahua Cultural Vibrancy Group at Kamehameha Schools, the song pays tribute in Hawaiian and Tlingit to the Indigenous hosts of the region whose traditional settlement is located where *Hōkūle'a* made landfall, the Áak'w Kwáan. An excerpt concludes:

Seikunee ē, Seikunee ho'i: Seikunee ke ali'i o ka Yaxteitaan (Seikunee, leader from the Dipper House) ...

Yanashtuk ē, Yanashtuk ho'i: Yanashtuk ke ali'i o ka Wooshkeetaan (Yanashtuk, leader from the Shark House) ...

Hōkūle'a ē, *Hōkūle'a* ho'i: *Hōkūle'a*, Sagú Kutx.ayanahaayí (Behold the Hawaiian voyaging canoe, *Hōkūle'a*—Star of Gladness)

Moana ē, Moana ho'i: Moananuiākea ho'i ē (The great expanse of ocean—Moananuiākea)

He lei ē, he lei ho'i: He lei aloha kēia no nā Áak'w Kwáan (A song of affection for the Áak'w Kwáan people)

"Gunalchéesh!" a chorus of voices cries out.

The next few days are a whirlwind of cultural communion at the conference of several hundred voyagers, educators, practitioners and others from all across the Pacific who have gathered to inaugurate the Moananuiākea voyage. It all leads up to a grand launch ceremony that has to be hastily relocated indoors to a college gym thanks to a bout of stormy Alaska weather. As always in the voyaging world, nature is in charge.

The ten-hour ceremony evokes the atmosphere of a potlatch, the marathon ritual feasts that are a hallmark of traditional Northwest ceremonial culture, melded with a Hawaiian hō'ike, or hula celebration. When the moment comes to officially launch the voyage, Thompson issues an emotional plea to the audience both in the hall and watching via livestream around the world. "Humanity needs your strength," he says. "*Hōkūle'a* needs your strength ... be with us and help show the world another way. Help us strengthen the most important movement in human history: to restore the only island that we have, which we call Earth."

After the weather clears a few days later, *Hōkūle'a* quietly leaves the dock, bound for the remote village of Angoon, or Xutsnoowú 'wáan, ninety-five miles away. It's a place that has held special sadness for Southeast Alaska's Native communities ever since the original village there was destroyed by Navy shelling in 1882, following a conflict over restitution for the accidental death of a village shaman aboard a whaling ship. While they are in Angoon, *Hōkū*'s crew is set to participate in the launch of the first dugout yaakw to be built in the village since the tragedy, constructed with the help of village high school students as a healing project under the leadership of Wayne Price. The thirty-foot vessel has been named *Ch'a Tleíx Tí*, or *Unity*.

En route to Angoon, apprentice navigator Lucy Lee records a video update from *Hōkūle'a*'s deck. "Throughout the last week we have had the immense opportunity to spend time in Juneau with our Indigenous brothers and sisters, and we are so thankful," she says into her headset. "But we are now on our way to Angoon, and we are eager to see what awaits us."

The Moananuiākea voyage, with its mission of global healing, has begun in earnest. Can I get a big HOO-HAA!? **hh**

Editor's note: As this story was going to press, the Polynesian Voyaging Society announced that it would be pausing the Moananuiākea voyage this winter and bringing Hōkūle'a back to Hawai'i to lend support to community recovery from the tragic fires on Maui earlier this year. A date for the resumption of the voyage has not yet been set.

PHOTO BY
BRIAN BIELMANN / SALT + AIR STUDIOS

Danger & Desire

Big-wave surfers are a singular tribe bound by the pursuit of epic fun

On January 22, 2023, fifty-foot waves broke across Waimea Bay, on O'ahu's North Shore. After seven years of waiting, the Eddie Aikau Big Wave Invitational was a go—the contest runs only when consistent, forty-foot waves hit the bay, and most years the swells aren't large enough. Among the thousands of spectators packing the beach and cliffs stood a bespectacled Italian scholar. Ugo Corte, an associate professor of sociology at Norway's University of Stavanger, had come to watch some of the surfers he'd been studying for more than a decade push themselves to the limit in one of surfing's most prestigious events.

Corte, a former pro skater, studies fun and creativity. He's written about "collaborative circles" (freestyle BMX bikers in North Carolina) and "dark fun" (Abu Ghraib). In June 2022, the University of Chicago Press published his ethnography, *Dangerous Fun: The Social Lives of Big Wave Surfers*, which is based on interviews with the North Shore's most daring athletes. "He illuminates surfers' mentality, diversity, self-expression, social bonds and rituals with dramatic narrative and extensive interviews," writes surfer William Finnegan. Much has been written and said about the Eddie, but rarely from a sociological perspective, and perhaps even more rarely with a focus on what it means to have fun.

TEXT BY **JACK TRUESDALE**

PHOTOGRAPH BY **CHRISTA FUNK**

PHOTOGRAPH BY **JOHN HOOK**

PREVIOUS SPREAD / **Luke Shepardson in "flow" during the 2023 Eddie Aikau Big Wave Invitational. "When people are in flow, their skills perfectly match the challenge they're facing," says sociologist Ugo Corte. "They are above boredom and just below anxiety. These rare situations require complete focus and result in outstanding performances, which are remembered as peak moments in someone's life."**

FACING PAGE / **Clyde Aikau, brother of the late Eddie Aikau, sits in the middle of a circle of surfers at Waimea. From a sociological perspective, Clyde "is the 'sacred object'—a social marker of belonging upon which other surfers focus their attention," Corte says.**

Big-wave surfing is so removed from most people's everyday lives. Why study it?

By developing a theory of fun, anybody can take something out of it. Big-wave surfing is just the case that helps me generate a theory, which is applicable in many different contexts.

There are three elements upon which fun depends: structural affordances, collaborative commitment and shared narrative. "Structural affordances" means simply time, places and spaces that are conducive to the intended activity. For instance, the ocean is an unpredictable setting, which lends itself both to surprise and excitement—the force, the sounds, the sudden appearance of large waves, the necessity to improvise and the intense focus required to do so. And you never really fully achieve the goal. Big-wave surfers are very simple: They go out, they come back. They survive. "Wow," they say. "I did what I was supposed to do."

The second element of fun, collaborative commitment, is the desire to engage in things that conform to the group culture alongside individuals with similar interests. If you go to a concert and you take a person who doesn't like the band, that's going to ruin it for everybody, because that person is not really focusing, they can't be fully immersed.

The last element is telling stories, creating a shared narrative. While many experiences may be memorable, they become *cultural* through discourse. Big-wave surfing is like a drug; it gives you dopamine, and it's extremely addictive because you have intermittent reinforcement—you never know what you're going to get, what you're going to score. At the end of the experience you have withdrawal symptoms. Fun, though, is much more long lasting because it's shared. If you're in the water thinking about catching waves, of course you can't have fun with everybody—there are boundaries. But if you start sharing, then you have something that brings you together in other settings and other situations. It grows. It percolates through time and space. What fun produces, ultimately, is *cohesion*.

Who's paddling out at Waimea? What's the social group like?

Waimea is a spot where you have a group made up of local surfers—maybe not all Native Hawaiians, but born and raised or have spent many years in the Islands—and lots of internationals, too, because people want to go to Hawai'i and surf Waimea. But it's also a place where, unless everywhere else is blown out, pros don't really go. (It's changing now because you have floatation devices.)

People think of subcultures like big-wave surfers as neo-tribes, as social worlds. These kinds of activities are encompassing, they represent so much of people's lives. Yet there is still an element of status. One classic sociologist, Max Weber, wrote about status as being a big motivator for what we do.

Earlier in your career, you take every risk that is given to you. You have to take every opportunity, and you gamble a lot. The better you get at surfing, the more you know what you're looking for. Once you get to a certain level, you have to balance a completely different kind of skill set. That is, you have to force yourself, because you already have enough of a reputation, to be patient and deal with boredom. So you take fewer trips in the year, as I found for the very top professionals. The chargers become what I call sharpshooters: They take fewer risks over the remaining time of their career, but when they take the risk, they risk more.

The top dogs, the top surfers at Waimea are the elders. They have acquired status. The older guys have had so many waves that they know what they're looking for. They do not need to be greedy, and they don't have obligations to sponsors. In having this status as kings of the spot, they can afford to share the wealth. That's also because the wave itself allows more than one rider at a time. So the older guys can let in new guys also because they have understood that life is more than getting three million waves.

How did you find your way into this world?

I started the project in 2007. I was in Hawai'i for six months. I randomly befriended a crazy guy who was a tow-in partner of [big-wave surfing pioneer] Ken Bradshaw. I gave myself lots of time, and then I moved away from Hawai'i, and I came back every year. Eventually, the situations aligned well, because one year was an El Niño year. Waimea was breaking all the time. I was there, I put in the time, and eventually someone said, "Okay, you've talked to lots of people. You've taken lots of pictures. Now, man, you're coming back here by two o'clock, you're paddling out with us."

It was a giant day, and I really didn't want to do it. When I showed up, this group of people, their force and excitement, made me realize I couldn't back out. I had to go. I paddled out with them on a ten-foot gun. I stayed for a while, then I see this chip shot coming my way. I'm bored, I'm cold, so I paddle for it. The wave gave me some signs of being alive; it started to glide. Then, "I said, you know what? Maybe if a big wave comes, I can actually take it. And then a wave actually broke where I was—it was not a chip shot. I took off, and it was exhilarating. When we got to the shorebreak, we got out and met afterward for beers.

Camaraderie and competition go hand-in-hand at the Eddie, partly because waves can be shared, frequently by choice. "This is an example of fun," Corte says of this moment. "It's bonding because only those who have experienced it together can fully understand what it means."

PHOTOGRAPH BY **DONALD MIRALLE**

ABOVE / **The Waimea shorebreak dwarfs spectators gathered on the beach during the 2023 Eddie. Because the contest runs so infrequently, thousands come to watch the action. “Its rarity contributes to its intensity, adding to the excitement, fun and bonding,” Corte says.**

PHOTOGRAPH BY **KAMMERAN KEOLA**

ABOVE / **Eddie competitor Michael Ho takes a quiet moment away from the crowd to prepare before paddling out. “By talking to ourselves, we engage in mental simulation that help us gauge the consequences of different courses of action,” Corte says. “We construct narratives with alternate endings.”**

PHOTOGRAPH BY **DONALD MIRALLE**

PHOTOGRAPH BY **CHRISTA FUNK**

What can non-surfers learn from big-wave surfing?

You can achieve anything if you find the right group of people at the right time. Lots of these theories I teach about creative groups are interesting. But ultimately it would be nice if people, after they've read them, after they've been exposed to them, look back and recognize the potential of the right kind of connection at the right time. Because we all will look back and say, 'Oh my god, we were there at the right time, both of us were living close to one another.' And besides complementarity of expertise, the most important thing is becoming friends. And if you have that kind of fun situation at the right time, you can bounce back so many ideas, much more than another group, because you don't even feel like you're working.

How does the Eddie affect the surfers who compete in it?

What matters more than anything is the prestige, the status and the camaraderie. Luke [Shepard, who won the 2023 contest] does it to become part of the legend. Everybody that sees you and the people you care about know what you did that day, and that's going to live on forever.

