

V28 N°1

FEBRUARY - MARCH 2025

hana hou!

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BREAKING POINT Bodysurfing hits its peak at Point Panic
THE POKÉ BOWL Catching 'em all at the Pokémon World Championships **ENDLESS VOYAGE**
Hōkūle'a celebrates fifty years of traditional wayfinding

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MĀLAMA MOENA / At one time, large floor mats woven from the leaves of the hala tree were common in homes throughout Hawai’i. Not many of these large mats, or moena, survive today, and those that remain often need repair. Join the weavers of Keanahala as they mālama (care for) these legacy moena and perpetuate the art of ulana, or weaving.

PHOTOGRAPH BY **BLAKE ABES**



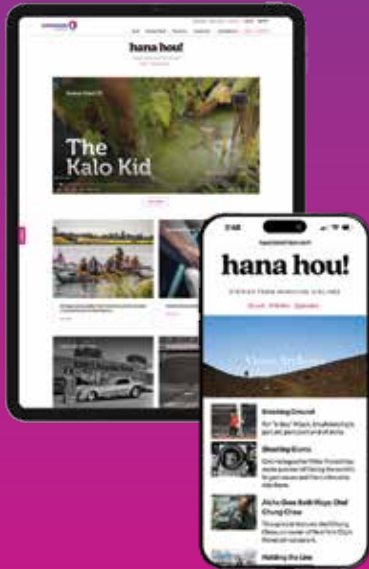
THE PIZZAIOLO OF KAUMAKANI / While Hawai’i is known for a lot of superlative things, great pizza isn’t usually one of them. But Xavier John Paul Machado had a dream: to create a pizza rivaling the venerated pies of New York and Chicago. With only YouTube tutorials and a pizza obsession, the teenager in a small, remote town on Kaua’i now bakes with the best of them—ask any visiting East Coaster.

PHOTOGRAPH BY **J. MATT**

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Forget to take your copy of *Hana Hou!* from the seat pocket? Miss a story from a back issue? Want to share a story or a video you’ve seen on the in-seat media player or on the Hawaiian Airlines app? *Hana Hou!* is now online as well as on-screen. Visit our new web site at the link below or scan the QR code to view the current issue and selections from our archive.



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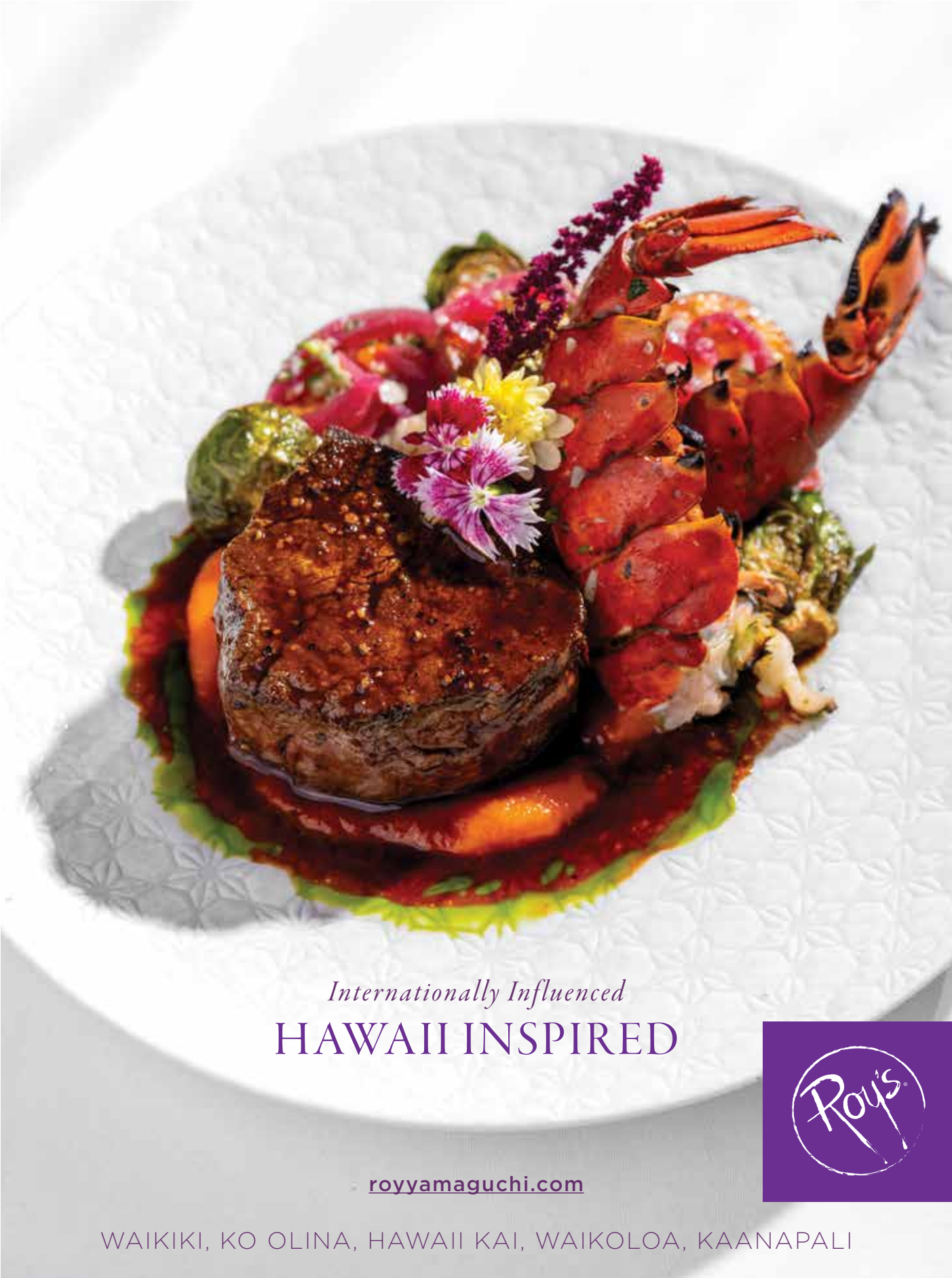
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ON THE COVER
On the Point

Bodysurfers talk story during a late-season swell at Point Panic, O'ahu.

PHOTOGRAPH BY
JOHN HOOK



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Hunter Haskins



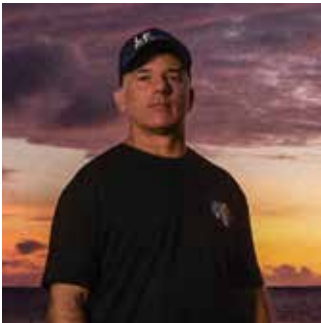
During his last days of service in the United States Marine Corps, **Hunter Haskins** observed drone training operations at Bellows Air Force Station and spent time spearfishing in the waters off Mōkapu Peninsula in Kāneʻohe. “I kept coming across these bunker ruins and thought, ‘Someone should write an article about these,’” says Haskins. That was more than ten years ago. For “Inside Fortress O’ahu,” Haskins visited abandoned military fortifications and documented the ways they’ve been repurposed for (mostly) peaceful activities, like archery. “I’ve been inside some really off-limits places, but Fort DeRussy in Waikīkī is still my favorite. Everyone can enjoy that.” Haskins has been a *Hana Hou!* contributor since leaving the military, writing on topics as diverse as freediving, astronomy, Hawai’i’s shrimp industry and, also in this issue, firefighting aircraft.

Rae Sojot



“There’s something special about bodysurfing—the sport and the community around it,” says **Rae Sojot**, who in writing “Tough Spot” for this issue, spent even more time than usual at her bodysurfing home break, Point Panic—all in the name of research, of course. “Point Panic has an intimidating reputation—both the waves and the people who ride them—but ultimately, it reflects a shared connection to the ocean and a fierce devotion to protecting the break. Because for many, it’s a second home.” A novel reporting challenge: Most of the interviews for the story took place in the water. “We’d be talking story in the lineup, and then a set would come in. We’d abandon the conversation and circle back after catching the waves,” Sojot says. “The interview process then became twice as long, but twice as fun, too.” Sojot is a senior editor at NMG Network. This is her first feature for *Hana Hou!*

Davis Bell



O’ahu-born photographer **Davis Bell** has been fascinated with military “pillboxes” since he was a kid—his first bunker exploration was in Kualoa during junior high school. That spurred his interest in historic abandoned structures, and he was enthusiastic about the opportunity to explore them for “Inside Fortress O’ahu,” in this issue. Particularly memorable was a usually off-limits installation called Battery Arizona. “I felt like Charlie winning the golden ticket to Willy Wonka’s factory—I walked around for hours.” Lighting was a challenge, so he rented giant, battery-powered lights. “I didn’t bring extra batteries so I did worry, ‘What if I drop my phone and all my batteries die?’ I’d become a permanent part of the bunkers.” Diving into these neglected spaces was therapeutic, Bell says, and provided ample opportunity for self-reflection. See more of his work at winterlamaster.com.

John Hook



John Hook has been surfing his whole life, but bodysurfing was a first for him. “Point Panic is kind of a mystery zone for a lot of people,” he says. He was in the water for two separate days, at sunrise and sunset. “The writer, Rae Sojot, introduced me to all the regulars there, and they were super awesome,” Hook says. One of the challenges was shooting the bodysurfers in motion. “Bodysurfing looks so much better in videos, with all the moves, turns, the flow of the water,” Hook says. “But in photos, their bodies are submerged. Even though I was swimming with them, I had to get really close to people to show what’s happening. It was a unique challenge,” he says. Although he’s not a bodysurfer, shooting “Tough Spot” just might change that. “It looked really fun out there,” he says. Hook is NMG Network’s staff photographer. See more of his work on Instagram at [@john_hook](https://www.instagram.com/john_hook).

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Hawaiian and Alaska Airlines joined forces last fall. To commemorate the new relationship, artist Keola Rapozo designed the pin pictured below, which was gifted to employees to symbolize the two airlines' unification and the journey ahead.

Soon after Hawaiian Airlines combined with Alaska Airlines last fall, we asked Native Hawaiian artist Keola Rapozo, one of our creative partners, to help us craft a symbol representing the coming together of our two beloved airlines and the journey ahead.

In Rapozo's words, "the story instantly revealed itself" in two key design elements: the Hawaiian star compass, a wayfinding construct early Polynesian navigators used to orient their canoes to the rising and setting points of stars and guide them on their Pacific voyages; and the kōlea, also known as the Pacific golden plover, which spends the winter in the Hawaiian Islands before migrating to Alaska for the summer.

Now, as I join some thirty-three thousand team members of Hawaiian and Alaska on this exciting, modern-day voyage, the symbol is a powerful reminder of our distinct but similar, nine-decade histories of welcoming our guests with safe, dependable and enjoyable air service in our home states and beyond.

Many of our team members have deep, long-standing ties to Hawaiian's rich history. During my first week

on the job, I met guest service chief agent Derrick Yoshioka. "Yosh," as he encouraged me to call him, will have fifty years of service with our airline by the time this column is published. What makes this all the more special is that his dad, Ray Yoshioka, an avionics technician, only just recently retired after sixty years with the company. This amazing commitment of service is reflected across many parts of our airline.

I'm incredibly grateful for the opportunity to join Yosh and the rest of the Hawaiian team in this new chapter—and feel immense responsibility to help steer this storied brand forward. As I've gotten to know my new colleagues across our operations, airports and corporate offices, it's become clear that their warmth, graciousness and aloha are the threads weaving Hawaiian Airlines so tightly to our Islands. It is also what sets Hawaiian's authentic hospitality apart from any other carrier.

Through our conversations in the initial stages of our combination, we've already identified new ways to bring our guests more value. One initiative we're particularly excited about is our Huaka'i by Hawaiian program, which is our way to mahalo Hawai'i residents for their

BY JOE SPRAGUE, CHIEF EXECUTIVE OFFICER, HAWAIIAN AIRLINES

support of our airline with discounts and free checked bags that make it easier for kama'āina to fly among the Islands, whether they are going to a doctor's appointment, a family gathering or a school sporting event. There is no deadline to sign up, so please visit our web site to learn more and become a member. Additionally, we began celebrating and rewarding hundreds of Hawaiian Million Milers for their loyalty.