AT RIGHT / **A lifeguard on a jet ski stands by, ready to assist in case a surfer needs rescue. Lifeguards are "akin to the ferryman of Hades," says Corte, "patrolling the thin line separating the worlds of the living and the dead." Without them, he says, big-wave surfers wouldn't take the risks that make the sport so rewarding—and so punishing.**

PREVIOUS SPREAD / **"There's much satisfaction to be gained by holding yourself responsible for having gotten into a dire predicament, a sense of true authorship and agency," Corte says. Here's Kohl Christensen, taking responsibility.**

PHOTOGRAPH BY **CHRISTA FUNK**

“Reaching shore, stepping back onto the beach,” says Corte, “is similar to having survived a battle.” Here, North Shore lifeguard and contest underdog Luke Shepardson and his family celebrate his win—and his return.

PHOTOGRAPH BY **ARTO SAARI**

STORY BY **SONNY GANADEN**

PHOTOGRAPHS BY **ANDREW RICHARD HARA**

Going Against the Flow

Lava diversion in Hawai‘i has always been an uphill battle

Reader beware: The ‘a‘ā field on both sides of Kapoho Road is as dangerous and foreboding as it looks. Though just a few minutes’ drive from welcoming Puna town, the journey has all the hospitality of a trip to Mordor. Going makai (toward the ocean), the road traverses the meandering path a river of lava took in 2018 and dead-ends at what was once a four-way stop—now it’s a wall of rock, with a 90-degree turn onto Government Beach Road.

“Access to an ‘a‘ā field is self-regulating,” says Philip Ong, a geologist and co-executive director of the nonprofit Hawaiian Volcano Education and Resilience Institute (HVERI). “Most sane people get a few steps off from the road, realize how hostile the ground is and turn back.” Walking on the lava, you quickly realize that the ground is eating your footwear and that

There have been several attempts to stop or divert lava on Hawai'i Island, beginning in the nineteenth century, when members of the Hawaiian monarchy made offerings to Pele during an 1880 eruption of Mauna Loa. Above, geologist Philip Ong examines a lava wall near Pu'uhuluhulu. On the previous page, lava from Fissure 8 covered Kapoho Road during the 2018 eruption of Kīlauea.

a slip could easily turn a scenic lookout stop into a trip to the ER. This is the site of a flow—now named Ahu'ailā'au—that destroyed over seven hundred homes in a neighborhood called Leilani Estates, causing an estimated $800 million in damage to private and government property.

From afar, sections of the fields where bubbles of acidic gas expanded and gently burst appear to have the texture of baked bread. In other places, innumerable small clinkers no bigger than a fist floated atop a stream of lava and eventually settled into place. In areas where no person or animal has yet trodden, the ground crackles satisfyingly underfoot and exposes lava tubes about the width of a human arm.

Kapoho Road is named for Kapoho town, now buried under lava from eruptions that began in 1960. A hundred feet below us are the elementary school, post office, homes and hastily built berms that were part of a weeks-long battle to save the town. Over the course of thirty-eight days, heavy-machine operators and firefighters battled an advancing wall of lava. The State of Hawai'i, barely a year old, and the County of Hawai'i constructed six fifteen-foot-tall barriers across two and a half miles. Images of the bulldozers with a fountain of fire spewing in the background illustrated both bravery and futility in the battle against the inexorable power of nature. First they tried to save the whole town, then they retreated to save the school, then the post office and, in the last stand, the lighthouse. Whether the berms had anything to do with it, the flow stopped just short of the 125-foot steel-framed Kumukahi Lighthouse. Everything else is gone.

Though largely ineffectual, the managed retreat to save Kapoho town could be viewed as something of a victory:

Lava stopped within a few hundred feet of Pāhoa Village Road in 2014. Had it continued, it would have cut through Pāhoa, forcing residents south of the flow to evacuate by a long, circuitous route. One resident, Alfred Lee, managed to build a berm to protect his property (seen above), one of the very few success stories in the history of lava diversion efforts in Hawai'i.

It at least bought people time to save their belongings.

On Hawai'i Island there have been several attempts to stall, divert or even blow up lava to protect human settlement, with limited results. One of the most memorable mortal interactions with the works of Pele occurred in 1881. An eruption near the summit of Mauna Loa's Northeast Rift Zone began on November 5, 1880, near the two-mile elevation, heralding a flow that would eventually send lava closer to Hilo than any other had in a thousand years. Lava traveled through a massive lava tube from the summit to the edge of Hilo and split into three forks outside the town, re-formed and threatened Hilo Bay a mile and a half away.

The loss of Hilo town and bay would be disastrous. In addition to plans for berms, a contingent of the royal family arrived to help. "Without delay a council, high and solemn, was held in Honolulu by the principal natives; and Princess Ruth, or Luka, as her name was in Hawaiian, a lineal descendant of Kamehameha the Great, the conqueror of all Hawaii, was dispatched to offer compelling sacrifices to the goddess," reported *Ko Hawaii Pae Aina*, a Hawaiian language newspaper. Though the monarchy had abolished traditional Hawaiian religion in 1819, its practitioners and beliefs remained. At the edge of town, Princess Ruth Ke'elikōlani and several priests offered traditional oli (chants) and ho'okupu (tribute) to Pele and camped near the advancing flow. The lava stopped and the berms were never built. Pele's path can be plainly seen just north of the present University of Hawai'i-Hilo campus.

The 1880-1881 eruption became one of the most popular international stories of its time. Journalists, writers and artists from around the world descended on Hawai'i Island and Hilo town, curious to see the earth forming anew. The global interest in Mauna Loa eventually led to the creation in 1912 of the Hawaiian Volcano Observatory, which has since become one of the premier sites for geological study in the world. Thomas A. Jaggar, the observatory's first chief scientist, managed its programs with a skeleton crew until 1940.

Dane DuPont (left) and Ong, co-executive directors of the Hawaiian Volcano Education and Resilience Institute, discuss how walls and berms might help divert a lava flow under the right circumstances. In the case of a large, fast-moving flow like Ahu‘ailā‘au, which spewed from Fissure 8 in 2018, the only viable defense is information—and evacuation.

Decades later, the US government tried neither prayer nor retreat. The golden era of lava diversion saw the American government at war with nature itself. In 1935 an active pāhoehoe (ropy lava) channel on Mauna Loa's north flank was experimentally bombed. The idea was to blow a gap in a retaining wall of previously hardened lava, which would theoretically divert a flow, like water through the kicked-over wall of a sand castle. Observing from the flank of Mauna Kea, Jaggar helped oversee the operation. Though the military declared victory, numerous subsequent studies have shown that the bombing probably didn't do much to alter the lava's eventual path.

In 1942 the military tried again, this time with a bit more oomph. Mauna Loa began erupting in April of that year from Moku‘āweoweo, the summit caldera, lighting up the mountain with lava fountains three hundred feet high. But unless you were living in Hawai‘i at the time, you might never have known about it: Fearing the Japanese military might use the glow from the eruption to orient its warplanes, the US military declared it a secret, barred the press from reporting on it, then tried to snuff it out. "Not a lot is known about the 1942 bombing, but man, those guys were just goin' for it," chuckles Dane DuPont, who along with Ong is co-executive director of HVERI. "Keep in mind this was a few years after Pearl Harbor was attacked. The Territory of Hawai‘i was under martial law, and the military believed that the eruption made the mountain appear as a beacon to the Japanese. The idea was to blow deep enough to get to the aquifer and harden the flow." It was a long shot, but that didn't stop the military from trying. The US Army Air Force dropped sixteen three- to six-hundred-pound bombs on Mauna Loa, to little effect.

"That's just crazy," says Leila Kealoha, executive director of the nonprofit Pōhaku Pelemaka, which stewards the wahi pana (sacred sites) of Puna, and a cultural adviser to Hawai‘i County. Kealoha is one among many Native Hawaiians who believe that lava should be left alone, much less subject to aerial bombardment. "That was a very different time in Hawai‘i, not even fifty years after the overthrow of the government. Hawaiians didn't have a say; it was a different set of people to make decisions." For centuries, Hawaiians have revered and paid homage to Pelehonuamea, the powerful

Ong studies lava flow maps from the 2018 eruption at the end of Kapoho Road, which was cut off when the Ahu‘ailā‘au flow streamed downhill from the Leilani Estates subdivision. What was once a four-way intersection is today just a ninety-degree turn.

deity and kupuna (ancestor). “Our students learn the stories of her, the pits that she dug from Waiapele [Green Lake] to Halema‘uma‘u, the dances of Pele and Hi‘iaka and more. She is a prominent, real, living entity.”

That didn’t stop residents of lower Puna from trying to give her a nudge in 1955, when lava spewed from Kīlauea’s lower East Rift Zone for the first time since 1840, requiring the evacuation of most of the coast from Kapoho to Kalapana—the first time that a volcanic eruption threatened a populated area in the United States and its territories. Bulldozers piled several earthen berms to protect homes and farms and seemed, initially, to succeed—a group of homes called Iwasaki Camp survived two waves of lava behind the berms until succumbing finally to a third as new vents opened.

Aside from buying time for Kapoho in 1960, the only known successes against the flow of lava in Hawai‘i to date have been small-scale. In 2014, Pāhoa resident Alfred Lee built a berm around his property using heavy machinery from his work as a contractor and saved his home. In 2018, several property owners in Puna sprayed the lava with garden hoses and erected small berms to slow the advance of Ahu‘ailā‘au across Kapoho Road and through Leilani Estates. But there has been nothing in Hawai‘i on the scale of the battle against Iceland’s Eldfell volcano in 1973, when Heimaey Harbor was saved by pumping 1.9 billion gallons of seawater onto the advancing flow over the course of weeks—the first known instance of a successful lava intervention. Or when Italian scientists convinced government authorities to use dynamite to direct a flow away from inhabited areas near Sicily’s restive Mount Etna in 1983 (coincidentally the site of the first known—and failed—attempt to redirect lava, when an eruption threatened the city of Catania in 1669). While largely successful, that effort remains controversial among Italians, some of whom believe, as many Native Hawaiians do, that nature should be allowed to take its course—and that humans must take things in stride—even if it means losing one’s home.

“For people in Puna, it’s happened for generations of our families,” says Kealoha. “When it does, we pick up and move. It’s not preferable, but it’s not our place to stop it. We are the best stewards we can be and hope she doesn’t cover our homes.”

In 2018, Fissure 8 (seen above) sent fountains of lava more than 150 feet high, creating the Ahu‘ailā‘au flow.

“In 1880 it took around 375 days for the flow to reach the outskirts of Hilo. That’s more than enough time to plan,” Ong says. “In 2018 we didn’t have that luxury.”

So Ong, DuPont and several others posted updates to HI Tracker, an online resource created by Pāhoa resident Ryan Finlay to track the 2014 Pu‘u ‘Ō‘ō eruption. HI Tracker kept residents informed in real time about what was happening during the 2018 eruption of ‘Ahu‘ailā‘au—then called Fissure 8—which erupted in May 2018. At the peak of the eruption, Fissure 8 (of an eventual 24) shot lava 200 feet high and created a rushing river of lava flowing to the sea, eventually burying almost 14 square miles and adding nearly 900 acres of new land extending into the ocean.

In lieu of fighting the volcano, the community rallied to help each other. Ikaika Marzo, a Puna tour operator and musician, became a social media phenomenon and ad hoc director of what would be called “the hub,” or Pu‘uhonua o Puna, a grassroots community center across from Pāhoa High School that provided food, shelter and supplies for hundreds of displaced residents. “We tried to gather people, to give them ownership and agency as things unfolded,” remembers Ong. “In a disaster, people want information.”

DuPont, whose parents lived in the neighborhood, began tracking the eruptive vents where they emerged, and led a community drive to map locations of homes lost to lava using

The last structure left standing after an eruption that began in 1960 is Kumukahi Lighthouse (seen above), the lone survivor of a weeks-long battle to save the town of Kapoho using bulldozers and berms. While the barriers failed to save the town, they might have bought residents time to gather their belongings before evacuating.

photos from commercial pilots, USGS maps and people on the ground monitoring the progression of lava flows. With a sudden, unpredictable and fast-moving event like the lower Puna eruption of 2018, information is—so far—the only defense against Pele.

Apart from the spiritual belief

that Pele should be left to her chosen course, there are more mundane reasons not to interfere with a lava flow. "When the government intervenes, they 'own' the disaster, muddying future intervention with FEMA, insurance and blame," explains DuPont. "There is an incentive to play hands-off." And there are pressures against rebuilding, in part because lava is so thoroughly beyond human management. Those still living in Leilani Estates have significant issues with insurance—providers have recently denied covering homes or mortgages, and a state insurance fund has become contentious. The community's roads have yet to be fully rebuilt, as the government has not committed to encouraging people to return. Looking at satellite images of Leilani Estates today, it seems as if a dark portal opened and swallowed up sections of a rural neighborhood. Through it all, the people of Puna remain tight-knit and resilient. Many have stayed and some have left, mostly to other communities on Hawai'i Island.

Still, there might be a future attempt to guide a flow. When polled in 1960, residents of Kapoho, who predominantly identified as Native Hawaiian, supported the creation of berms at the time. Though the Puna community was mostly opposed to diversion in 2014 and 2018, a state hazard mitigation plan grants the government the ability to intercede to protect critical infrastructure or a population center.

Whatever course Pele chooses, those who live in her path face at least one certainty: that she will return. "Given enough time," Ong says, "there is a high likelihood that everything along this slope of Kīlauea will be covered in lava." **hh**

STORY BY **LUKE WAIKS**

Truth Be Told

From stakeouts to cybersleuthing, Hawai‘i’s private investigators get the goods

I meet the private investigator on a street corner in Waikīkī. He nods for me to follow him to a second-floor coffee shop, where we sit and watch the street below, pretending to idly browse our phones. It’s a perfect perch for a journalist and a private investigator to do our work. Minutes tick by. Nothing happens. “This guy is never on time,” he says.

This is a routine surveillance mission, the bread and butter for “Ethan” (maybe not his real name), the head of Hawaii Pacific Investigations. We’ve all seen the old noir and new renditions of detective stories. I grew up watching Tom Selleck-era *Magnum, P.I.* and reruns of *Hawaii 5-0*, and I watch the current versions of both as well as *NCIS Hawai‘i* to see how many locations and background characters I recognize. But what’s life really like for a private


PHOTO BY **OLIVIER KONNING**

The world of Hawai'i's private investigators includes undercover gumshoes conducting covert surveillance (opening page) as well as researchers like Debra Allen (seen above), who uses genetic databases to reunite families and find missing persons.

investigator in Hawai'i beyond Robin's Nest? Less glamorous and exciting? You bet. But the world of private investigators is both more mundane and more nuanced than I imagined.

For this mission, Ethan is investigating a contractor of possibly dubious morals. His soon-to-be ex-wife wants to know whether he is actually working or meeting with another woman. Ethan has been surveilling him every day this week. "He's been late every time but he's been working," he says. "I found a balcony on a street that overlooks the courtyard." He has photographed and occasionally shot video of our contractor carrying tools and supplies in and out of the building. It's straightforward and a little boring. Ethan is OK with that.

As a veteran of the Israeli Special Forces, he has done similar work under much worse circumstances. "Sitting in the rain and mud all night, hot during the day," he says, shaking his head. He doesn't mention the flying bullets. "This," he gestures at the growing crowd of coffee sippers around us, "hardly seems like work."

Ethan is serious but easygoing, getting more talkative as the coffee kicks in. He doesn't raise an eyebrow when I ask how his life compares to Magnum's. "Eh, you know, it's work in a beautiful place. One day I was on surveillance and noticed that *Hawaii 5-O* was filming across the street."

Suddenly, he spots our guy's truck pulling up to the work site. Ethan raises his phone, a new model with an absurd zoom capability, and snaps a shot. He texts his client the photo. A reply comes quickly: "Make sure he is actually working." Ethan shrugs, finishes his coffee and says, "I've documented him working for the last four days. I guess she wants to know for sure." Hawai'i is a no-fault divorce state, so documenting infidelity is not required, but any information can be useful in divorce proceedings. Most of the time, Ethan says, clients just want to know. Ethan says, "We seek the truth. It's not personal."

We leave the coffee shop and duck into a nook by an ABC store. "I'm going to walk by, see if I can talk to him, maybe ask how much he charges," Ethan says, donning a pair of sunglasses. Of course, discrete hidden cameras and microphones are embedded in them (as well as headphones so he can listen to music on the job). He tells me to hang back.

Ethan doesn't shy away from this type of "contact surveillance"—approaching and talking to the target. "A few years ago a client wanted to know why his wife went to Maui alone." Ethan told me. "She said she wanted to golf, but the husband wasn't so sure. I watched her golf all day, then eat at a restaurant alone." So, just to make sure, he chatted her up at the bar. "She talked kindly about her husband and said she just needed a day off to relax. I like when there is a happy outcome."

Of course, not all the outcomes are happy. Ethan was hired to surveil a gentleman whose terms of his child custody agreement stated that he could not drink alcohol. After a day of watching him, Ethan snapped a photo of the man drinking an alcoholic beverage. Again, Ethan says, "We just want the truth. It's not personal."

Ethan, and just about every PI I talk to, keeps a low profile so as not to be "made," i.e., identified as an investigator. Don't expect to find bragging selfies of actual PIs on social media. Most of the time, tinted windows, a ball cap and sunglasses are enough to maintain secrecy. Ethan, for example, has never had to don an elaborate *Mission: Impossible* disguise.

Not so for Debra Allen. She's not camera-shy, like most gumshoes—she's appeared on *History's Greatest Mysteries*. Debra is the owner of 808 Investigations, a firm that specializes in finding missing persons. She's known for having reunited more than five thousand families.

A fast-talking veteran of the San Bernardino County Sheriff's Department and former senior investigator at Riverside County's District Attorney's office, Debra was one of the few female beat cops and probably the second female homicide detective in that department's history. And she's no slouch. "I spent seven years as the SWAT negotiator and an investigator of sexual assault cases and crimes against children," she says. Now her expertise involves utilizing genetic databases like Ancestry.com and 23andMe as well as birth and death records—sources that have led to solving many cold cases. "I'm a genetic genealogy researcher," she explains. "My work involves locating estranged relatives, individuals experiencing homelessness and reuniting post-adoption biological parents."

Her professional notoriety as a people-finder is sometimes an asset. In Louisiana someone happened upon a box of curious documents that turned out to be the records of a fly-by-night adoption agency. The proprietor had kept adoption records in the event that both the children and birth mothers wished to be reunited, but he skipped town and left the documents behind. The person who found them knew they'd be useful for Debra, and they have been: They've helped her reunite dozens of families—but only in cases where both parties want to be reunited.

Debra has even turned her investigative eye on herself. After taking a DNA test, she found her father's biological father and a niece she never knew she had. Many of us have turned our DNA into commercial ancestry sites to discover our heritage or find long-lost relatives. Sometimes that works but, Debra says, "not all databases are created equal. If you don't find what you're looking for in one, you can search the other sites—or enlist the services of a licensed private investigator like myself." But Debra's services don't come cheap, if she agrees to accept the case at all. The going rate for Debra and most other PIs is $150 to $200 per hour. Debra is selective about choosing her clients

Clients who hire private investigators just "seek the truth," says "Ethan," an O'ahu PI who often conducts surveillance to expose cheating spouses and other dubious behavior. "It's not personal."

because she can be, but she'll routinely refer clients to other PIs she trusts.

While family reunions are often stories with happy endings, sometimes people who've ended up on the streets would rather not be found. In one case, while working with the Institute for Human Services, a local nonprofit that assists Hawai'i's houseless population, she tracked down a man at the request of his family. "The family received a long-awaited phone call from their missing son, who playfully exclaimed, 'Get your dogs off me, I am calling you!' in reference to my efforts to find him," Debra recalls. "While he wasn't ready to leave the streets, I continue to serve as a bridge between him and his family. If he decides to seek help, I can step in as an intermediary."

Nevertheless, Debra's nickname at IHS is now Dawg.

Want to get your foot in the door as a private investigator?

It's best to have a background in law enforcement, but even if you aren't a veteran homicide detective like Debra, there are many emerging possibilities.

If you know your way around computers, digital forensics is a promising career path. With much of our lives uploaded to the internet, open source intelligence (OSINT) is an increasingly lucrative field for both journalists and private investigators. It's shockingly easy to build a dossier on someone by social media alone, including addresses, close personal associates and estimated net worth. Amateur newshounds analyze photos on social media and satellite maps to document events in war zones and disaster areas, all without getting their shoes gummy. For private investigators, cracking the password to a laptop or phone can reveal critical clues to solving a case. A good, ethical hacker is hard to find and very expensive. When I asked PIs about their cybersleuths, well, they changed the subject.

Like most businesses, investigative firms tend to specialize in a niche. Kiamalu Consulting & Investigations performs routine surveillance and missing-person investigations like Ethan and Debra but specialize in industrial espionage. They use a bug sweeper, an electronic device that detects hidden cameras, microphones and other surveillance devices. Of course, I want to try it out, but the device requires special training and costs a cool $200,000.

Kiamalu also specializes in skip tracing—i.e., finding deadbeats who skip out on their debts—and much of their methodology relies on internet sleuthing. But, you just can't hack your way around to find your man and expect it to stick in a court of law; your methods need to be pristine, well documented, repeatable and legal. Investigators need to be up to speed on laws that protect the privacy of all. Evidence obtained illegally will be inadmissible in court, even if it's a smoking gun.

The stalwart investigations firm Goodenow & Associates was founded in the 1960s by FBI veterans and works with law firms seeking information in high-profile cases. They've earned their chops in recent years working on complicated civil and legal cases. How do you investigate a corrupt police chief (Louis Kealoha) and a local crime boss (Michael Miske)? Very meticulously. Evidence gathered by professional, third-party investigators is valued in court proceedings that are attempting to discover the facts of the matter. A botched investigation could see a criminal walking free. Firms like Goodenow and Kiamalu are involved in high-profile cases, but exactly how they won't say; they are predictably tight-lipped about their investigations and methods, especially because these cases are in active litigation.