Another benefit all our guests can already enjoy is convenient access to an expanded network of 140-plus nonstop destinations, including 29 international markets and over 1,200 cities globally through the oneworld Alliance and other partners. Travelers can book tickets for Hawaiian or Alaska flights on each carrier's web site, earn and redeem miles on both airlines, and seamlessly transfer miles at a one-to-one ratio between HawaiianMiles and Alaska Mileage Plan. Later this year, we plan to announce an industry-leading unified loyalty program for both brands.



This is only the beginning as Hawaiian sets off on this journey with our Alaska Airlines family. As we look to the horizon I'm confident that, much like the Hawaiian star compass did for ancient wayfarers, our shared purpose and values, along with our dedication to excellence and service, will keep us on course to become even better for our guests, employees and communities.

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As you turn the corner into the new year, are you feeling ready for a break from the stress of real life? The Cook Islands, a pristine archipelago, located 6-hours south of Hawaii, offers an idyllic retreat.

Here, you can explore secluded lagoons, uncrowded beaches, and lush rainforests. You can encounter unique wildlife, from colorful marine life to rare bird species. You can savor a slower pace of life. We have modern comforts, but we don't have the frenetic energy and skyscrapers you find in a city. Here, the coconut trees are taller than buildings.

The Cook Islands are a haven for travelers seeking authentic experiences. In a small place with a population of only 15,000, it's easy to connect with warm and welcoming locals. The Cook Islands also offer incredible value for money. The favorable exchange rate (USD \$1.00 = NZD \$1.67 as of Nov. 2024) stretches your vacation dollars further.

Hawaiian Airlines offers weekly flights to Rarotonga, Cook Islands, departing Honolulu on a Saturday and returning on a Sunday. Visit [cookislands.travel](https://www.cookislands.travel) to plan your dream vacation.



Top 10 things to do in the Cook Islands



1 Relax and unwind

Whether you're on your own, with your family, on a honeymoon, or celebrating your anniversary, you'll find seclusion and relaxation in the Cook Islands.



2 Explore Rarotonga at your own pace

Rarotonga is 20 miles (32 km) in circumference and takes just 45 minutes by car to circle the island. It's also easy to explore by bicycle, scooter, or the local clockwise or anti-clockwise bus.



3 Indulge in Polynesian-infused cuisine

Whether you'd prefer to dine at a restaurant or sample local dishes at a night market, we've got options for you.



4 Amazing water activities

Lagoon cruise, snorkeling, SCUBA diving, whale watching, swimming with turtles, deep-sea fishing, bonefishing, jet skiing, and more! Take your pick.



5 Try a land activity

Go hiking, take a walking tour or a cycling tour, play nine holes of golf, participate in historical and cultural tours, watch a cultural show, and more.



6 Wonder at the beauty of Aitutaki lagoon

Journalists consistently call this the world's most beautiful lagoon. Take a lagoon cruise and see for yourself! It's been said the color blue was invented here.



7 Visit a local church

Visitors are welcome to attend a local church on Sunday, where you can experience authentic Cook Islands singing guaranteed to give you chills.



8 Discover Atiu

Explore caves and caverns, marvel at the secluded island lifestyle, and unwind in unspoiled nature. Atiu is also known as the island of the birds and where coffee beans are grown.



9 Saturday morning market

The Punanga Nui market in Avarua, Rarotonga's main town, offers free entertainment, fresh food stalls, organic coffee, and authentic souvenirs like Cook Islands Pearls and hats made of young coconut fronds.



10 Fun nightlife

Take your pick of fun outdoor nightclubs on Rarotonga, or do a pub crawl aboard one of our thatched-roof party buses. Only the best nightlife in the South Pacific!



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island
intelligence

The Fourth Wheel



Wood artist Aaron Hammer turns a bowl at Kailua Beach. Seeking to escape the confines of his studio, Hammer built the battery-powered, trike-mounted mobile lathe seen above.



Sometimes, when people see Aaron Hammer roll up on his modified tricycle at Kailua Beach, they gather around. “They think I’m making shave ice or selling hot dogs,” he says. “They don’t see what I’m really up to.” While some might be disappointed to find that it’s not ice he’s shaving—it’s wood—most are intrigued. It’s not every day you come across one of Hawai’i’s finest wood artists turning bowls at the beach.

The idea was simple enough: Hammer, who’s been at this for twenty-six years, wanted to get out of his home studio just up the street from one of the world’s most beautiful beaches. “A lot of woodturners would love to be working outside, but it’s a difficult thing to achieve,” he says, perched on a dune overlooking the topaz waters. Not least because to turn, you need a lathe. That sent him on a multiyear journey to engineer one he could tool around with. “You’d be amazed at what they can put on a tricycle in India,” he says: water

tanks, cooking stoves, generators. But so far as he knows, no one has bolted a woodturning lathe on a tricycle.


While Hammer is wont to shrug off grandiose claims, the mobile lathe he’s (probably) invented might be the world’s first. At 350 pounds it’s a bit of a beast, but it has everything a woodturner might need: storage for gouges, chisels and blanks, portable battery in the rear basket, custom-machined legs to stabilize the trike on uneven ground (important when you’re carving a chunk of wood spinning at high speed) and the educational component: Etched on a wood pane is a visual history of the lathe, going as far back as ancient Egypt, circa 1200 BCE.

Apart from the pleasure he takes in turning en plein air, Hammer is mostly out to engage people. “The demonstration piece is really important to me,” he says. “If people are interested, I’ll always say, ‘Hey, come on over. I’m happy to share what I’m doing.’” Certainly production isn’t what he’s after—Hammer creates




sometimes huge pieces in his studio, but out in the wild he’s limited to things about ten inches in diameter: small bowls, bottle stoppers, poi pounders, magic wands for Potterheads. While he doesn’t sell the pieces he turns at the beach, a QR code on the lathe’s side panel takes those interested in his work to his web site, where his remarkable creations in local woods like milo, kamani and koa are on offer. Sure it’s a marketing tool, he concedes, but that’s not the reason he’s out here.

“It speaks to how I like to educate people and develop appreciation for this craft, for making things with your hands. And it’s a model for unconventional workspaces, an inspiration for youth who don’t want to fit into a cubicle to do what they want to do. Plus,” he shrugs, “I get to go to the beach, which is fun as hell.”

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Underwater Scrum



At the end of a grueling workout in Waimea Bay, participants in Deep End Fitness play an even more grueling round of underwater torpedo—a rugby-like game invented by a couple of former Hawai'i-based US Marines that's for neither the faint of heart nor short of breath.

What would make rugby just a little more challenging? Playing it without being able to breathe. If you're one of the elite athletes who thinks the few-holds-barred sport isn't already punishing enough, underwater torpedo might be your game.

The object is simple: get the torpedo, a rocket-shaped pool toy, into one of the submerged miniature hockey goals. Players may pass the torpedo to teammates or hold it while evading defenders, but they must stay underwater while in possession. The game is just a few years old, but it might make it to the 2028 Summer Olympics as an exhibition sport. Play can be on the rough side—it was invented by US Marines, after all—and it's the "fun" part of the intense workout regimens developed by Deep End Fitness.

Founded by Hawai'i-based US Marines Don Tran and Prime Hall, DEF brings military-grade training to

civilians by combining high-intensity weight training with the added stress of doing it all in and under the water—usually at Waimea Bay. Tran is no stranger to Waimea; he completed a challenging five-mile underwater rock relay run in the bay a few years ago.

You know you're in for it when DEF coach Jono Blodgett shows up to lead a Waimea workout. Soon you'll be filling a five-gallon bucket halfway with sand, holding it while doing squats, then adding more sand and doing it fourteen more times—and that's just the warm-up. "It's an innovative way to build strength in a low-impact environment," says Blodgett, who also trains freedivers, big-wave surfers and adventure racers of all ages.

"Innovative" might not be the word the thirty-plus DEFers here today would pick. Kekoa Chang, 15, a sprinter on Hawai'i Swim Club's Kapolei team, sums up the workout as "hard," as he labors through the soft sand. His dad,

Michael, 61, keeps up, suffering quietly. Fitness influencer Carol Tuttle and husband Jonathan are both in their late 60s. Carol seems more chipper than young Kekoa, saying, "I'd rather suffer on the beach than in a nursing home."

Deep End Fitness has franchises in pools all across the United States; this is the first full-time DEF in Hawai'i, where they often forgo the pool. The pre-scrum workout is like a grit-check to see if you can handle the intensity of an underwater torpedo match. Blodgett is the predictable ringer, staying submerged longer and powering past defenders like the Changs. Toward the end of the match, Michael taps out, saying, "Dad's time is over. Time for Kekoa to shine!" Afterward, Kekoa isn't quite so shiny. "Hard," he gasps, plodding up the beach for a long drink of water.

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The Last, Last Bookstore

STORY BY ERIC STINTON
PHOTOGRAPHY BY LILA LEE



Skull-Face Books & Vinyl in Honolulu’s Chinatown is a paean to the analog age. A passion project of Josh Spencer, who founded The Last Bookstore in Los Angeles, Skull-Face caters to those with an appetite for the weird, dark and archaic.

The floors and shelves at Skull-Face Books & Vinyl are black. Black like squid ink, black like deep space. Music ricochets off the walls and out into the streets of Chinatown—metal or thrash maybe, sometimes reggae, funk or hip-hop. Since opening in 2022, founder and owner Josh Spencer’s vision for the space has been “deep, dark, weird and hard.” Indeed, Skull-Face is imbued with a sense of magic, mystery and punk-rock possibility. Nearly every inch of the walls is covered by posters, mostly of vintage movies, music and comics:

Wu-Tang Clan, Black Flag and the Smiths alongside the video game Space Invaders, *Wicker Man* and the original *Planet of the Apes*. Shelves curve throughout the cavernous space, with DVDs and vinyl LPs in the center. Books are categorized by themes like “Swords, Magic, Lasers & Spaceships” (a.k.a. sci-fi and fantasy) and “Gods & Monsters, Heroes & Legends” (mythology and folklore). The expansive comics and manga section is called “Superheroes and Weirdos,” and “Weird Fiction” is a genre-defying category that makes sense when you see it.

In a post-Amazon, post-Borders and, some say, post-reading world, some might see opening a bookstore as quixotic, but Spencer doesn’t. “We’re always going to be drawn to talking about, reading about and looking at pictures of what we’re into.” That isn’t just the marketing wisdom of a successful bookseller—Skull-Face is Spencer’s fourth bookstore—it’s a reflection of his relationship with the physical, material culture of reading, watching and listening. Perhaps his best-known project is The Last Bookstore in Los Angeles, a West Coast book-lover’s mecca. But Skull-Face is not just a Hawai’i replica, says Spencer, who grew up between Hawai’i and North Carolina. “The Last Bookstore is so large. It’s an attempt to appeal to anyone. Skull-Face is me distilling my personal interests into one bookstore. I curate every single book. Every album, every movie we carry is something I like. I approach bookstores like creative projects. It’s an excuse to exercise my artistic leanings, so I want to have fun with it. I want to give people something they’re not expecting.” The name came about serendipitously. While sorting through books in his warehouse, two titles came across his desk: *Skull-Face* by Robert E. Howard, the creator of Conan the Barbarian; and a manga called *Skull-face Bookseller Honda-san*. He took it as a sign. “It’s a good name, a cool phrase. The more I thought about it, it reflected all my interests, from heavy metal and horror to fiction and fantasy to sword-and-sorcery, even military and action movies, war, ancient history,” he says. “Bookstores are refuges that bring people together under the auspices of the books—and also music and movies,” Spencer says. “The bookstore is for everyone. Underneath it all, we’re all skulls.”