Back on the not-so-mean streets of Waikīkī,

I wait for Ethan to return from his contact surveillance. I pretend to browse on my phone, trying not to look suspicious. Suddenly I'm aware that there are a lot of other suspicious loiterers. Cooks on break from a noodle shop, people waiting for their rides, miscreants maybe doing miscreant things. Or maybe not: Maybe they're just cooks and people waiting for their Uber.

Ethan comes back to collect me in his nondescript SUV (with dark-tinted windows) and now wearing beach clothes, you know, to make sure he's not recognized. "I didn't make contact, but I did get some shots of him working," he says. "I think the client is satisfied." When I tell him I'm starting to get a little paranoid, "All the new guys feel that way," he says.

Ethan works with a few other agents who do similar work. In fact, that's how he got started. "I was investigating part time for other firms while I was studying at Hawai'i Pacific University. You need four years of experience as a PI to get your license, and I hardly noticed I had been doing it for that long." He's been in the field for twenty years and managed Hawaii Pacific Investigations for more than a decade; surveillance seems to suit him just fine.

I ask about the next mission. "Eh, nothing exciting. I'm watching a house in 'Ewa Beach. The client wants to know who is coming and going." It's a mission that involves sitting in his SUV. For hours. No jumping from roof to roof. No chasing a bad guy down an alley on a motorcycle. Just simple surveillance for Ethan, if that *is* his real name.

Oh, and Luke is not my real name, either. I write under a pseudonym for professional (not criminal) reasons. I must have flummoxed every PI I contacted for this story, because they called the magazine for my real name to do a background check. And the magazine happily doxxed me. **hh**

PHOTOGRAPH BY **KAMMERAN KEOLA**

WAIMEA BAY—O'AHU

Kaimukī Christmas Parade

DECEMBER

BISHOP MUSEUM AFTER HOURS
Second Fridays
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

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

MADE WITH ALOHA GIFT FAIR
Every third Saturday and Sunday
Support dozens of small local businesses selling handcrafted jewelry, baked goods, unique apparel, charms and more. 10 a.m. to 5 p.m. Free. Pearlridge Center, (808) 689-9091

PROJECT BANABA
Through 2/18/2024
The Project Banaba exhibition by Katerina Teaiwa commemorates the history of Banaba Island in the Pacific Ocean, which was destroyed by phosphate mining during the 20th century. Bishop Museum, (808) 847-3511

HONOLULU CITY LIGHTS
Throughout December
The City and County of Honolulu throws a month-long Christmas lights and decorations display. Opening night on December 2 includes the Public Workers' Electric Light Parade, tree lighting ceremony and food booths. Free. Honolulu Hale, honolulucitylights.org

TREY KENNEDY
12/1
Stand-up comedian, podcaster and social media personality Trey Kennedy performs as part of his *Grow Up* tour. Hawaii Theatre Center, (808) 528-0506

HAPASYMPHONY FEATURING NA LEO PILIMEHANA
12/2
Kick off the holiday festivities with the Hawai'i Symphony Orchestra and the Nā Hōkū Hanohano Award-winning group Na Leo Pilimehana. Hawaii Theatre Center, (808) 528-0506

DON MCLEAN
12/2&3
Don McLean is one of America's most enduring singer-songwriters, known for his classic hits "American Pie" and "Vincent." Blue Note Hawaii, (808) 777-4890

HSO—MOZART'S JUPITER SYMPHONY
12/3
The sounds of India and East Asia in Hovhaness' *Silver Pilgrimage*, written in and for Hawai'i, join Schwertsik's *Shrunken Symphony* and Mozart's final symphony. Hawaii Theatre Center, (808) 528-0506

Sheila E & The E-Train

Honolulu Marathon

COMEDY BRUNCH WITH FRANK DE LIMA
12/3
Frank De Lima is one of Hawai'i's most popular and beloved comedians. For more than 45 years, this award-winning comic has been entertaining local residents and tourists alike. Blue Note Hawaii, (808) 777-4890

KAIMUKĪ CHRISTMAS PARADE
12/7
A neighborhood parade featuring schools, bands, local businesses, legislators and council representatives and Santa Claus. The event also marks the official lighting of the Kaimukī Christmas tree on the top of Pu'u o Kaimukī. 6 p.m. Wai'alae Avenue, kaimukihawaii.com

PEARL HARBOR MEMORIAL PARADE
12/7
Helicopters, marching bands and floats parade in Waikīkī on the anniversary of the attack on Pearl Harbor. The event honors Pearl Harbor survivors, veterans, active-duty military and their families. Kalākaua Avenue, pearlharborparade.org

ARMNHMR
12/8&9
From remixes and EPs to their debut album *The Free World*, duo ARMNHMR intertwines ethereal melodies with expertly crafted, heart-pounding bass drops. The Republik, (808) 941-7469

WAYNE NEWTON
12/8–10
Mr. Las Vegas himself, Wayne Newton is known for his iconic song, "Danke Schoen" in addition to countless other hits. Blue Note Hawaii, (808) 777-4890

KALĀKAUA MERRIE MILE
12/9
This easy, one-mile run is held the day before the Honolulu Marathon, ending with a party on Queens Beach with live music and post-race fun. The race begins at 7 a.m. Kalākaua Avenue, honolulumarathon.org

HONOLULU MARATHON
12/10
The Honolulu Marathon is the fourth-largest marathon in the United States, attracting more than thirty thousand runners annually. The scenic 26.2-mile course includes views of Waikīkī, Diamond Head, Koko Head and Koko Crater. 5 a.m. Downtown, honolulumarathon.org

I'LL BE SEEING YOU FUNDRAISER
12/10
Support Hawai'i Opera Theatre and STUDIO101 with this live radio show featuring hits of 1940s jazz, swing, big band, blues, the great American songbook and the golden age of Hawaiian music. Includes high tea, champagne, dessert and a cast meet-and-greet after the show. STUDIO 101, (808) 596-7858

SHEILA E & THE E-TRAIN
12/13&14
Sheila E is a world-class drummer and percussionist, Grammy Award-nominated singer, songwriter and multi-instrumentalist. Blue Note Hawaii, (808) 777-4890

2024 Sony Open

HAWAI'I HOLIDAY CRAFT & GIFT FAIR
12/16&17
An annual craft fair with Hawai'i-made jewelry, toys, clothes, snacks, ornaments and more for holiday shopping along with holiday activities. Neal Blaisdell Center, (808) 223-6040

HO'OKENA FOR THE HOLIDAYS
12/17
Four-time Nā Hōkū Hanohano Award winners and three-time Grammy Award nominees, Ho'okena is recognized for their excellence in recording, composing and creating Hawaiian contemporary music. Blue Note Hawaii, (808) 777-4890

BANK OF HAWAII FAMILY SUNDAYS
12/17
HoMA offers creative activities for keiki of all ages, community-focused programming, and entertainment. Free museum admission for local residents. 10 a.m. to 6 p.m. Honolulu Museum of Art, (808) 532-8700

A RAIATEA CHRISTMAS
12/18
Chamber Music Hawaii presents an evening of holiday classics sung by renowned musician and falsetto singer Raiatea Helm and backed by the Honolulu Brass Quintet. Blue Note Hawaii, (808) 777-4890

HAWAIIAN AIRLINES DIAMOND HEAD CLASSIC
12/21,22 & 24
An eight-team men's college basketball tournament featuring twelve games over three days. Stan Sheriff Center, (808) 523-3688

2023 EASYPOST HAWAI'I BOWL
12/23
One of the biggest bowl games of the college football world, the annual Hawai'i Bowl is a local holiday tradition. Clarence TC Ching Athletics Complex, thehawaiibowl.com

KSSK PRESENTS JOHN TESH BIG BAND LIVE
12/26–28
Over the course of a staggering 50 recordings and numerous popular PBS specials over a quarter-century, John Tesh has never failed to inspire fans with his always-evolving musical muses. Blue Note Hawaii, (808) 777-4890

TOM SEGURA LIVE
12/30
Stand-up comedian Tom Segura is known for his Netflix specials *Ball Hog*, *Disgraceful*, *Completely Normal* and *Mostly Stories*, as well as for co-hosting and producing a number of comedy podcasts. Blaisdell Arena, (808) 768-5252

THE CLAIRVOYANTS HOLIDAY SPECTACULAR
12/30
Amélie van Tass and Thommy Ten are the Clairvoyants, and award-winning mentalism entertainment duo bringing their mix of mind-reading, magic tricks and illusions to the stage. Hawaii Theatre Center, (808) 528-0506

JANUARY

OLD DOMINION
1/4
Current Country Music Awards Vocal Group of the Year and Album of the Year nominees Old Dominion perform as part of their No Bad Vibes Tour. Blaisdell Arena, (808) 768-5252

HAWAII POP CON 2024
1/6&7
Hawai'i's largest sports, trading cards and pop culture convention features vendors, meet and greets, live performances and more. Blaisdell Arena, (808) 768-5252

2024 SONY OPEN
1/8–14
The Sony Open in Hawai'i is the first full-field event of the 2024 PGA Tour, attracting the world's finest golf professionals. Waialae Country Club, (808) 523-7888

HSO—BRAHMS SERENADE NO. 1
1/14
Maestro Anthony Parnther guest conducts the Hawai'i Symphony Orchestra with pianist David Kaplan to perform Mozart's *Piano Concerto No. 24* paired with Brahms' *Serenade No. 1* and Florence Price's dark and enigmatic tone poem, *The Oak*. Hawaii Theatre Center, (808) 528-0506

POLYNESIAN FOOTBALL HALL OF FAME ENSHRINEMENT WEEKEND
1/19&20
A weekend honoring the past and future inductees of the Polynesian Football Hall of Fame. Events include the Polynesian Bowl, a celebration dinner and enshrinement ceremony. Various locations, (702) 715-5355

AITU FAFINE
1/25—2/25
Writer Robert Louis Stevenson and his family become infatuated with two fascinating *'afakasi* visitors who come to stay at their home in Vailima, Sāmoa. Written by Victoria Nalani Kneubuhl. Kumu Kahua Theatre, (808) 536-4441

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Kapahulu, Kalihi, Pearlridge, 'Ewa,

Family owned since 1961, Rainbow Drive-In is known for their generous portions of simple, hearty Hawai'i comfort food. Stop by one of four locations for the best Loco Moco or a delicious plate lunch. After enjoying a famous Slush Float for dessert, leave with one of our exclusive logo-emblazoned merch items from the Rainbow Tiki shop.

(808) 737-0177
rainbowdrivein.com

WAIMEA VALLEY

59-864 Kamehameha Highway, Hale'iwa

Waimea Valley is a wahi pana (storied place) deeply rooted in Hawaiian culture. Today Waimea is home to six cultural sites and 5,000 unique plants from all over the world. Allow the wonders of Waimea to speak to you as you walk through this place of healing. Experience the tranquility and the sites that hark back to a bygone era in Hawai'i's history.