@SKULLFACEHAWAII

Moloka'i Online



Maps, lei, woven lau hala pieces, CDs, high school yearbooks and home videos are among the many thousands of items now archived in the Moa'e Moloka'i Digital Repository, a new and growing database of the island's history and culture.

Among the popup tents offering *kalbi* ribs, teriyaki pork and 'ahi poke at Moloka'i's busy Festivals of Aloha, one booth offers only food for thought. Armed with her computer, Melia Kalawe is on a mission. "A lot of people don't know who we are," she says. "So I just turn the computer around and have them type in their names."

What the festivalgoers are typing their names into is the Moa'e Moloka'i Digital Repository. While digital archives are nothing new in Hawai'i, Moa'e Moloka'i is unique—made by Moloka'i people for Moloka'i-specific research. A partnership between Ka Ipu Makani Cultural Heritage Center and the Moloka'i Library Services Cadre, the project is funded by grants, including a \$100,000 award from the Office of Hawaiian Affairs. The centralized, searchable database of twenty thousand-plus documents—yearbooks, newspaper collections, maps, oral history transcripts and more—went live last February.

As a student at the University of Hawai'i at Mānoa, Kalawe wanted to do

research on her home island, but she ran into a problem. "I realized that there weren't many primary sources or sources in general that could capture anything about Moloka'i," she says. "So many Moloka'i-related resources are written by non-Molokaiaians. We'll finally be able to have our own voice, as far as the way Moloka'i is written about and recorded."

For archaeologist Pulama Lima, founder of Ka Ipu Makana Cultural Heritage Center, this access to primary sources amounts to what she calls "digital sovereignty," as Moloka'i residents now have a home for their own material history. Kalawe and Lima, with the help of local student interns, spent the better part of two years finding and scanning records dating back to the 1850s from the Hawai'i State Archives, the Hawai'i Public Library System, Moloka'i schools and local family collections. Since coming online Moa'e Moloka'i has continued to grow. Next steps include finding a space on Moloka'i to house some of the physical records.

For members of this small island community, the archive is not only a research tool but a scrapbook. Ric Ornellas, a longtime teacher at Moloka'i High School, was born and raised on Moloka'i. "Let's see," he says, typing "Ornellas" into the search bar. 117 hits. "Raymond Ornellas Is New Hoolehua Postmaster"; "Mrs. Ornellas to Be New Maunaloa School Secretary." "Oh my goodness," he says as he comes across a 1972 article from the *Ka Molokai* newspaper titled "Ornellas Home." "I was visiting home [from New York]," Ornellas recalls. "My fourth-grade teacher interviewed me."

Ornellas tries more searches. Notable Moloka'i events and local family names yield class photos and newspaper ads for laundry services mixed in with archaeological surveys and deer fencing plans—a collage of the personal and the historic.

"We need this," Ornellas says. "So much can be lost."

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STORY BY SARAH BURCHARD

PHOTOGRAPHY BY ELYSE BUTLER



Wendi Nakanishi of KK Poultry with a tray of high-quality “TKG” eggs, meant to be eaten over rice in *tamago kake gohan*, a popular Japanese breakfast dish.

The day before Halloween, a gray-haired woman named Sharyn Miyashiro, wearing a black-and-white marinière and red sequin devil ears, shuffles back and forth between a cash register and walk-in cooler, pulling on its long metal latch to reveal a refrigerated room stacked with white Leghorn eggs. “Jumbos are all sold out,” she announces to a line of ten people. “And there are Big Island Candies cookies. Everyone, please enjoy.”

Miyashiro is one of many family and friends who volunteer at KK Poultry, a family-owned poultry farm

in Waimānalo, O’ahu. “They just come out,” says co-owner Wendi Nakanishi. “They’re retired, and they come out and help pick and process eggs.”

The farmhouse is open from 7:30 a.m. to noon on Wednesdays and Saturdays to sell its famous “TKG” eggs—the orange-yolked eggs revered in Japan for their namesake dish, *tamago kake gohan*. This popular Japanese breakfast is made by cracking a high-quality egg over hot rice with a dash of *shoyu*. The rice gently cooks the egg, creating a rich coating and comforting, porridge-like consistency. (The farm discourages

customers from eating undercooked eggs, and diligently sticks the USDA recommended disclaimer on its cartons, but Wendi knows her customers are likely to chance it anyway.) While the eggs aren’t pasteurized, they are much fresher than imported eggs, which spend weeks in transit, and the hens eat a special diet (the chicken-feed recipe is a family secret) that gives the yolks their enticing hue. Some of O’ahu’s best restaurants, such as Over Easy in Kailua and MW in Honolulu, use KK Poultry’s TKG eggs.

Wendi’s grandfather Kishun Kaneshiro opened KK Poultry (for his initials) in Kāhala in 1947. When an opportunity arose to purchase a six-acre plot in 1957, he moved to Waimānalo. The farmhouse’s peeling white paint, duct-taped windows and worn, wooden front porch strewn with antique chairs show its age. Inside, there are more relics from the past: a dusty collection of kettles and cash registers, a jukebox and a Primo Beer sign.

The TKG eggs usually sell out before noon—over four thousand per day. Locals know to show up early and bring cash. While there’s a two-flat limit (sixty eggs) at the farm, customers can also purchase eggs at Nijiya Market, Marukai and Don Quijote.

Wendi’s grandfather passed away in 2009. In 2015 her father, Roy Kaneshiro, who’d worked on the farm his whole life, leased it to a Japanese company, which renamed it OK Poultry. Roy stayed on as a consultant. Then in 2022 the company didn’t renew the lease and Roy came out of retirement, changed the name back to KK Poultry and returned to working the farm with his kids: Wendi and her brother, Chad Kaneshiro. Wendi, a case manager for the Hawai’i Department of Health, plans to retire in four years so that she can focus on KK Poultry. “I would love to keep the farm going,” she says, “and not just do eggs, but expand and do other agricultural adventures.”

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The Hiding Place

STORY BY MARTHA CHENG

PHOTOGRAPHY BY TOMMY SHIH



Above right, left to right: Samantha Hook, Michael Bluth and Luka Nae'ole craft original and custom leatherworks at Open Sea Leather in Chinatown. More than a boutique, Open Sea Leather is a collaborative workspace for leather artisans. Hook's brand, Tidal Theory, aims to incorporate locally-sourced materials, like fish leather from mahimahi and invasive axis deer hide.

Michael Bluth says he's lived three lives. "I've lived a Mormon, wholesome life; married military life; and now ... I don't know what this life is," he says, glancing around at his workshop strewn with leather hides in various shades above his Open Sea Leather boutique in Honolulu's Chinatown. In 2008, when Bluth was in El Salvador as a Mormon missionary, his shoes wore out quickly and, short on money, he learned to resole his own. Then, in 2015, during his second life as a foreign language analyst in the Navy and overwhelmed with learning Mandarin, he returned to leathercraft as a creative outlet. After making a bag for his father, he designed a single-piece flap wallet with a line of stitching on one side, and Open Sea Leather was born.

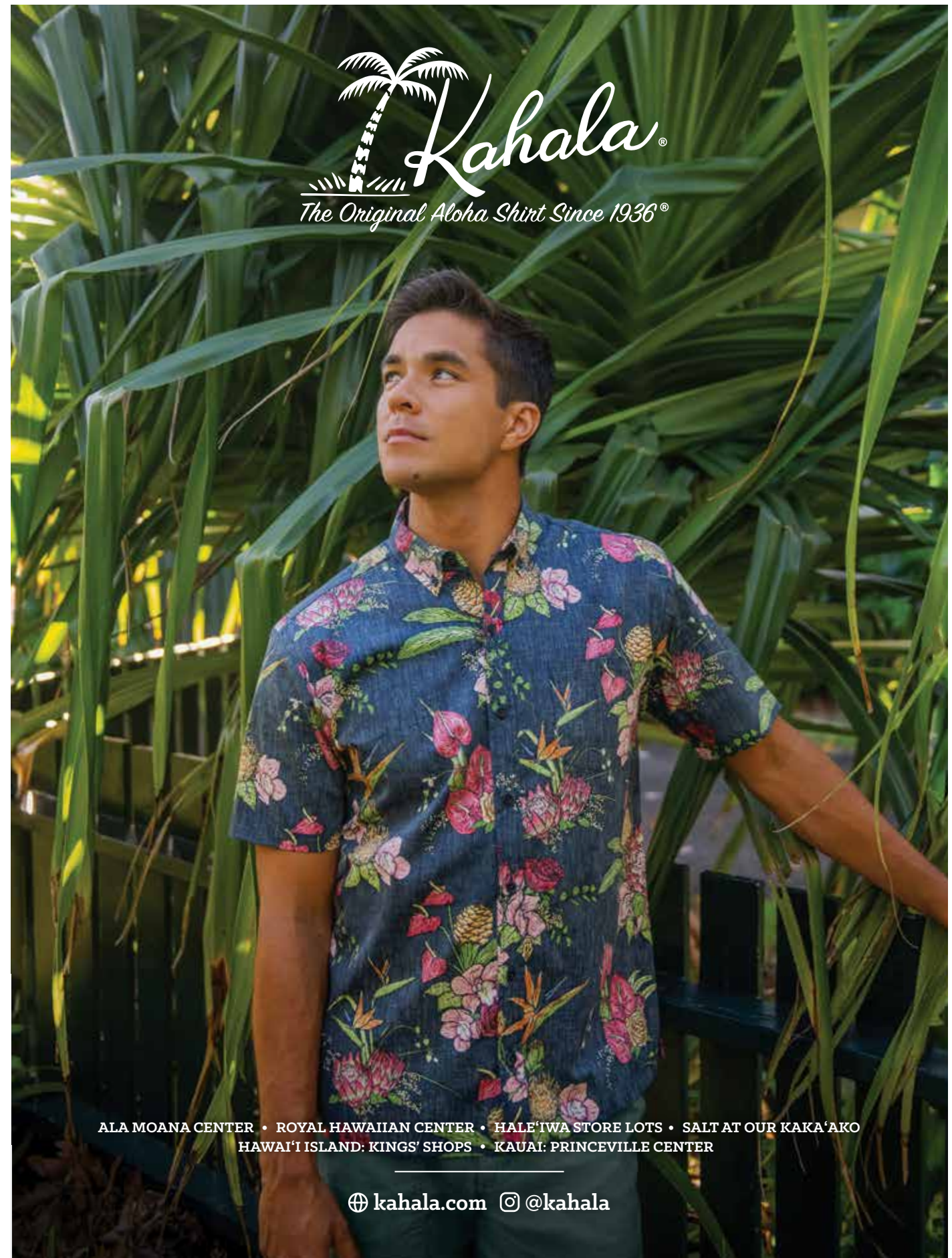
In addition to the belts and bags he now makes at his boutique, Bluth sells about twenty varieties of wallet, all with the minimalist aesthetic of the original.

They are also all customizable and made to order: Select your leather in hues ranging from natural to ocean, choose from twenty-two thread colors and then watch as each piece of leather is folded like origami paper and hand-stitched while you wait. He works primarily with Italian full-grain leather—leather in its most pure and durable form—but also occasionally kangaroo hide, which is remarkably thin and strong. He's sold almost fifty thousand wallets; in between that, he dives into one-off projects like a leather surfboard bag or shoes, which he estimates take him forty hours to make.

When he opened his shop in 2021, it acted as a homing beacon for the few other leather artisans in Honolulu. Now they share space in Bluth's workshop and on the shelves of the store. Leather lei hang in the window, emulating Hawai'i's beloved garlands of ti leaf or puakenikeni, a collaboration between

Luka Nae'ole of Dame Leatherworks and Samantha Hook of Tidal Theory. Hook has recently begun experimenting with traditional tanning techniques: She has made fish leather from mahimahi skins treated with kiawe (mesquite) bark, sparking ideas of using other local hides, such as invasive axis deer, and different woods for tanning, including albizia and mangrove, also invasive. "We're trying to incorporate everything that we can source right here," Hook says. Bluth adds that "we have big dreams of opening a tannery in Hawai'i one day" and transforming what would otherwise be discarded into a piece to last a lifetime—or three.