(808) 638-7766
waimeavalley.net

YOUNG'S FISH MARKET

City Square Shopping Center, Kapolei Commons

Home of the famous laulau! Young's Fish Market has been Hawai'i's go-to for delicious local foods since 1951. Laulau, kalua pork, poke and more... We have everything to satisfy your Hawaiian-food cravings. Want to send a taste of Hawai'i to loved ones on the mainland? Send a Laulau Care Package delivered right to their door! Visit our website for information!

(808) 841-4885
youngsfishmarket.com

PHOTOGRAPH BY **PF BENTLEY**

MANA'E–MOLOKA'I

John Cruz “Island Style” Series

DECEMBER

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

JOHN CRUZ “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
Third Fridays
A free monthly concert highlighting Hawai‘i’s homegrown talent. Queen Ka‘ahumanu Center, (808) 877-3369

UPCOUNTRY FARMERS MARKET
Saturdays
Locally grown produce, fish, prepared food and products. Free. 7 to 11 a.m. Kula Malu Town Center, (808) 572-8122

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

MAUI IMPROV MONTHLY SHOWCASE
Last Sundays
Beginner and experienced performers improvise live theater onstage. 6:30 p.m. ProArts Playhouse, (808) 214-3150

HUI HOLIDAYS
Through 12/23
Local arts organization Hui No‘eau’s annual holiday artisan showcase features jewelry, ceramics, prints, fiber art, photography, glasswork and paintings—and it’s all for sale. Hui No‘eau Visual Arts Center, (808) 572-6560

MARCIA MORSE & GEORGE WOOLLARD
Through 12/30
Prominent Hawai‘i artists Marcia Morse and George Woollard highlight notable pieces from different phases of their four-decade careers. MACC Schaefer Gallery, (808) 242-2787

THE RELUCTANT ELF
12/1–10
A joyous family-friendly sing-along celebration of the holidays featuring some of Maui’s favorite performers. ProArts Playhouse Azeka Plaza-Makai, Kīhei, proartsmaui.org

WREATH-MAKING WITH NATIVE HAWAIIAN PLANTS
12/2
Make a holiday wreath with living, growing native plants or with cut, green and dried native plants. Registration required. Maui Nui Botanical Gardens, mnbg.org

AN EVENING AT THE MUSEUM
12/8
The debut of a temporary exhibit showcasing Lāna‘i’s Japanese history and featuring artifacts never before exhibited, many donated by longtime Lāna‘i families. Lāna‘i Culture & Heritage Center, (808) 565-7177

TALK STORY WITH SALLY FRENCH—WORKING WITH IRONY AND KITSCH
12/9
Visiting artist Sally French discusses images of artworks, including her own, that use “kitsch” materials to make an ironic statement. 5:30 to 7 p.m. Hui No‘eau Visual Arts Center, (808) 572-6560

HALEAKALĀ WALDORF HOLIDAY FAIRE
12/9
Festive crafts from more than 75 Maui artisans, a silent auction, food vendors, live entertainment and hands-on crafts like wreath- and ornament-making and beeswax candle dipping. 9 a.m. to 4 p.m. Haleakalā Waldorf School, (808) 878-2511

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Crafted in tribute to the majestic lands that provide us shelter.

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Crafted in tribute to the botanicals that nourish our bodies.

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Perched on the slopes of Haleakala, the OCEAN Organic Farm & Distillery boasts striking views of Ma'alaea Bay, west Maui mountains and north shore, sweeping trade winds, great refreshments, food, and live music.

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

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Good vibe experiences can have profound effects on the way we carry ourselves through daily life.

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

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Ocean Distillery is proud to be a sponsor and partner in support of oceanic and marine life research, education, and conservation efforts.

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Everything we put in the air and on the land makes its way to the ocean.

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Better Options.

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Wreath-making with Native Hawaiian Plants

YESSAH: IAM TONGI RETURNS TO HAWAI'I

12/12&13
Singer/songwriter Iam Tongi, winner of *American Idol*'s 21st season, performs at the MACC. Maui Arts & Cultural Center (MACC), (808) 242-7469

NUTCRACKER SWEETS

12/14–17
This collaboration with Momentum Dance Maui is a fresh take on the classic ballet with the Tchaikovsky score. Iao Theater, (808) 242-6969

FESTIVUS 5K RUN

12/17
Valley Isle Road Runners hosts the Christmas 5K run, 1-mile Walk and Santa's Half-mile Keiki Dash. Donations for the Maui Food Bank will be collected. 7:30 to 10 a.m. Kaunoa Senior Center Paia, (808) 222-2484

JANUARY

SENTRY TOURNAMENT OF CHAMPIONS

1/4–7
Only champions from the 2023 PGA Tour season may compete in the opening event of the 2024 PGA Tour, held at the Plantation Course. Kapalua Resort, thesentry.com

OLD DOMINION

1/6
Current Country Music Awards Vocal Group of the Year and Album of the Year nominees Old Dominion perform as part of their No Bad Vibes Tour. MACC, (808) 242-7469

2024 HUI NO'EAU ANNUAL JURIED EXHIBITION

1/12–2/16
The Annual Juried Exhibition features ceramics, printmaking, sculpture, photography, painting, drawing, jewelry, digital media, fiber, wood and mixed media. Hui No'eau Visual Arts Center, (808) 572-6560

DADDY LONG LEGS

1/19–2/4
Set in turn-of-the-century New England, the musical tells the story of orphan Jerusha Abbott of the John Grier Home and a mysterious benefactor who agrees to send her to college. ProArts Playhouse Azeka Plaza-Makai, Kīhei, proartsmaui.org

PHOTOGRAPH BY **KAMMERAN KEOLA**

HALEMA'UMA'U–HAWAI'I ISLAND

Portuguese Bread Baking

DECEMBER

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

HAWAI'I NEI 2023
Through 12/14
A juried art exhibition celebrating the native flora and fauna of Hawai'i Island. Wailoa Center, (808) 933-0416

CHRISTMAS IN THE COUNTRY
Through 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

Hawaiian Steel Guitar Festival

NĀ MĀKUA INVITATIONAL CHRISTMAS GIFT FAIR
12/1&2
Nelson Makua, longtime director of the Merrie Monarch Invitational Hawaiian Arts Fair, curates a Christmas fair with food, entertainment, fine arts and handmade crafts. Edith Kanakaʻole Tennis Stadium, (808) 969-7985

HŌLUALOA MUSIC AND LIGHT FESTIVAL
12/2
The town of Hōlualoa celebrates the holidays with an annual lighting of the town Christmas tree, live music, gallery gatherings, art openings, complimentary treats and beverages from shops and an appearance by Santa. 5:30 to 8:30 p.m. Hōlualoa, holualoavillage.com

STREET EATS
12/2
Food trucks line up in Kailua Village offering a variety of the island's best food, along with live music, performances and hula throughout the day. 11 a.m. to 5 p.m. Aliʻi Drive, (808) 936-9202

JAZZ IN THE FOREST
12/2
This bimonthly series highlights local musicians at the Dietrich Varez Hall surrounded by native rainforest. December's concert is themed "Holiday Spirit—Go Tell It on the Mountain,s" featuring Jean Pierre Thoma and the Jazztones. Volcano Art Center's Niaulani Campus, (808) 967-8222

WAIMEA CHRISTMAS TWILIGHT PARADE
12/2
In its 63rd year, this annual evening parade features Santa and a brigade of lighted trucks. 5:30 p.m. Main Street, Waimea, (808) 936-0670

CHRISTMAS WITH THE CHEFS
12/2
Top local chefs and confectioners prepare cuisine with a holiday twist—all accompanied by handcrafted ales, wines and Kona coffee. Attendees can enjoy live music, dancing under the stars and a silent auction. Courtyard King Kamehameha's Kona Beach Hotel, (808) 960-2338

PARADISE STUDIO ART TOUR
12/2&3
In its 17th year, this art tour invites the public to visit 25 local artists in their home studios. Free art demonstrations and music. 10 a.m. to 4 p.m. Various locations, paradisestudiotour.com

KAILUA-KONA CHRISTMAS PARADE
12/9
Business and community groups, musical and choral groups and others take part in this colorful parade starting at 5 p.m. Aliʻi Drive, paradesinkona.com

KŌKUA KAILUA VILLAGE STROLL
12/10
Aliʻi 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 STEEL GUITAR FESTIVAL
12/13–15
This free annual festival includes steel guitar performances, workshops and jam sessions where guests can play along with pros. Mauna Lani, Auberge Resorts Collection, hawaiisteelguitarfestival.com

KALANI PEʻA PURPLE HAWAIIAN CHRISTMAS
12/15
Grammy and Nā Hōkū Hanohano Award winner Kalani Pe'a performs holiday numbers with special guests Lorna Lim and Wailau Ryder, along with featured hula performances throughout the show. Kahilu Theatre, (808) 885-6868

JINGLE BELL BEACH RUN
12/17
This annual event includes a 5K run/walk and a free keiki dash (50, 100 and 200 yards) along Aliʻi Drive. Prizes awarded to the top finishers as well as the three best Christmas- and holiday-themed costumes. 7:30 to 9 a.m. Kailua-Kona, kona5k.com

Niaulani Nature Walk

JANUARY

OPERALOHA
1/14
A multicultural and multigenre showcase of world-renowned opera artists. Kahilu Theatre, (808) 885-6868

RIDING THE TIDES OF MUSIC
1/21
Kamuela Philharmonic presents Richard Wagner's *Götterdämmerung: Rhine Journey*, Paul Csige's *Surfing Symphony* and the Madeline Schatz-Harris Youth Concerto Competition winners. Kahilu Theatre, (808) 885-6868

KŌKUA KAILUA VILLAGE STROLL
1/21
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

PHOTOGRAPH BY **PF BENTLEY**

KĪLAUEA LIGHTHOUSE–KAUA'I

Waimea Plantation Lifestyle Tour

DECEMBER

WAIMEA PLANTATION LIFESTYLE TOUR
Tuesdays, Thursdays and Saturdays
Walking tours through the Waimea Plantation Cottages and the Waimea Sugar Company "camp" houses that 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 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, (808) 318-7338

ALOHA MARKET
Thursdays
Fresh fruits and vegetables, 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
Kress Street fills with live art demonstrations. From music to murals, artists share their craft. 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

OLD KAPA'A TOWN ART WALK
First Saturdays
Food vendors, crafts and treasures from local artisans, and services from nonprofit organizations along with live multicultural performances. Old Kapa'a Town, kbakauai.org

HANALEI FARMERS MARKET
Saturdays
Locally grown fruits and vegetables from Kaua'i's North Shore along with fresh-squeezed juices, honey, fresh-baked goods and arts and crafts. 9 a.m. for seniors, 9:30 a.m. to noon for general admission. Hale Halawai 'Ohana o Hanalei, (808) 826-1011

ANAHOLA NIGHT MARKET
Last Saturdays
Live music, food and handmade products from over 20 local vendors. 4 to 9 p.m. Anahola Marketplace, (808) 320-7846

PRINCEVILLE FARMERS & ARTS MARKET
Saturdays
Fresh fruits and veggies, along with local artisans, vintage treasures, live music and more. 9:30 a.m. to 12:30 p.m. Princeville Community Center, bloomandprosperhawaii.com

ALAKOKO PLANT SWAP
Sundays
Plant lovers can buy, sell or trade a variety of greenery. Free. 10 a.m. to 1 p.m. Alakoko Shop, (808) 652-1442