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A man in a blue shirt and cap is looking up at a large, rusted metal structure. The structure has a central light source and is surrounded by various pipes and mechanical components. The scene is dimly lit, with the light from the central source illuminating the man's face and the surrounding metal.

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Inside Fortress O'ahu

The life, death and afterlife of O'ahu's World War II-era military installations



The work of protecting the best ports on the most isolated archipelago in the Pacific started long before World War II. O'ahu's deepwater harbors were important to whalers and traders before President William McKinley annexed the Islands for the United States in 1898. The Russians and British built forts to stake claims on various islands. Most have succumbed to time and tide, but

remnants remain, little more than ruins. Anyone exploring the Islands, even by car, is bound to come across enigmatic structures in out-of-the-way places: Concrete bunkers poking out of a hillside, graffitied "pillboxes" perched on ridgelines and, sometimes, an entry leading into a dark labyrinth of disused tunnels. As a history buff and former US Marine, I've always kept an eye out for signs of such places, some

of them abandoned and neglected, others creatively repurposed and some requiring special permission to access. Why were they built? Why were they abandoned? Why are they still here? I've spent years delving deeply into these places and their stories, these bunkers of "Fortress O'ahu."

Kapolei, the growing second city to Honolulu, lies in the shadow of a former military facility. City courts



OPENING SPREAD / **Left: The last piece of machinery in Battery Arizona. Right: A bunker in Fort Barrette that once housed cannons designed to destroy battleships.**

TOP / **The former mess hall at Fort Barrette.**

BOTTOM / **The remains of hardware in Fort Barrette, used to communicate with spotters and other batteries.**

LEFT / **Leslie Cerovich of the Bushwackers archery club sits in a former munitions building at Fort Barrette that's been repurposed as a target-making workshop.**

and healthcare facilities have popped up around the mostly intact remnants of Fort Barrette, overlooking Kapolei District Park. In ancient times this was called Pu'u o Kapolei, a heiau (temple) and landmark for travelers. Now covered in introduced kiawe (mesquite) trees, the concrete ramparts, barely visible from the city streets, are remnants of a fortress once housing two cannons that fired sixteen-inch explosive shells designed to destroy battleships.

Today, camouflaged men stalk this fortified hill, talking and joking. Camo aside, these are not the serious soldiers who once manned the

complex. This is the archery range for the Bushwackers, who maintain and cherish this urban island of archery freedom, with a course of twenty-eight animal-shaped targets along a trail. If Ted Nugent built a theme park, it'd look like this.

Fort Barrette was completed in the early 1930s, with cannons larger than those installed on the battleships of the day. The cannons are long gone, but the concrete-and-steel armor that protected the ammunition, control rooms and support facilities still remains. The Bushwackers' sergeant-at-arms, Don Ishimoto, takes me to the former

"powder room," where two-ton shells were once matched with the appropriate fuse-and-powder combination before firing. The room is now full of deer-shaped targets and archery gear. Outside, we hear the *thwack-thunk* of newbie archers practicing. I follow Ishimoto out for an early morning round; the course takes us around the old generator room, by the steel control tower and out to the now-roofless remains of the chow hall.

Fort Barrette is probably the best example of how O'ahu's wartime installations have been repurposed for (mostly) peaceful activities. Like a war

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A visitor admires the scenery from Battery Cooper, which is now a movie museum at Kualoa Ranch in Windward O’ahu. Completed after World War II ended, Battery Cooper was never used and lay abandoned for fifty years.

veteran in the peacetime world, quite a few have found purpose in retirement.

The best swap meet in Kailua

has an epic view. Perched on Pu’u Papa’a (Fire Hill) is Battery 405, which housed twin eight-inch guns built in 1944. After the Pearl Harbor attack, the emplacements, disguised as two-story houses, were built into the Kailua hillside to defend Marine Corps Base Hawaii (MCBH), in nearby Kāne’ohe. Test firings of the guns, which were never used in combat, shattered windows in the surrounding neighborhood. The U-shaped tunnel connecting two concrete-and-steel doors, once meant to feed ammunition to the guns, was for a time a mushroom farm.

Now, Gary Weller leases this property from Kaneohe Ranch and founded Mana Ikaika (“sacred and strong”), a home for abandoned cats. The battery is now home not only to the cats but also the best, least known rummage sale on O’ahu, with cars lining up before 7 a.m. to snag deals to

benefit the hundred of cats cared for here while being rehomed. Most of the cats hang out on the hillside, all but invisible during the monthly sale day.

Past the steel doors, there’s a spread of WWII memorabilia hiding a side passage that houses a little data center—Weller believes there’s a market for computer servers stored deep underground. There’s a lot of work to do to outfit the entire complex as a data center, so for now it’s an impressive swap meet, with hints of more passages to elsewhere behind old steel doors.

This is only one installation that once protected the Windward side from invasion. From Battery 405 one can easily see the white smudges in Ulupa’u Crater, the remnants of Battery Pennsylvania. It featured a turret of tandem fourteen-inch guns, one of two turrets salvaged from the destroyed USS *Arizona*. The second turret, Battery Arizona, was moved to Kahe Point (a.k.a. Electric Beach) on the Leeward side of O’ahu. Battery Pennsylvania fired its guns once, on

Victory in Japan Day 1945, before it was dismantled; nuclear weapons and aircraft carriers were the terrible new siege weapons to defend against. Battery Arizona was never completed and its remains are sealed tight.

Such is the fate of much of the WWII heavy equipment. Tanks and landing craft were sunk as artificial reefs. The gun barrels were melted down to make commercial goods. But not all. I’m no archaeologist, but while spearfishing I saw a large, long barrel-like remnant in the shallows just downhill from where Battery Pennsylvania once stood. Further investigation is not a good idea—the fortress remnants are now part of the MCBH rifle and mortar range.

The most obvious fortifications

are often the most accessible. Waikiki is flanked by two of them, Fort DeRussy and Diamond Head. Fort DeRussy (formerly Battery Randolph) is adjacent to the Hale Koa resort, a place for military personnel and their families to

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Curtis Colin (seen above) of Nohokai Production Services has repurposed a former ammunition storage tunnel near Waikele into an office. The tunnel remains at a constant, comfortable temperature, no AC needed.

get some R&R. The fort itself is almost indestructible. Peacetime demolition attempts put companies out of business; local legend has it that the wrecking ball broke before the wall did. Today it’s a free museum where you can lie on the grassy ramparts that once protected the two fourteen-inch cannons from enemy fire.

And then there’s Diamond Head, a.k.a. Fort Ruger. It’s in a volcanic crater overlooking the South Shore; Waikiki might be one of the most inviting surfing breaks in the world, but it’s also the most inviting beach for an enemy invasion. The guns, twelve-inch mortars, were set within the crater, allowing long-range, arcing shots at battleships, which fire flatter, rifle-like shots. Shore batteries have the advantage (and disadvantage) of being stationary. Being a well-fortified sitting duck might sound bad, but accurately firing long-range artillery from a moving ship is difficult. Range, wind, target movement and even the rotation of the earth must be factored in; in fact, calculating such complex “firing solutions” was the task of the first electronic computers.

In those days humans did much of the computing and were equally well fortified but far away from the cannons and ammo. Spotters in hilltop observation towers communicated with

the fire control center by wire or even sound tubes. In the Diamond Head gun emplacements, clocklike dials indicated firing solutions to the gunners. The dials are mechanically linked to the fire control center, says Jeff Hickman, the director of public affairs for the Hawai’i Department of Defense. “I love standing in the firing position, where these huge mortars once stood,” he says. “I imagine the sight and sound of them flinging shells miles out to sea.” The fire control center is now an unused space next to storage areas for the Department of Emergency Management and Hawai’i Emergency Management Agency.

In preparation for a prolonged siege, ammunition for these mighty guns was stockpiled in bunkers even farther away and deeper in rock. Waikele Valley cuts a deep canyon into the hills overlooking Pearl Harbor. A truck could carry materiel down to the ammunition loading area in West Loch, Fort Barrette or ‘Ewa Field, remaining on secured military property the whole way. The Waikele Ammunition Storage Tunnels reach 250 feet into the valley wall, and portions of them have been converted to high-security storage. Many remain sealed and unused, but Waikele Self Storage now owns much of the facility, abandoned by the military

long ago. Curtis Colin knew a good deal when he saw one and purchased nine of these four-thousand-square-foot bunkers for a quarter-million dollars a pop. Owner of Nohokai Production Services, he got his start in film production and now stores golf carts and other equipment from his many other enterprises. Other businesses store (legal) fireworks and stuff you’d want to keep extra secure and cool, such as antiques.

If you’ve driven up the Windward side, past Mokoli’i (a.k.a. Chinaman’s Hat), you’ve probably seen the big bunker entrance set into the looming mountainside. It isn’t well camouflaged; its equally conspicuous cousin on the Leeward side, on Dillingham Highway past Nānākuli, has led some to theorize that there’s a tunnel connecting these two installations on opposite coasts. That’s less than half right. The Waiāhole Irrigation Tunnel complex stretches twenty-five miles through the Ko’olau Mountains to irrigate the fields of Kunia, another dozen miles away. I have to verify this, so Doug Sanchez, special events manager of Kualoa Ranch, meets me at the mouth of the Windward bunker, now on ranch property. Families on e-bikes whiz past, following their tour guide. We have the same panoramic view the personnel manning the six-inch cannons once installed here had. Inside is where the shells and powder were meant to be stacked up to the high, painted and brightly lit ceiling—but they never were.

“This bunker was abandoned almost as soon as it was completed in 1946,” Sanchez tells me. “It wasn’t open as a museum until the late 1990s, so it sat abandoned for fifty years.” Sanchez waves me past the many posters and artifacts from the dozens of movies and television shows shot in the stunning, rainforested valley at Kualoa: *Lost*, *Jurassic Park*, *Jumanji*. A set from the movie *Windtalkers* still occupies one of the alcoves. We pass through a gloomy, closed-off passage to what was once the generator room. Sanchez points to a trench in the concrete floor with some sort of animal bones. A movie prop? No, Sanchez says. “A cow wandered



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ABOVE / Not all bunkers were windowless, reinforced caves. The crater of Lē'ahi (Diamond Head) provided enough natural protection that soldiers in Fort Ruger could get some fresh air and sunlight.

LEFT / A manual dial at Fort Ruger communicated target coordinates to the gunners. The fire control station would sight ships at sea, triangulate their positions and radio data to the plotting room.

RIGHT / The last remnant of artillery at Battery Harlow. While never used in war, the guns would echo in the valleys around Honolulu during live-fire training.

in here, got stuck and couldn't get out." Ranchers tried to free it but the stubborn cow died there.

Historians estimate that about a third of the land on O'ahu was occupied by the military during WWII for fortifications and training areas. In Kualoa's case the military simply annexed much of the coastal land that became a spare runway for the Marine Corps Air Station just across Kāne'ohe Bay. That area is now Kualoa Regional Park, just south of the highway, and

rodeo grounds for the ranch. "It'd be great to have the military just build a runway and bunker on my land, then leave," I joke. "That's a great start toward being a Bond villain." "Yeah, and it was handy during the missile scare," Sanchez says, referring to the 2016 incident when an alert about incoming missiles was accidentally sent to cellphones all over O'ahu, sparking panic. "There was a rodeo going on, and we loaded up the buses and brought everyone who wanted to

come to the bunker. It was wild to see people on horseback galloping across the parking lot to the bunker."

It's inspiring to see abandoned WWII and Cold War fortifications being repurposed creatively, but some are not worth the effort. So many fortifications I've wanted to visit are tucked away on private land or permanently sealed with concrete and steel. Battery Pennsylvania tempts me every time I'm on Kailua Beach, but

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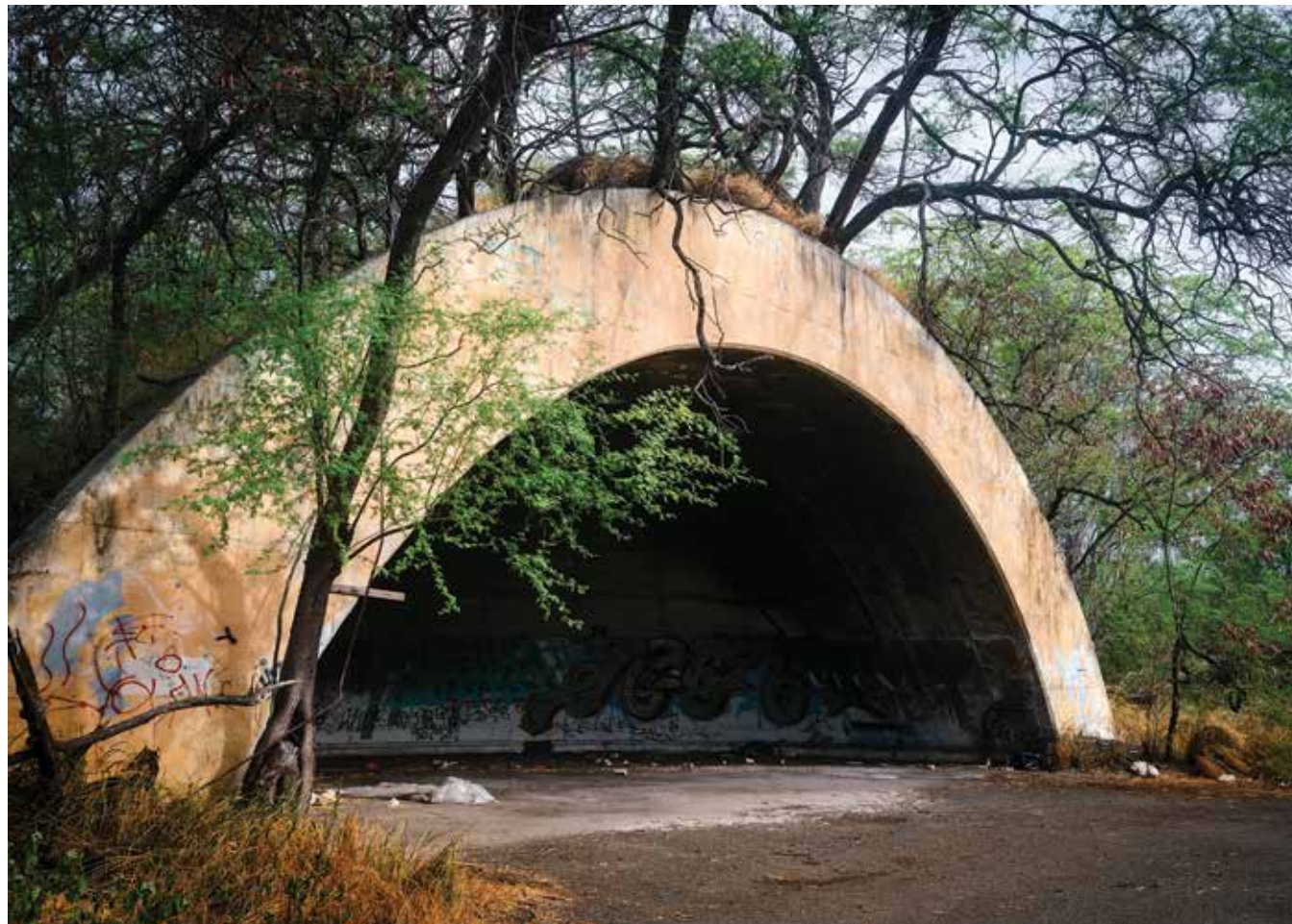
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Located in 'Ewa Field, an important air base during WWII, hemispherical bunkers like the one seen above protected fighter jets and anti-aircraft cannon so that defenders could respond quickly after a bombardment. On pages 30–31, a decaying spiral staircase inside Fort Ruger.

it's just too dangerous to go wandering into a live shooting range. There's a farm in Punalu'u that stores fertilizer and equipment in an old bunker. Deep in the mountains behind Kahuku, dirt bikers and hunters have stumbled upon the overgrown remains of remote army camps. In the 1960s the first anti-aircraft missiles, the Nike-Ajax, were installed in Kahuku, Makakilo, Dillingham Airfield on the North Shore and at Bellows Air Force Station in Waimānalo. These are less impressive installations, consisting of concrete missile pads and earthen berms surrounding them; you might find remnants of support facilities in the brush. 'Ewa Field, a crucial air base in WWII, now has weeds and full-grown trees pushing up through solid tarmac. The hemispherical hangars that once hid loaded fighter jets or an anti-

aircraft cannon are now canvasses for crude graffiti.

The most numerous, visited and photographed of all the military remnants around O'ahu are unremarkable in themselves: the small concrete bunkers and "pillboxes," many of which are easily accessible via hiking trails. Set on ridges and scenic promontories, these armored, prefabricated shacks were never dismantled after the war (not worth the effort), so they've been left to the hikers, photographers and graffiti artists. The best known of these are accessible by the Ka'iwa Ridge Trail above Kailua's Lanikai area. Built in 1943, they're often misnamed the "Lanikai Pillboxes," but little-known fact: They're not technically pillboxes, which in military terms are defensive sites, usually shelters for gun emplacements. The

two structures on Ka'iwa Ridge were built as observation sites, housing (and camouflaging) sentinels on the lookout for invading forces. Equipped with telescopes, these soldiers would transmit information about suspicious vessels and planes to artillery batteries on MCBH in Kāne'ohe.

Whatever they're called, Ka'iwa Ridge was already O'ahu's most popular "pillbox" hike even before President Obama went there with his family. Ever since, most of my favorite "secret" pillbox hikes found mostly on obscure hiking blogs have become not so secret. Perhaps the fate of these old installations lies somewhere on a spectrum: from demolition to sealing them off to slow collapse to serving as a perch for Instagrammers documenting the beauty of these Islands from the structures that once protected them. **hh**



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Open Secrets

The “hidden” Honolulu bars with all the cachet of a speakeasy but none of the Prohibition



Speakeasies ain't what they used to be. The original illicit Prohibition-era bars strove to avoid attention. Today's speakeasy-themed bars have fun with secret entrances and passwords, but you can easily find them on Yelp. People of the 1920s and early '30s had a sinister fascination with what was going on behind those barred doors. Today's speakeasy-goers like it if *you* don't know about these

places, but they can do without the police raids, gangland violence and risk of going blind from a bad batch of bathtub gin.

The modern speakeasy trend has been around since the turn of the twenty-first century—longer than the youngest bargoers have. But it's still relatively new in Hawai'i. So in the spirit of flouting the National Prohibition act of 1919, I set off on a crawl through

modern Honolulu's hidden bar scene to see how things are going.

Deep inside the shadowy warren of events spaces at the HB Social Club on Kapi'olani Boulevard, I drop a nickel into an Aloha Maid drink vending machine, causing it to speak: “Welcome to Wild Orange. Access granted.”

The vending machine is actually the door to Wild Orange, a speakeasy





fashioned after a secret Tokyo hip-hop bar. Glowing lanterns hang from the leafy branches of an otherworldly orange tree appearing to grow in the center of the room. Samurai manga adorn the bar-top. The illuminated backglasses of two dozen Bally bingo pinball machines—disabled remnants of illegal gambling devices—decorate an entire wall, an homage to the room’s past incarnation as an underground gaming parlor.

A young guy wearing a leather jacket and a man bun takes the barstool next to me. ‘Ōkolehao Joe, as he wishes to be called (referring to a liquor distilled from ti root, the “Hawaiian

moonshine”), turns out to be a kind of speakeasy superfan. He works with international students, and when they want to go out on the town after hours, he loves taking them to bars like Wild Orange. “If you didn’t know this place was here, you would never find it,” he says. “But if you know, you know.”

I ask Joe about other Honolulu speakeasies, and as we sip \$20 cocktails and share an order of *char siu* tofu *bao* made by the vegan sushi chef in the corner, he tells me about places that have come and gone. There was Harry’s Hardware Emporium, which masqueraded as a hardware store closed



OPENING SPREAD / A neo-noir bar scene comes to life with a Singapore Sling (left) and a Cool Haircut (right) at Green Lady Cocktail Room.

TOP / Decommissioned illegal gaming devices give Wild Orange an extra shot of underground bar credibility.

BOTTOM / Wild Orange has fashioned itself after a secret Japanese hip-hop bar.

LEFT / Bring your nickels: The drink vending machine concealing the entrance to Wild Orange accepts change.

for renovations. Behind the façade was a room done up like everyone’s idea of a 1920s Chicago-style bar. There was the Blind Ox, a carnivore’s whisky bar that used bacon as a garnish and had a phone box out front for communicating directions to its hidden entrance. There was The Lei Stand, which had an elaborate façade made up as a downtown lei seller’s shop. But pass through the walk-in-cooler strip curtains and—*voilà!*—you were in a bar.

When I ask about existing speakeasies, Joe clams up, unwilling to spill the beans on any place I don’t already know about. I ask about the

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Supporters of Prohibition had argued for decades that alcohol was at the root of the nation’s social problems, but their so-called “noble experiment” was a bust. After thirteen dry years, Prohibition was repealed, but the glamour of bootleggers, passwords and gangsters lives on. Above, a DJ spins vinyl at The HI BRÄU Room.

enforced the Prohibition laws. He raided speakeasies and soft-drink parlors serving more than just soft drinks. He seized sake presses and smashed stills producing ‘ōkolehao. When a rum-running sampan docked on Kaua’i to unload its contraband, his agents pounced. Wise was the bane of bootleggers. When his brief tenure ended and he retired to Moloka’i to farm, drinkers all over the Islands must have raised a toast to farming.

But a better muse for a modern Hawai’i speakeasy might be Big Mary, a.k.a. Rose Kukahiko, who served ‘ōkolehao to soldiers and ironworkers at her squatter’s shack on the beach in Kaka’ako. One day Wise showed up, and as his agents searched the premises, he spotted Kukahiko outside with a glass jar. He dashed after her. He was a former college football player, but she ran faster, toward an ashcan. When he caught up, as the *Honolulu Advertiser* wrote in 1924, “he found only the triumphant Mrs. Kukahiko and the fumes of okolehao.”

The coppers aren’t putting the screws to speakeasies like they used to, but law enforcement did bring down Harry’s Hardware Emporium. Harry’s was the high-end auxiliary

of Pint+Jigger, the popular Mō’ili’ili gastropub and sports bar. In 2020 both Harry’s and Pint+Jigger got booted from their original location to make way for a new branch of the Hawai’i Law Enforcement Federal Credit Union. Chalk one up for the dries.

Acting on a tip that Pint+Jigger had revived its speakeasy without fanfare at its new location in the Ala Moana Hotel, I grab a seat at the bar to investigate. Spotting Dave Newman, one of the owners, I blurt out over the noise of the room, “Where’s the speakeasy, Dave?” Newman rolls his eyes toward the ceiling, holds up a finger as if to shush me, mumbles something inaudibly, then vanishes.

Fearing I’ve violated the most obvious protocol of the speakeasy—don’t draw attention!—I finish my Mesquite Smoked Manhattan and start to slink off. Newman suddenly reappears. “You want to see the speakeasy?” he asks, pointing toward the ceiling. I follow him to a shallow alcove with built-in shelving. He tugs on a shelf and the whole wall swings open—it’s a secret door with a hidden stairway behind it.