LOCAL TREASURES MARKET
First Sundays
An outdoor market showcasing products from local artisans, crafters, food trucks, bakers and vintage vendors. 9 a.m. to 2 p.m. Kaua'i Veterans Center, (808) 635-4314

WAILUA BAY CREATORS FAIR
Fourth Sundays
Artisan goods, clothing, accessories, handsewn items, jewelry, photography, wood carvings, home decor and more accompanied by live music and local food vendors. 8:30 a.m. to 1 p.m. Hilton Garden Inn Kauai Wailua Bay, (808) 746-2162

WHITE HAWAIIAN COMEDY SHOW
Thursdays through 12/28
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

SMALL WORKS SHOW
Through 1/5/24
A show of small works —16" x 16" maximum—created by local artists. Presented by the Kaua'i Society of Artists. Kukui Grove Shopping Center, (808) 228-9624

LIGHTS ON RICE PARADE
12/1
This annual tradition marks the arrival of the holiday season. Līhu'e residents light up their vehicles (and themselves) for a parade up Rice Street from Vidinha Stadium to the historic County Building. 6 p.m. Free. Līhu'e, (808) 635-5404

FULL WREATH-MAKING WORKSHOP
12/2
Participants bring their own clippers, scissors, gloves and trimmings to learn this holiday craft in the rustic setting of the Civilian Conservation Corps Camp at Kōke'e State Park. Call for reservations. CCC Camp, (808) 335-9975

DOWNTOWN LĪHU'E NIGHT MARKET
12/9
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than 50 vendors each month. Free. 4 to 8 p.m. Kress Street, Līhu'e, (808) 652-1442

PRINCEVILLE NIGHT MARKET
12/10
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than 40 local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, (808) 635-2572

BEACH HOUSE CRAFT FAIR
10/10
More than 40 vendors offering handcrafted items, including clothing, jewelry, photographs, paintings, snacks and more. 9 a.m. to 1 p.m. Beach House Restaurant, (808) 742-1424

JANUARY

NOISES OFF
1/5–21
An ambitious director and his troupe of mediocre actors are putting together a comedy called *Nothing On*, a single-set farce in which lovers frolic, doors slam, clothes are tossed away, and hijinks ensue. Puhi Theatrical Warehouse, (808) 482-0133

DOWNTOWN LĪHU'E NIGHT MARKET
1/13
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than 50 vendors each month. Free. 4 to 8 p.m. Kress Street, Līhu'e, (808) 652-1442

PRINCEVILLE NIGHT MARKET
1/14
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than 40 local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, (808) 635-2572

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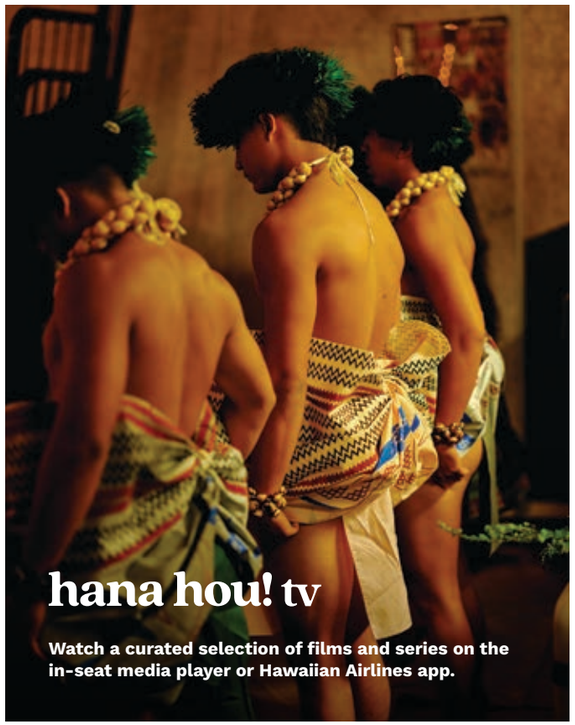
(808) 378-2116
horsesaregood.com

KELA'S GLASS GALLERY
4-1400 Kuhio Highway, Kapa'a

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.

(808) 822-4527
glass-art.com



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A culinary experience unlike any other, Common Ground's Farm and Food Experience showcases the very best of Hawai'i's ingredients. Enjoy a tour through our regenerative food forest followed by an incredible meal prepared by our chefs, featuring 100% local ingredients. Spend an evening on our magical campus. Enjoy the beautiful farm setting and a delicious one of a kind meal.

(808) 828-6368
www.commongroundkauai.com

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(808) 378-4089
saltywahine.com

Aloha
Welcome aboard

E nanea i kā mākou ho'okipa,
a e luana i ka lele 'ana!

Please enjoy our hospitality,
and have a relaxing flight!

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.

In-Flight Tastes of Hawai‘i

Delicious Complimentary Meals

It’s true. We’re one of the only airlines left in the country to serve you a complimentary meal at mealtime in the Main Cabin. You’ll find Hawai‘i-inspired meals on select flights to and from Hawai‘i, always served with our unique brand of Hawaiian hospitality.

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: HawaiianAirWifi.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:

Slack Key Serenity

Jim Kimo West is among the kī hoʻalu masters who present varied interpretations of the Hawaii-born slack-key guitar style.

Paradise Lounge

Happy hour music with an Island twist, served up by Olomana, the Brothers Cazimero, Palani Vaughan, Na Leo and others.

Island Favorites

From the latest award-winning songs to the all-time classics, Island Favorites surveys the best in Hawaiian music, including Kimie Miner, Keauhou, Natalie Ai Kamauu and Hōkū Zuttermeister.

Wings of Jazz

An exploration of Island jazz, featuring Maggie Herron, The Outtakes, Dean Taba and Dan Del Negro.

*Available only on A330 and A321neo aircraft.

Jim Kimo West (left) and Natalie Ai Kamauu (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. 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.

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	$8.00

Snack Packs*

Made in Hawai'i Snack Sampler K Choco Caramel Popcorn, Choco Mochi, Lightly Salted and Maui Onion Macadamia Nuts, Mele Mac	$10.50
Classic Snack Box GF Crackers, Chickpeas, Turkey Stick, Hummus, Gummies, Sweet Treat	$8.00
Keiki (Child) Snack Box GF Cheese Puffs, Granola Minis, Turkey Stick, Applesauce, Gummies, Sweet Treat	$8.00
'Ono Snack Box GF Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Sweet Treat	$8.00
Cheese Tray with Crackers and Dried Fruit	$7.00

Classic Snacks

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

Sundries

Noho Home Travel Blanket**	$18.00
Ear Buds with Hawaiian Airlines Zipper Case**	$4.00
Hawaiian Airlines Blanket and Pillow Set**	$11.50

* 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

Mai Tai (Kō Hana)	$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 Coca-Cola

*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.

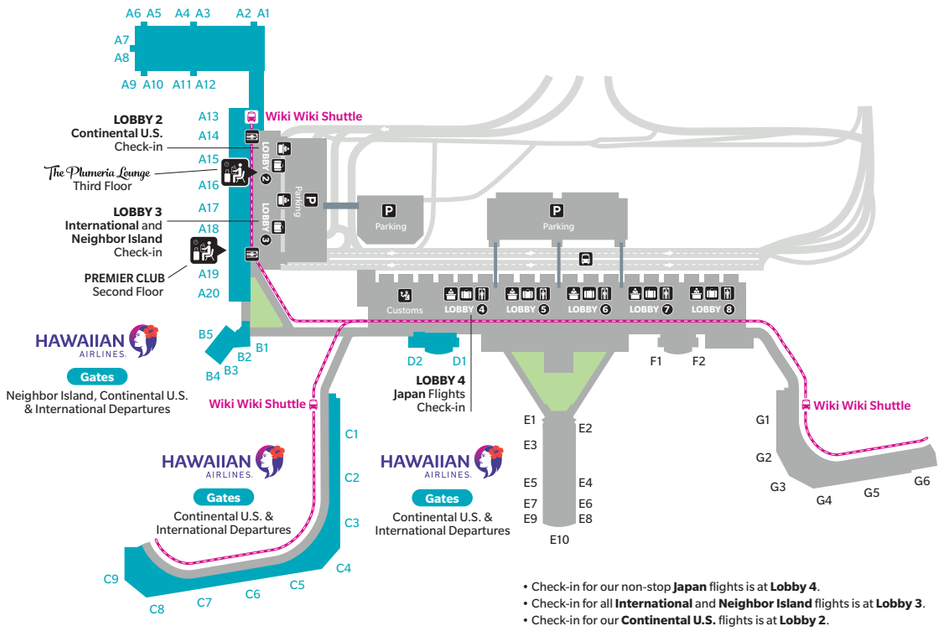
Alcoholic Beverages
Only alcoholic beverages provided by Hawaiian Airlines and served by Flight Attendants may be consumed on board the aircraft. No alcoholic beverages will be served to persons who appear intoxicated or to those under 21 years of age.

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.

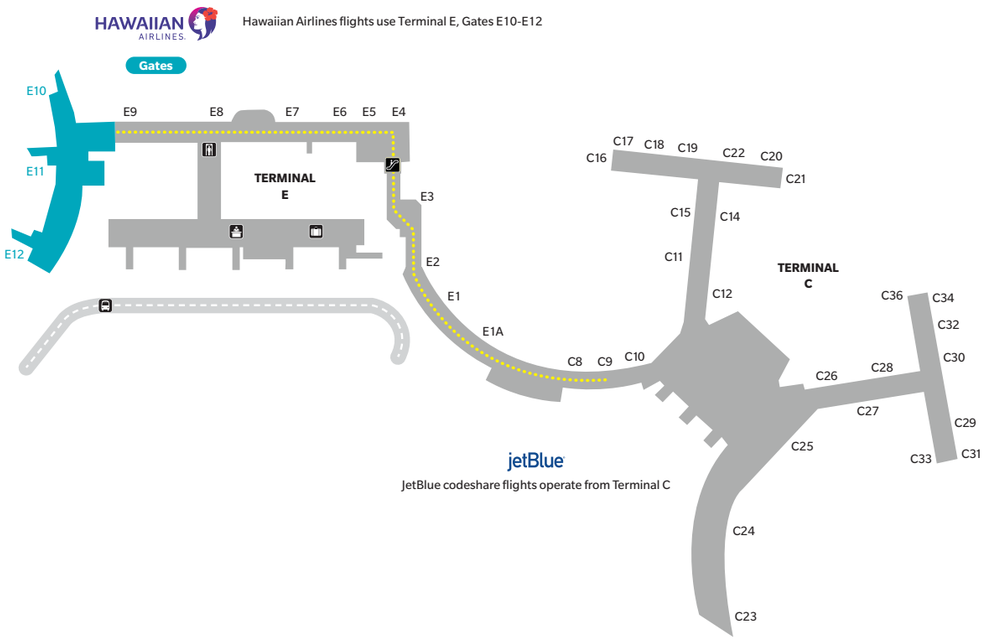
TERMINAL MAPS

HNL | Honolulu Daniel K. Inouye International Airport

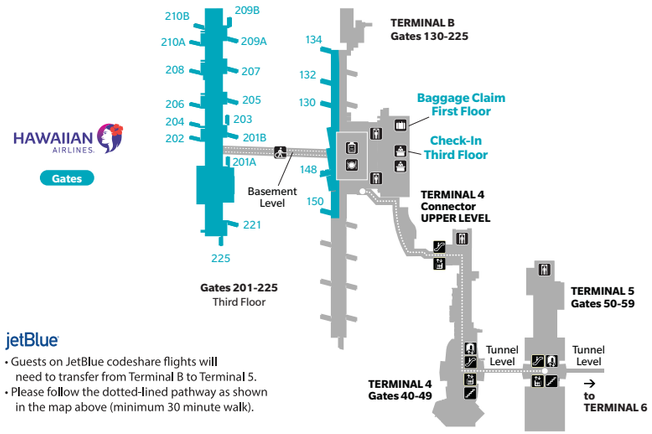


- Check-in for our non-stop **Japan** flights is at **Lobby 4**.
- Check-in for all **International** and **Neighbor Island** flights is at **Lobby 3**.
- Check-in for our **Continental U.S.** flights is at **Lobby 2**.