Upstairs, the original Harry’s—flocked wallpaper, pressed tin ceiling, top-shelf liquors, Jazz Age soundtrack—

has been transplanted into a room previously used as a private sushi bar. In a nod to the gaping loophole in the National Prohibition Act that allowed licensed drugstores to sell prescription alcohol, it’s now called the Apothecary. Staffing issues have kept Newman from opening it to the public, but it’s available for private events. Somehow Joe failed to mention this place, but when I later tell him of my discovery, he coolly replies, “Yeah, I went to a private party there once.”

Newman highlights some luxe details, like the extra elbow room at the bar. Twenty-four inches per customer is the industry norm; here you get thirty. Anybody can drink at home, Newman says. “When people go out, they want an experience.” Newman sweeps his arm across his plush interpretation of a 1920s barroom and says, “This is an elevated experience.”

On a barstool at the Kailua Town Pub & Grill, a grungy and rollicking Windward O’ahu bar, I pause for a beer before having another elevated experience. Every few minutes a gimlet-eyed hostess in a form-fitting dress pops out of an old-fashioned wooden phone booth, scans the crowd, checks a computer screen for reservations, then ducks back into the booth. The booth is actually the hidden entrance to Gaslamp, a Gatsbyesque speakeasy and steakhouse nested within the dive bar.

Following the hostess into the booth, I cross the threshold between clamorous pub and glamorous inner sanctum. Well-dressed diners on tufted-leather settees and Icelandic fur chairs tuck into seafood towers and beef Wellingtons. A saxophonist perched in a loft plays ethereal jazz. Leopard-print chandeliers hang over the bar. The bartender regrets to inform me that the fire dancer will not be performing until later in the evening. I will be gone by then, but the bar will be cleared and she will dance on top of it—careful, I imagine, not to set the chandeliers on fire.

Setting fire to things is apparently a theme. Flaming limes garnish cocktails served in skull mugs. Servers with kitchen torches melt butter over tomahawk cuts of Wagyu beef swinging

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Historic speakeasies varied widely, from a guy selling moonshine from his kitchen table to clandestine nightclubs featuring live entertainment, like the Cotton Club in New York City. Modern speakeasies take many forms, too. Above, Green Lady Cocktail Room’s outdoor seating area hides in plain sight behind bamboo fencing.

above bowls of mashed potatoes. To deglaze the tasty residue of an order of bone marrow with escargot, the bartender ignites shots of chartreuse inside the canoe-cut bones, then instructs the guest to sip the warmed liquor from the ends of the bones, as if drinking from tiny flumes.

Speakeasies appeal to “those seeking an aura of mystery and exclusivity,” says the bartender, Clark Dean, who is also Gaslamp’s managing partner. “We seem to book an abundance of date night and anniversary occasions.” Kailua’s vacationing celebrities seem fond of the place, too. Poor Dwayne “The Rock” Johnson, who once booked Gaslamp for a private party, got swarmed by the pub crowd on his way to the shared restrooms. Barack Obama has hosted a few private parties here. During Prohibition, President Warren G. Harding had his personal bootlegger deliver booze to the White House. Obama books Gaslamp.

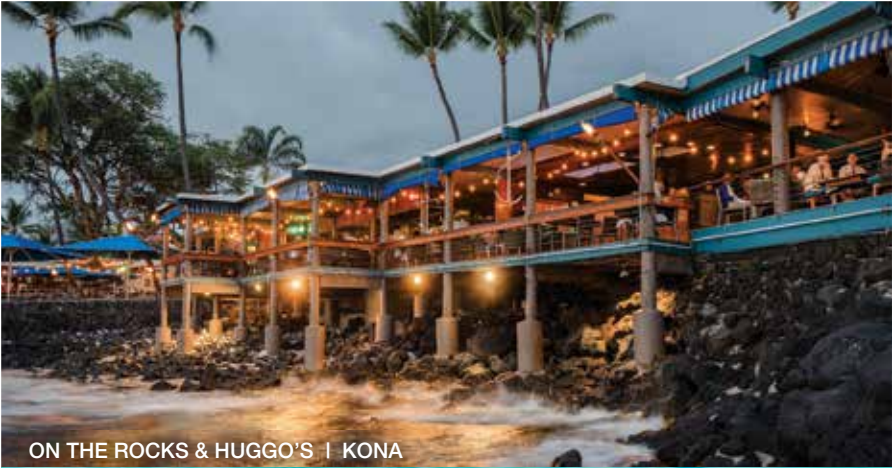
I end my speakeasy crawl at 1242 Punchbowl Street, a place the *Honolulu Advertiser* once called “Honolulu’s wettest spot.” That was in 1929, when the block was filled with automotive shops and tenements, with Queen’s Hospital across the street and a row of doctors’ offices around the corner. The house at this address became a speakeasy after the elderly man who lived there died. Now it’s the parking lot for the state Department of Health, right across Beretania Street from the state Capitol.

Despite at least five police raids during 1928 and 1929, Honolulu’s wettest spot kept springing back. The place was set up for evasive action, with a trapdoor beneath the liquor cabinet that could be tripped to send bottles crashing onto rocks below, and “special boxes” that could be quickly drained into the sewer.

Government office buildings have taken over the block. Standing in this parking lot, I try to picture the illicit

bar in the old two-story house that was once here. Maybe it had a warmly lit parlor with comfortable furniture and Bessie Smith playing on a phonograph. Maybe co-workers met there after hours and talked about Babe Ruth, the latest Model A Ford and the new blood test for syphilis. Maybe when the vice squad started sledgehammering the door and the management scrambled to pour evidence down the drain, the regulars laughed and said, “Here we go again!”

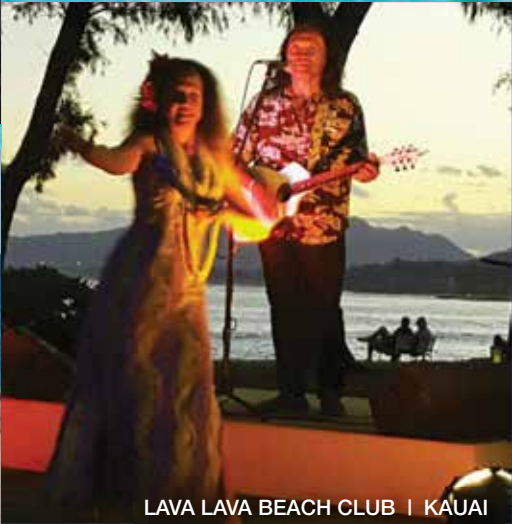
Or maybe it wasn’t like that at all. Precious few details were recorded about the secret watering holes of Prohibition-era Hawai’i. Certainly, none of them would have had vegan sushi chefs or Burning Man devotees prancing on the bar-top. But what were they actually like? As Joe says, “If you know, you know”—and in this case, those who knew ain’t sayin’ nuthin’. **hh**



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Mālama Moena

For the artists of Keanahala,
weaving is healing



We often don't notice what's under our feet. But not the moena weavers. They feel the smooth plaits of lauhala (pandanus leaves) beneath their soles. They walk across the mats and listen to the way the dried leaves rustle. For one weaver the sound unlocks memories of the moena, or traditional floor mats, in her grandmother's house, mats she did not remember until that moment.

Lise-Michelle Childers, waking up in Mokulē'ia, O'ahu, during a moena repair retreat, swung her feet out of bed and planted them on the mat beneath her and smiled, closing her eyes in bliss. "Moena abundance," she would later say as she led the morning welcome circle. To the twenty weavers gathered that day last September, she said that ulana, which in Hawaiian means to weave, also means to

prophesize. So she asked them, What was their prophecy for the day, for the future? Hers was moena abundance. That more homes, maybe even one day her own, would have such large moena covering the floors, like the one at the North Shore estate they were in now. It is only in the presence of such abundance that I now recognize their rarity—when was the last time I saw such moena, or walked on one?

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Fiber artist Marques Hanalei Marzan (seen above repairing a large legacy moena, or traditional floor mat), remembers growing up among the lau hala hats his great-grandmother had made and hearing stories of the single, large moena she wove, which conformed to the footprint of her house in Kona.

Later, we examine the moena on the property that the group is here to repair. All but one are older than any of us, our ages ranging from three to 74. In the guest house we encircle “the finest mat of all the moena that live here on the grounds,” says Marques Hanalei Marzan, a curator and cultural adviser at Bishop Museum. “It’s definitely an inspiration.” It is about ten by fifteen feet, striated in light and dark shades of tightly and evenly woven slender strips of lau hala. It gleams in the morning light, smoothed and softened from a century of wear. Marzan guesses it was made in the late 1800s or early 1900s, and judging from the consistency of tension in the weave, likely by a single person. How long did it take that person? It’s difficult to know: “It depends on their ability and availability of time to commit to a project, because as we all know it’s so hard to say, ‘I’m going to spend two months on nothing else but this one thing.’ We can’t do that anymore, versus

our kūpuna [elders].” For reference, a slightly smaller mat with much wider strips of lauhala took him six weeks, working a few hours a day. “It’s interesting thinking about one person making one mat,” says Emma Broderick, the executive director of Pu’uhonua Society, a nonprofit Native Hawaiian arts collective leading these moena repair workshops. “So much of our focus has been on how we can get many hands on one mat.” Things have indeed changed from the days of moena abundance, when there once was a mat in every home, a weaver in every family and time. When the current homeowner (who prefers to remain anonymous) and her family bought the property in 2010, she fell in love with the mats from the moment she saw photos of the house. “Right from the beginning, to me they were part of the structure, part of the house, so I just continued to protect them,” she says. Some of them were likely made for the home, which was

built in 1936. But after a few years they were in need of repair. “Many people probably would have thrown them away, but because the spirit of the mats was, for me, part of that house, I just kept talking to people,” looking for someone to mend them. She finally connected with Maile Meyer, Broderick’s mother, who told her, “Hang on, I am working on a project to develop weavers because this craft should not die.” And so the homeowner waited. And finally, in 2017, Keanahala, the community program Meyer founded to reclaim the knowledge and practice of weaving moena lau hala, came to care for the mats. They have come almost every year since. The homeowner remembers one time in 2019, when Keanahala had come to repair the moena and found the house flooded. “Every mat was saturated. If they hadn’t been there, I would have irreparably damaged the mats trying to lift them and get them out. But because there’s mana [spiritual power] in the property, and in those mats, they were there, and they cared for them and dried them out. Nobody would have ever taken care of those mats the way they did.”

Weavers of all levels of experience join Keanahala, which means the “hala cave,” a reference to historical accounts of “weavers who sought refuge from the sun’s heat in cool, damp caves to weave,” Broderick says. “The caves’ conditions were optimal, keeping the lau [leaves] pliable, preventing damage and breaking when weaving.” She says her mother was introduced to weaving through the bookstore and shop that Meyer founded, Nā Mea Hawai’i, which showcases Native Hawaiian arts and hosts classes—in the past it included those by the late master weaver Gladys Kukana Grace, famous for her finely patterned pāpale, or hats. Meyer tried her hand at a few pāpale, but “she’s not really a fancy person, and she began wondering, ‘What else can you weave?’” Broderick says. “That’s how she got to moena.” Before Western contact, Hawaiians wove the sturdy lau hala into moena for living spaces and pe’a (sails) for voyaging canoes—pāpale came much later, with the missionaries. Families used to have a “healer in every home,

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“Hala has always been symbolic of Hawai’i,” says Nick White, whose family owns an estate in Lā’ie where weaving group Keanahala has harvested the leaves of hala trees, like the one seen above, to mālama, or care for, the property’s moena. “There’s something about the tree that’s very comforting to me, that makes me feel at home and safe. And the feel of a hala mat is so grounding.”

board and stone in every home, weaver in every home.” When people moved into a dwelling, Broderick says, “the first thing kūpuna did was sit in a corner and weave a moena just for that specific home. You don’t leave with it. You make it for every home.”