BOS | Boston Logan International Airport



LAX | Los Angeles International Airport

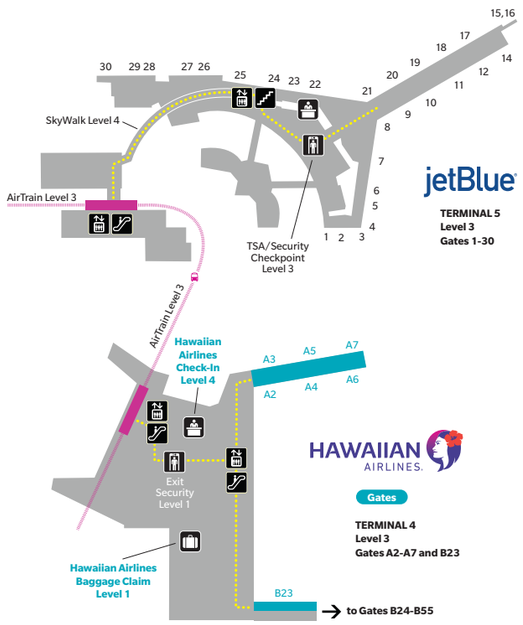


jetBlue

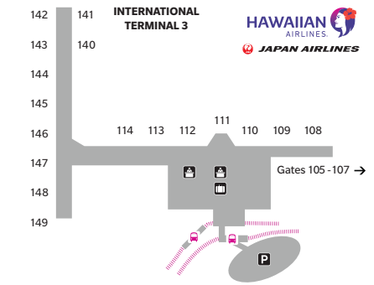
- Guests on JetBlue codeshare flights will need to transfer from Terminal B to Terminal 5.
- Please follow the dotted-lined pathway as shown in the map above (minimum 30 minute walk).

JFK | John F. Kennedy International Airport

Guests on JetBlue codeshare flights will need to transfer from Terminal 4 to Terminal 5. Please follow the yellow dotted-lined pathway as shown in the map below. Expected time is 45 minutes (15 minute walk, and time for AirTrain and security).



HND | Tokyo Haneda International Airport



INTERNATIONAL TO DOMESTIC

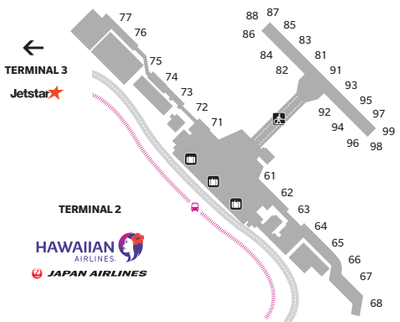
1. Collect baggage and proceed to **Customs** clearance.
2. Check in at the **JAL Domestic Connection Counter** on **Level 2** .
3. Proceed through the domestic transfer security inspection area.
4. Take the escalator down to the **JAL Domestic Transfers** bus stop. Exit the bus at **Domestic Terminal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

For more information regarding transfers, please visit **HawaiianAirlines.com**

NRT | Tokyo Narita International Airport



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HawaiianMiles

A mile flown is a mile earned. HawaiianMiles members earn miles every time you fly with us to one of our many domestic and international destinations. Members can redeem those miles for flights, car rentals and more.

How to earn miles

Whether you're traveling, out on the town, or on your computer, there are mileage earning opportunities everywhere. Earn miles with our airline, hotel, car rental, and shopping and dining partners. To learn about more ways to earn, visit **HawaiianAirlines.com/HawaiianMiles/Earn**.

How to redeem miles

Use your miles to book flight awards with Hawaiian Airlines, our airline partners and more. Redeem your miles at **HawaiianAirlines.com/HawaiianMiles/Redeem**.

Earn and redeem miles on partner flights

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JAPAN AIRLINES · virgin atlantic · Virgin australia · KOREAN AIR · jetBlue

To learn more about our partnership programs, please visit **HawaiianAirlines.com/HawaiianMiles**.

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As a HawaiianMiles member, you can transfer Boyd Rewards points to miles. You can also redeem miles for Boyd Rewards points – a great way to enjoy Boyd Rewards' tier benefits and experiences.

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Visit **HawaiianAirlines.com/HawaiianMiles/Partners**.

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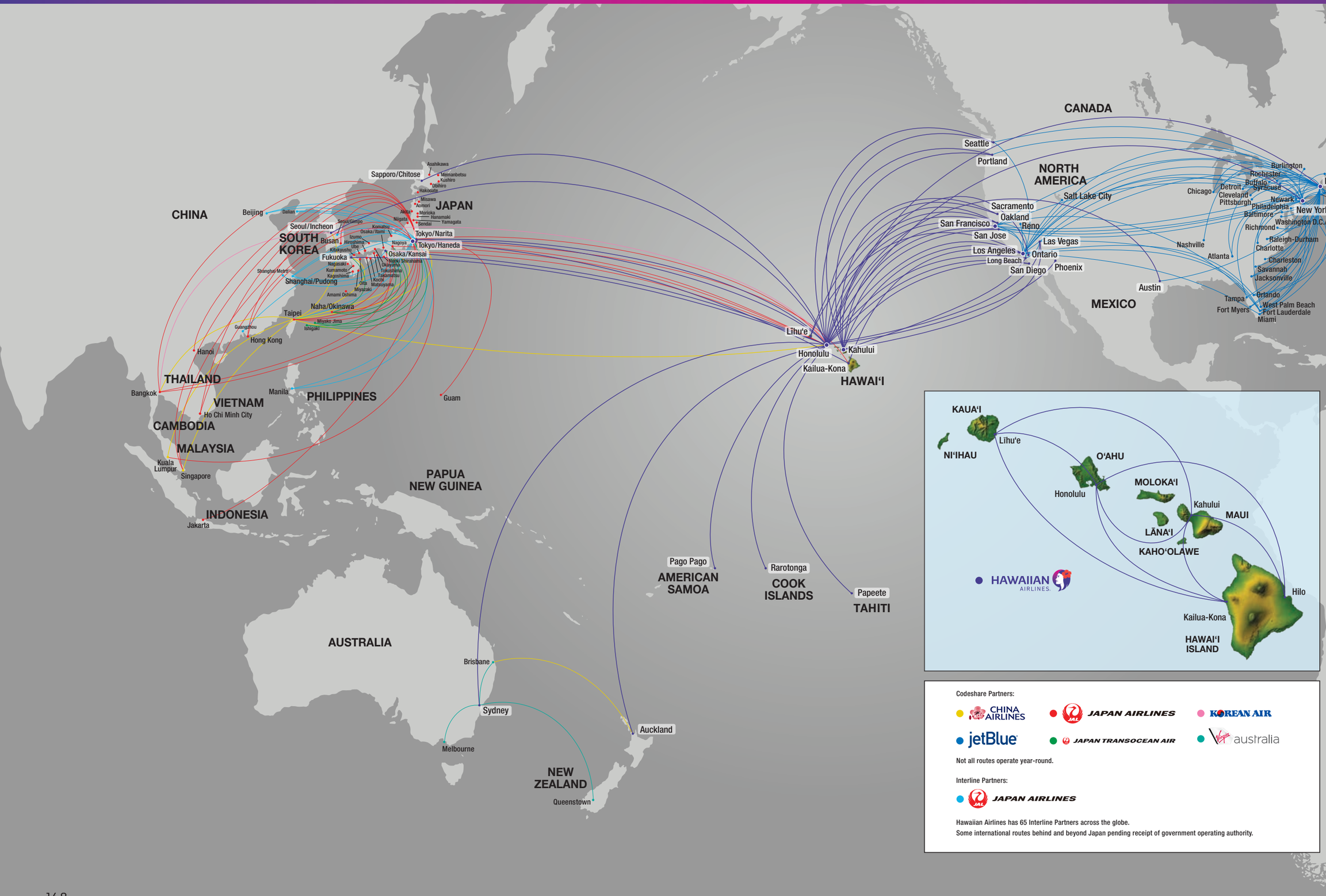
MARRIOTT BONVOY

HAWAIIANMiles.

To join HawaiianMiles, visit **HawaiianAirlines.com/Join/HanaHou** or call **1-877-HA-MILES (426-4537)**.



Codeshare Partners:

CHINA AIRLINES · JAPAN AIRLINES · KOREAN AIR · jetBlue · JAPAN TRANSOCEAN AIR · Virgin australia

Not all routes operate year-round.

Interline Partners:

JAPAN AIRLINES

Hawaiian Airlines has 65 Interline Partners across the globe.
Some international routes behind and beyond Japan pending receipt of government operating authority.

The ʻOhana Pages

Hawaiian Airlines flight attendant and Maui native Kaikona Ordonez is among the hosts for our newest Travel Pono videos, which explore how best to support the Valley Isle following the catastrophic Lāhainā wildfires.

Travel Pono Maui

While recovery efforts continue following last August's devastating Lāhainā wildfires, Maui-based employees of Hawaiian Airlines recently shared their thoughts on what it currently means to visit the island as part of the airline's Travel Pono (responsibly) video series. The airline has received hundreds of inquiries from guests asking whether it is appropriate to visit Maui now and what to expect if they do. The Travel Pono Maui videos aim to answer these questions through the voices of residents.

"As the hometown airline, we have a special role to play in supporting Maui," said Avi Mannis, chief marketing officer at Hawaiian Airlines. "In speaking with our teammates who live on Maui and local business owners, we felt it was important to help them share what visitors can experience visiting Maui today, and what mindful travel to and within Maui looks like as the island recovers."

Hawaiian's Travel Pono Maui videos were developed in collaboration with employees, business owners and community members who call Maui home. All of the videos were filmed on location to show the Valley Isle as it can be experienced today. Video hosts include Kiakona Ordonez, a flight attendant from Wailuku, Gerraine Nakama, a guest service agent from Haʻikū and Sheila Sone, an Airbus A321neo captain from Wailuku.

"Maui is definitely open," Ordonez shares in the first video, which takes viewers to Kīhei, Kula, Wailuku and Makawao. "But when you travel to Maui and Hawaiʻi, we ask that you travel pono—to be mindful, as if you're going to someone else's house, and to be respectful."