These days, however, you’re more likely to see pāpale, fetching \$400 and upward, than moena, partly due to the sheer amount of material needed to make mats. A hat may take about twenty lau versus the thousand needed for an eight-by-ten-foot mat. On that first repair day in Mokulē’ia in 2017, the weavers gathered four thousand leaves to fix just a single moena. The hala tree (*Pandanus tectorius*) was once so prolific in Hawai’i that one mo’olelo (story) tells of Pele being entangled in its roots. In her frustration, she tore them apart and threw them in every direction, spreading the tree across the Islands. But as urban development destroyed hala forests, what was once abundant is now relatively scarce.

About twenty years ago, when Meyer became interested in moena and began conversations with weaving kumu to start Keanahala, they realized that “if you’re going to develop the ‘ono [taste] for weaving in people, then you also need to develop the ‘ono for planting,” Broderick says. And so most of Keanahala’s work comes before the weaving, in planting pū hala (hala trees), caring for them and harvesting and preparing their long, bladelike leaves. Or as Lyanne Kapiolani Naipo Binkausti calls the process, “kanu to kūka’a”—kanu meaning planting and kūka’a the rolls of lau ready to weave.

Binkausti came to lau hala weaving one Sunday morning in 2015. She was driving her dad to church along Likelike Highway, and they passed a grove of hala. The sight seemed to unlock his memory, and “he took me back to his childhood, when he spent a lot of time with his mother collecting lau hala,” Binkausti says. “At that time I had no concept about hala. All I knew was

beautiful hats and mats.” Until that point she didn’t know she descended from a family of weavers. But even then it wasn’t until two years later, when her father passed away, that a cousin told her that Binkausti’s father, too, was a weaver. “He never told me,” she says.

She attributes his reticence to the era in which he was raised, when Indigenous practices were suppressed and Western influences were assimilated. Now, she says, she’s “come full circle” and is the kahu (caretaker) for multiple hala groves. She says that every island had at least one famous hala grove—on O’ahu they were in Kāhala and Kāne’ohe, where she grew up. On Maui, though, most have been decimated by the hala scale insect, which continues to be a threat, along with new invasives, like the coconut rhinoceros beetle, which is also destroying Hawai’i’s coconut palms. She talks of each affected tree like a sick relative, so deeply does she feel each assault. Of her renewed connection to hala, she says, “I did not realize at that



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“There’s a beautiful relationship to [a mat] if you are walking barefoot,” says Emma Broderick, director of the nonprofit leading the moena repair workshops. “Our body oils soften it and make it shine, and the moena’s so happy. It’s meant to be sat on. Meant to be with us.”

time how transformative it would be for me, my spirit, my being in every sense.” She reminds me that the word hala can mean death. And transition.

“In English we call this one banana bread,” says Lorna May, known as Auntie Lorna, pointing to the little brown dashes in a pale dried lau hala. In Hawaiian: “kikokiko,” or dotted. Sometimes the spots are more like speckles, and sometimes the entire leaf is patterned so “it looks like it’s moving, like it’s almost alive,” Auntie Lorna says. As with many disciplines, to be a weaver is to be attuned to details that the rest of the world doesn’t see. She says dark lau are particularly prized; Hawai’i Island is famous for its red hala; and the native thorned variety—“the most coveted and sought after”—is reserved for hat making.

It’s a few weeks after the repair retreat, and we are on an expansive estate in Lā’ie, standing under a hala tree that Keanahala planted about twenty years ago. It is a thornless variety, called

kilipaki, after the Hawaiian name for the Gilbert Islands, where it’s from. “It’s a hardier leaf, thicker, more utilitarian,” Auntie Lorna says, which makes it great for mats. And that it’s thornless is a huge plus for processing. “We like the thornless because the beginners don’t like to get poked, and we don’t want to chase them off the first time.”

Auntie Lorna says she came into weaving when looking for something to do after she retired. She tried making kapa (bark cloth) but couldn’t handle the smell of the fermentation, and she found she was allergic to the down in feather lei making. Then her husband gifted her a class with Gladys Grace. “What really spoke to me was the first day, when she said, ‘I am not going to just teach you how to take these leaves and weave them, but I’m also going to teach you how to weave relationships and how to weave the past and the present,’” she recalls. Auntie Lorna, who is part Chinese, part Hawaiian, part English, was raised by her Chinese paternal grandparents, who told her to

suppress her Hawaiian heritage. “That part of my life was cut out,” she says. It wasn’t until the classes with Grace that she connected to her Hawaiian identity and culture.

“Don’t grab it and look away. Look at what you’re touching,” Auntie Lorna tells us. We’ve harvested the dry, brown leaves from the trees and are preparing to strip the leaves from the hard ribs. But carefully: When you open up the lau’s folds, there are “all kinds of goodies,” she says, like gecko eggs, swarming ants and—worst of all—centipedes. We’re all jumpy, for we have already spotted one slithering out of the lau, and another has bitten one of us on the finger.

Every other week, Keanahala hosts gathering days, usually at this Lā’ie estate or on the grounds of Germaine’s Luau, and they also gather for weekly prep days at Ward Centre in Honolulu. It takes weeks of cleaning, stripping, rolling, winding and curing before lau are ready for weaving. After all that, the stiff brown leaves are surprisingly

supple and smooth yet strong enough to outlive us all.

Keanahala teaches its members not only about the care that goes into a mat before it even exists but also how to care for it once it does. In what other craft are beginners allowed to handle a century-old work? It’s like walking into the Louvre and touching up a Picasso. Part of it, of course, is that mats are made to be used: trodden on, scraped by furniture, dribbled with soda. The moena in themselves are not as precious as what they bring together, what they represent.

“I always love the idea of taking care of, adding my mana and my hand and energy to things that have been made previously from generations,” Marzan says. “It is a reminder that we’re all connected, that stories continue on through what I’m doing today. It’s also an affirmation of community. We need each other to get certain things done.”

Back at the Mokulē’ia property, weavers are patching torn pieces and frayed edges of the moena, overlaying them with new strips of lau. To repair something is to know it intimately—to give names like *giri-giri* (pidgin for cowlick) to inconsistencies like three strips in the mat converging into one, to puzzle over the decisions of the weavers before them. The mats provide hints to their origins. Not all of them were made in Hawai’i—one mat, Marzan guesses, based on its size and serrated edges, is from Tonga.

Over three days the weavers of Keanahala repair the mats; they refresh themselves in the ocean in front; they take refuge in the space, in each other, in their hands, in the hala. “We are both prophesying and also the prophecy fulfilled,” says Broderick in the welcome circle. “We’re still here; we decided to come back. I’m really grateful to get to continue the work and know that if you leave today, the work will continue. The kūka’a that we’re using to weave were maybe made by you, but probably not, so somebody else is allowing you to weave. So just deep gratitude for the work of Keanahala. We benefit from the foresight of our ancestors and work with our descendants in mind.” hh

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Tough Spot

Bodysurfing with the best and baddest at
Point Panic



You know the waves are firing when the parking lot is packed by 7, and cars are lined up on the street. The regulars who’ve snagged a spot in the lot forgo a surf check and change on the fly. Towel around his waist, Roy rummages in his trunk for fins while Wayne slathers on a second coat of sunscreen. It’s early, but anticipation buzzes through the crowd as regulars hug, shake hands and bump fists. “How is it?” someone calls from the far end of the lot. Darren, his dreadlocks and shorts still dripping from a dawn patrol session, gestures to the horizon, where blue swells roll toward shore. “Time fo’ get out dea!” he laughs back.

In the waters by Kaka’ako Waterfront Park on O’ahu’s South Shore, Point Panic glitters, a crown jewel among the world’s great bodysurfing spots. The dredging of nearby Kewalo Basin in the 1920s created two peaks: Kewalos on the Diamond Head side of the channel and on the ‘Ewa side, the slow, peeling right-hander called Point Panic (or just “Panics”). Some say the name expresses the fear of surfers losing their boards in the pre-leash era or their terror at the prospect of colliding with the looming rock wall. Others credit the Surfaris’ 1963 song “Point Panic,” which followed their breakout hit, “Wipeout.” However it got its name, there’s no disputing that Point Panic is the ultimate stage for elite bodysurfers pulling off mind-boggling maneuvers: flips, belly spins, “el rollos,” cutbacks, planing and—the pinnacle—barrel riding.

Bodysurfing, or kaha nalu, is a traditional Hawaiian form of wave riding. (Kaha means “to cut or soar”; nalu means “wave.”) Using only their bodies, bodysurfers glide, dip and cut across a wave’s face like a bird on the wing. Unlike he’e nalu, or surfing, which was initially reserved for Hawaiian ali’i (royalty), bodysurfing was available to everyone, a true sport of the maka’āinana, the common people. Today it continues to be the most accessible and, some say, purest form of wave-riding, requiring nothing but fins (if even those).

Renowned for producing the sport’s elite, Point Panic attracts bodysurfers from around the globe eager to test their mettle. This past summer, nearly a hundred bodysurfers from six continents descended on Point Panic at the first International Bodysurfing Association World Tour Finals. For many it was a chance to ride waves they’d seen only on YouTube or social media. Bodysurfers aren’t always the most well heeled of athletes, and travel to Hawai’i isn’t cheap. A few days before the finals, a group of Peruvians, having scraped together only enough for airfare, pitched tents near the break. That same day, Australians fresh off a twelve-hour flight raced down the shoreline promenade like schoolchildren set free for the summer, their luggage bouncing behind them on the pavement. Panics regulars watched bemused as the giddy visitors pulled on their trunks, grabbed their fins and jumped in. Mayhem ensued, as if the keys to a bodysurfing Disneyland had been handed over. The visiting bodysurfers ricocheted all over the break, flinging themselves into every wave.

No one noticed as Uly, one of Panics’ local legends, quietly descended the seawall to the water, fins casually slung over his shoulder. He slinked like a panther among the bobbing bodies as he made his way to the outside. From land a whistle pierced the air—a signal that something big was on the way. Uly stroked into position, pivoted and launched into the wave’s most critical section, spinning his body in sync with its unfurling tube. The lip chandeliered over him; seconds later he emerged from behind the curtain and executed a nearly impossible 360-degree spin on his abdomen—a pièce de résistance, an immaculate ride. Without so much as a glance back, Uly swam back to the seawall and climbed out.

The crowd whooped, splashing and cheering. “This is how it’s done! This is how the Hawaiians do it!” With a single wave, Uly had delivered a master class in what Point Panic and its riders could do.



OPENING SPREAD / **A bodysurfer dives in at Point Panic, on O’ahu’s South Shore. By law, Point Panic is bodysurfing-only—no boats, kayaks, surfboards or bodyboards allowed.**

TOP / **Like surfers, bodysurfers have home breaks, gravitating toward spots like Makapu’u, Sandy Beach and Point Panic. Erin Figueroa demonstrates her total commitment to Point Panic.**

BOTTOM / **Point Panic’s high-performance waves have consistently produced bodysurfing’s elite for over fifty years, with young guns Keali’i Punley (left) and Wyatt Yee (right) representing the new vanguard.**

FACING PAGE / **Foamball churning behind, Conrad Morgan finds the sweet spot.**





TOP / Tough wave. Tough crowd. Point Panic's reputation as a break for heavy-hitters (both in waves and personalities, like that of Kaleo Garlasa, seen above) belies the strength and love of the community surrounding it.

FACING PAGE / The point's heliotrope tree is a gathering spot for regulars like Darren Reyes, Jarrett Liu and Gene Lehano (seen left to right) to watch waves and talk story. Seen from the water, the tree marks where to sit in the lineup.

FOLLOWING PAGE / A bodysurfer catches a gem during a late-season swell, before Panics goes quiet during the winter months.

Alvin knows. At nearly 70, he knows this coastline well, having spent decades bodysurfing and diving for *tako* (octopus) here. He knows when Panics will turn on and from what direction the swell will hit. He knows where to sit in the lineup to catch prime waves. Alvin does not know smartphones, however, which means I must contact him the old-fashioned way: by landline. He responds to my rambling voicemail asking him to explain what makes Panics, well, Panics, not with a disquisition but an invitation: “You like take one dive?” he asks in his pidgin-inflected English. “Mo’ bettah you see what’s under da water.”