To learn about supporting West Maui relief efforts, visit HawaiianAirlines.com/MalamaMaui. You can also find more about traveling pono throughout the Islands at HawaiianAirlines.com/travelpono

Dream Come True

Travelers from the Bay Area and Los Angeles planning a Hawaiʻi vacation can be the first to experience the elegant, island-inspired design and comfort of Hawaiian Airlines new Boeing 787-9 Dreamliner aircraft starting in the spring. Tickets are now on sale for the new flagship aircraft, which will debut April 15 with daily service between Honolulu and San Francisco through May 14, followed by select flights between Honolulu and Los Angeles starting May 14 and between Maui and Los Angeles from May 15.

Our new flagship aircraft, the Boeing 787-9 Dreamliner, features numerous innovations. Thirty-four Leihōkū (garland of stars) Suites allow for lie-flat travel and are configured to allow either single-traveler privacy or double suites for two.

Guests boarding the 787 will be immersed in a cabin that evokes Hawai'i's beauty through bold textures, soothing sunrise and sunset lighting, and sinuous ocean and wind patterns. The 300-seat aircraft features our newest premium product, Leihōkū (garland of stars) Suites: 34 suites that envelop guests in a tranquil space with lie-flat seating, an 18-inch in-flight entertainment screen, personal power outlets, wireless cellphone charging and direct aisle access. Set in a 1-2-1 configuration with doors, the suites offer privacy or a shared experience with combinable double suites allowing couples to fall asleep while gazing at a starlit ceiling inspired by constellations that guided early Polynesian voyagers.

In developing its Leihōkū Suites Hawaiian became the first airline to partner with Adient Aerospace—a joint venture between the Boeing Company and Adient, a world leader in automotive seats. Hawaiian's 787 Main Cabin consists of 266 Collins Aerospace Aspire light-weight seats with ergonomically contoured backs and armrests that maximize seat space, offer more shoulder and hip room and feature a 12-inch seatback monitor with USB-A and USB-C charging ports.

Each design element of Hawaiian's 787 celebrates navigators who have sailed the Pacific by observing the stars, sun, winds, waves and wildlife. The airline worked with design consultant Teague to realize Hawaiian's vision of honoring Pacific exploration in a modern aircraft. Every detail of the interior pays homage to Hawai'i's environment, from wall panels depicting native wood grains to the lavatory floor inspired by shimmering black volcanic sand. 'Ōlelo Hawai'i (Hawaiian language) is integrated into seat row numbers and other placards. Laminates and fabrics reflect the forms of native Hawaiian plants.

The 787 offers enhanced cabin air filtration and its carbon-fiber composite airframe permits travel at a lower cabin altitude, resulting in a more comfortable flight. Guests will also notice a quiet cabin thanks to acoustic-treated engine inlets, as well as extra-large, dimmable windows, spacious overhead bins and lavatory toilets and faucets with touchless activation.

Hawaiian is scheduled to receive the first of 12 Boeing 787-9 Dreamliners in January, with additional deliveries planned through 2027. To purchase tickets, visit hawaiianairlines.com.

Winter Sports, Hawaiian Style

Hawai'i is arguably the planet's best setting for winter sports, and Hawaiian Airlines is proud to sponsor a number of major competitions held on land and sea during December. It all begins on December 8 with the opening ceremony for the 2023-2024 Eddie Aikau Big

Wave Invitational, which pits some of the world's best surfers against some of the world's largest waves. The waiting period for the contest runs from December 14 through March 13, 2024, during which wave faces must be forecast to reach a minimum of forty feet for the one-day contest to run. Next up, on December 10, is the Honolulu Marathon—the fourth largest marathon in the United States (after New York, Chicago and Boston) and a popular attraction for runners from all points on the globe. On December 23, the EasyPost Hawai'i Bowl will celebrate its twentieth edition, showcasing college football teams from the Mountain West and American Athletic Conference at the Clarence T.C. Ching Athletics Complex on the University of Hawai'i–Mānoa campus. Capping the month off is the Hawaiian Airlines Diamond Head Classic, an early-season, Division 1 college basketball tournament featuring top men's teams from throughout the country along with the University of Hawai'i Rainbow Warriors. This year's Classic runs from December 21 through 24.

The EasyPost Hawai'i Bowl is one of several sports events Hawaiian Airlines is supporting in December.

IT Support

Hawaiian Airlines and Arizona State University (ASU) recently awarded the first of eight grants under a New Horizons Scholarship Fund to two Native Hawaiian undergraduates enrolled in the W. P. Carey School of Business's Information Systems program. Hau'oli Kalipi, an ASU sophomore and graduate of Hilo High School on the Island of Hawai'i, and Preston Na'alelalani Ponteras, a senior from O'ahu who graduated from

Hau'oli Kalipi (second from left) and Preston Na'alelalani Ponteras (far right) each recently received $10,000 grants to support their undergraduate studies at Arizona State University.

Kamehameha Schools, each received $10,000 in college tuition assistance to encourage their journey toward information technology careers.

"We are incredibly grateful for this new scholarship to support our students from Hawai'i in partnership with Hawaiian Airlines," said Ohad Kadan, who serves as ASU's Charles J. Robel Dean and W. P. Carey Distinguished Chair in Business. "Hau'oli and Preston were selected based on their exceptional academic performance and remarkable contributions to the W. P. Carey and ASU community."

"As someone who was born and raised in Hawai'i, it is important that I put on my best to represent the islands in everything that I do," Ponteras wrote in a thank-you letter following the award's announcement. "For my accomplishments to be recognized by Hawaiian Airlines is a blessing and another accomplishment in my book. This scholarship makes me excited for the next time I get to step onto their aircraft for my next journey back home."

Hawaiian's partnership with ASU, one of the largest U.S. universities, was formalized last January with the establishment of the New Horizons Scholarship: a $100,000 fund composed of eight $10,000 grants intended for Hawai'i students pursuing IT pathways and a $20,000 sponsorship of ASU's annual 'Ohana Day, a gathering for Hawai'i students and their families. The goal: Invest directly into the future workforce to help meet the growing demand for skilled IT professionals at Hawaiian Airlines and across Hawai'i.

In related news, this year Hawaiian also provided a $100,000 gift to the University of Hawai'i (UH) to establish a scholarship for students attending information technology, computer science, cybersecurity and related computer technology programs at any of the UH system's three four-year universities. Last year, Hawaiian announced an innovative program with Honolulu Community College in which airline instructors teach classes for the school's Aeronautics Maintenance Program, and it also joined UH's IT/Cyber Leap-Start Experience Excelerator Program to offer valuable on-the-job training to local students.

Return to Haneda

Hawaiian Airlines recently resumed service between Tokyo's Haneda Airport and Ellison Onizuka Kona International Airport. Flights are currently offered weekly, with plans for a gradual return to a thrice-weekly schedule in March 2024. The Haneda-Kona route, which first launched in 2016, was suspended in March 2020 due to the COVID-19 pandemic.

"We're very pleased to bring back our nonstop service between Tokyo and Hawai'i Island as we continue to restore our Japan network to meet increasing demand," said Takaya Shishido, Japan country director at Hawaiian Airlines. "The gradual increase in our weekly service from November through March allows us to ramp up our operations to serve our guests."

By March 13, the airline's Japan capacity will be 59 percent above summer 2023 levels. Hawaiian currently offers daily service between Honolulu's Daniel K. Inouye International Airport and Tokyo's Haneda and Osaka's Kansai airports; six-times-weekly service between Honolulu and Tokyo Narita airport and thrice-weekly service between Honolulu and Fukuoka airport.

STORY BY **ALYSSABETH KAUANAKINILANI ARCHAMBAULT**
PHOTOGRAPH BY **LARRY HIRSHOWITZ**

A Steel Guitar Odyssey

AlyssaBeth Archambault in LA's Palace Theatre, where her great-grandfather Samuel K. Nainoa (pictured) once performed. To her right is Nainoa's lap steel guitar.

On my first visit to Hawai'i some twenty years ago, I sat next to a young Hawaiian man on the flight from LA. He was born and raised on O'ahu, he said. I told him I was traveling to connect with the Hawaiian side of my family and that I was nervous because not only would I be meeting them for the first time, I was as haole as someone could look. My mom had put me in touch with an uncle who'd host me; he owned a restaurant on the Windward side. The man looked at this blond-haired, blue-eyed SoCal girl and asked, "Who's your uncle?"

"Ahi," I said.

"Oh?" he replied skeptically. "Where does he live?"

"Punalu'u."

He puffed out a laugh. "That's my dad," he said. Before long I was on my way to Uncle Ahi's house with my newfound cousin, the first of many relatives I would meet.

As a child I'd paid little attention to the old photos in my home in Long Beach. Maybe my elders were trying to nudge me toward my ancestors, but I was more interested in making art. In my twenties, though, I started asking questions. Before long I was on a plane, meeting relatives I never knew existed on a journey that's taken me to Hawai'i and all around North America, following in my ancestors' footsteps.

Among the many stories in my family history, one stands out. My great-grandfather Samuel K. Nainoa was born in Lā'ie, O'ahu in 1877. Musically gifted, he learned violin and guitar early on. Nainoa would often play with his older cousin Joseph Kekuku, also a guitarist. As the story goes, the two were playing when Kekuku, then 11, leaned over to pick up his guitar. A metal comb fell out of his shirt pocket and hit the strings, resonating in an unusual way. Kekuku combined this fortuitous accident with what he heard from Nainoa's violin playing to invent the Hawaiian lap steel guitar.

Kekuku's innovation spread through the kingdom. In the early twentieth century, Kekuku and Nainoa, along with a few early adopters of the instrument, traveled the US continent playing the vaudeville circuit. That first wave of Hawaiian troubadours changed not only American music but influenced various genres around the world. Even today the silky lap steel guitar is a signature sound in Hawaiian music.

I've made many trips to Hawai'i since that first visit. In 2017 I took a break until a stranger who'd come across my research online contacted me about a collection of sheet music her neighbor had given her, which turned out to be associated with Kekuku from when he was teaching steel guitar in Chicago during the late 1920s. The unexpected gift reinvigorated me, and I went "on tour." I compiled a long list of cities where Kekuku and Nainoa had performed, and hit the road—solo. Living out of my camper truck, I crisscrossed the continent, visiting dozens of theater sites, historical societies and libraries.

In 2022, I began another expedition, this one by train around the United States, with a stop in Washington, DC, to attend an event honoring my family's legacy: Nainoa's Rickenbacker guitar is on display in the twenty-year-long exhibition, *Entertainment Nation*, at the Smithsonian National Museum of American History.

A few months before my train trip, a woman on the East Coast saw one of my social media posts about my family and messaged me. She said she was on a similar quest, researching her great-grandfather James Shaw and his Hawaiian music career. She went on to say that our great-grandfathers played together in the prestigious Kawaihau Glee Club. I met her in Boston, and discovered that we're related—no surprise, really—and we've stayed in touch.

I often imagine how our great-grandfathers would feel knowing that their great-granddaughters would find one another over a century later—because of them. **hh**

Follow AlyssaBeth's travels at continentaljourney.com.

LOUIS VUITTON