We meet on an October morning. Autumn is the offseason, and the parking lot is empty save for a retiree strumming an ‘ukulele and a construction worker on a smoking break. Along the promenade, the ocean sloshes against the rock wall, its surface muddled by brisk easterly trades.

“This whole area was one dump before,” Alvin says, gesturing to the grassy hills of Kaka’ako Waterfront Park. The park’s users and the residents of the new, glossy high-rises nearby are mostly unaware of this. In pre-contact days, Kukuluā’eo (a Hawaiian stilt bird, or “to walk on stilts”) was a desolate, soggy stretch of coral rubble and mudflats. By the 1920s it had become a dumping ground, a reeking wasteland between bustling Honolulu and burgeoning Waikiki. Every day for the next fifty years, garbage trucks hauled loads to the incinerators amid clouds of flies swarming over the spillover trash mounds. The landfill closed in 1977, and over the next twenty years, the site was cleaned up and transformed into a park.

“It was jus’ one dirt and trash place,” Alvin says of Panics’ post-landfill, pre-park era. There was no parking lot. “People wen’ drive their cars right up to da point.” There also were no stairs, and the seawall was little more than a rocky ledge tilting haphazardly out toward the reef; bodysurfers had to carefully time their entry and exit. Today the concrete stairwell where Alvin and I gear up provides safer access—though getting in and out can still be hairy on a big day.

Today it’s calm, though, and ‘aama crabs scatter on the breakwater’s boulders as we slip into the water. We cruise past a school of ‘oama (juvenile goatfish) on our way out to a green buoy marking the edge of the channel. Connected to a concrete sinker by a chain, each link the size of man’s palm, the six-thousand-pound buoy bobs placidly. Once, though, during a historic swell in the 1990s, a colossal set dragged the ten-ton sinker into the lineup. “It’s still there,” Alvin shrugs. “They wen’ cut the chain and attach it to one ‘nodda new sinker in da channel.”

We leave the channel and head back to tour the reef. The coral here is unexpectedly shallow, only six or seven feet. The wave starts making

sense: A shallow patch of reef accounts for the way a wave from the southeast pinches; a divot in the middle portion splits the wave into two sections on a straight south. And though the reef generally produces a rolling right, subtle differences in the reef topography create a variety of waves: a ripping longshot that dumps into the channel; a wide, sloping shoulder wave; a hollow, compact barrel; a double bowl.

Alvin leads me farther out, to a spot dubbed “Alvin’s Corner.” The wait for a wave here is long, lonely and often fruitless. Yet Alvin seems to score a lot of home runs because he knows what to look for. He points to an urchin-filled crevice, no different from the hundreds of others we’ve already passed. “Dis makes one boil,” Alvin says, referring to pockets of trapped air that get forced upward when a wave passes, creating visible turbulence on the surface. A boil often indicates where surfers might find unusual wave formations. This one signals Alvin’s favorite: a jaw-dropping freighter of a wave that thunders through the break.

“I always look fo’ da bubbles,” Alvin chuckles. “And yah, well, now you know, too.”

Sam—Wela to friends and family—is a Panics veteran. Like many local kids, his initiation into bodysurfing began with whomp sessions in the shorebreak at Sandy Beach, getting pummeled in exchange for a three-second shot of adrenaline-fueled glory. Sam had heard the lore about Point Panic but wasn’t ready for what he saw when he got there as a teenager in the ’80s: beautiful tubes, wide-open faces unfurling and feathering into the channel—a world of opportunity compared with Sandy’s meat grinder. “Guys would take off and hold their line, disappear in the barrel, then make ‘em out,” Sam recalls as we sit under the shade of a heliotrope, planted nearly three decades ago during the park’s renovation. Together with the buoy, the tree is now a Panics icon. Out in the water, bodysurfers wring last rides out of a fading, offseason swell. “Before Panics,” Sam says, “I nevah saw anybody ride waves like this.”





Elite bodysurfers like Ulysses Matthews often prefer the element of surprise in the water. “You can tell more or less what a guy is going to do by how he sets up [the wave],” says Matthews, seen above. “I want to make sure that for my style, you’re not going to know what my next move is.”



When Garlasa (seen above) arrived at Panics in the late '80s, he quickly realized it was a different beast compared to other bodysurfing spots like Sandy Beach. “I couldn’t catch anything!” he remembers. But after trying a handboard, he got his first taste of gliding—and he was hooked. Today, Garlasa is widely admired for his ability to get the most out of every wave.



ABOVE / **When a Panics swell is bombing, plan for an all-day affair. Philip Kitamura lays on extra sunscreen before an extended surf session.**

FACING PAGE / **Kaha nalu, the Hawaiian term for bodysurfing, means to cut or to soar, like a bird, across a wave.**

The learning curve for bodysurfers swapping shorebreak for a reef break can be steep. In addition to the constant swimming and bursts of sprinting and kicking, Panics requires knowledge of the wave—when to launch, when to stay high or pull into a barrel, when to hit the eject button. “You tink you good? Try comin’ over here. You gotta learn how to tread water, then you gotta learn how to catch the waves,” Sam says. “This is the place I actually learned how fo’ ride.”

Sam, like many older regulars, was in the lineup during Panics’ heyday between the 1970s and early 2000s. Back then it was a maelstrom of rock and ocean and ego, all colliding into a rollicking good time. Aside from the threat of crashing into the seawall, bodysurfers dealt with unruly wakes and exhaust from the parade of boats going in and out of the harbor. Bloody aku (skipjack tuna) heads would drift into the lineup, courtesy of the fishing boats en route to the now-shuttered Hawaiian

Tuna Packers cannery. Cleaning their catch as they headed in, the crews dumped their scraps into the channel, attracting sharks. And then there was the competition: Prior to the 1993 Hawai’i Administrative Rule designating Point Panic as a bodysurfing-only zone, tensions among surfers, bodysurfers and boogie boarders added territoriality to the mix, as riders clashed over which discipline should take priority.

At times even friendly rivalries among bodysurfers got heated. “Everybody had one crew,” says Jay, who started riding Panics in 1986. He ticks off a list. “The Papakōlea boys from up da hill; Big Merv and the Kalihi guys; the Sandy’s guys; Wela, Kaleo and Pedro; me and my friends Rob and Chad—the three of us against everybody!” he laughs. They postured, talked smack and heckled each other from the lineup to the shower to the parking lot. One crew of heavyweights liked to establish their presence by covering their faces with towels and T-shirts. With only sunglasses visible, the so-called “Toweliban” would saunter along the rock wall in full view of those already in the water, their message clear: The big dogs are here. “This place used to be like the Wild West,” Sam laughs, shaking his head. “Almost every day, get one scrap.”

Like other micro-communities that have emerged around storied breaks like Mākaha and Kaiser Bowls, Point Panic has its hierarchy and a code of respect that helps to maintain order; its high-caliber wave requires it. Regulars were tired of outsiders, upstarts and amateurs who lacked not only the etiquette but the prowess necessary to survive Point Panic—without a lifeguard tower, rescues are up to the locals. “I never did get in one fight over waves and stuff, but I did have to save a lot of people,” says Pedro, who’s spent over four decades bodysurfing here. “Beginners go out there and test themselves, but you know, when they get too tired, they don’t know how to come in and they get caught in the current.”

Between the ’80s and early 2000s especially, those who flouted the unspoken rules or disregarded the pecking order were swiftly corrected. Newcomers sitting on the peak would

set off a ripple of glances among the core crew that said, “We ain’t giving this guy a wave.” A newbie refusing to stay on the inside would get burned at takeoff or outright dropped in on. Egregious transgressors would be chased out of the water, sometimes facing a posse throwing rocks down from the seawall. (This salvo could be avoided by taking the long swim across the channel to Kewalo.)

Gaining entry into the Point Panic community still isn’t easy. Neophytes must learn etiquette fast or risk being vibed out—or worse, forced out. Being an experienced bodysurfer is no guarantee: Acceptance at Point Panic comes down to respect. “Here you always goin’ get your locals, they goin’ watch you,” Sam says. “And if you can prove to them that you can ride one wave and you cool, then you know it’s OK. But get some guys that gonna take a long time—years fo’ let you in.”

In summer, when Point Panic offers its seasonal bounty,

a colorful panoply of bodysurfers converges in the lot: attorneys, carpenters and garbage truck drivers; architects, mechanics and musicians; those who work in lo’i (taro patches), construction and even US Congress. (When he’s not in DC, Senator Brian Schatz swaps his power suit for surf trunks; at Panics he’s simply a local haole in the water.)

My own entry into the Point Panic world came at the behest of my cousin Keali’i, who knew I needed something to buoy me during a rough time in my life. When he suggested I join him at Panics, I demurred. I knew about Panics’ tough waves and even tougher, tightknit community. But Keali’i insisted. “Eh! Everybody! Dis my cousin!” he yelled at the top of his lungs when we got to the lineup. Those around me nodded solemn hellos. Keali’i saw my anxiety: I was a stranger in a strange land. “No worries, cuz,” he reassured me, as if he already knew that Panics would offer a soft landing place and eventually a home, as it has for so many others.

“There’s striation in the lineup,” says Steve, a contractor whose time



ABOVE / **Point Panic personified: The break’s homegrown legend, Honey Boy.**

FACING PAGE / **The sign at Point Panic inspired a T-shirt design that included a playful riff on the bodysurfing-only rule: “Violators may be subject to cracks in the parking lot!”**

at Point Panic began nearly fifty years ago when he would tag along with his waterman father. “You’ve got people from every walk of life.” On any given day you might spot Steve, a.k.a. the Vanilla Gorilla, powering his imposing physique into waves. Brown Dolphin and the Asian Monk Seal surf as gracefully as the creatures they’re named for. Barrelcуда Bill torpedoes through tubes, while Coach remains composed under pressure, ready when the reform wave rolls through. Then there’s Doc, with his surgically precise wave-reading skills, and Mr. Smooth, so called for doling out spinner after spinner with barely a splash. The list goes on: Ray-Ray, Chinaman, Pocho, Hot Sauce, Big John, Little Sean.

No moniker, however, reverberates across generations as much as Honey Boy, a Point Panic legend known for his ability to transform any wave into something beautiful—sublime in artistry and athletic grace. I’d met

Honey Boy only a few times, but I knew he was exalted; you couldn’t ignore the excitement his presence sparked. He was kind but reserved and spoke little about his bodysurfing days, like a king who had no need for boasting.

Honey Boy had been a core member of the OG Papakōlea crew, the undisputed ringmasters and rainmakers of Point Panic between the 1970s and early 1990s. Back then there was no surf report to call, no web site to check. The crew would simply look down from their houses in Papakōlea, a Hawaiian Home Lands neighborhood on the hill. If you couldn’t catch a ride down, no problem—you’d hitch on one of the garbage trucks headed for the dump.

Bodysurfers young and old studied Honey Boy’s every move—his bottom turns, his stalling tactics, the way he trimmed on a wave or threaded a barrel. Sam worked for months on a barrel maneuver that Honey Boy made look effortless. “I kept trying and trying, and one day I finally pulled it off—I felt like I’d won a gold medal. Honey Boy just nodded his head and said, ‘OK, Hawaiian, now do it all the time.’ He was in another dimension when it came to bodysurfing. To me he is bodysurfing personified.” Pedro agrees: “Honey Boy was the poster boy of Point Panic.”

Though many of Honey Boy’s contemporaries at Panics have passed, their names are immortalized on a handmade plaque under a plumeria along the walkway to the point. While Honey Boy doesn’t come around much anymore, his legacy lives in the talent of the generation after him. “Honey Boy,” one old-timer shrugs. “He comes and goes with the wind.”

As Kaka’ako becomes increasingly attractive for residential and commercial development, the future of Point Panic is uncertain. From the water, bodysurfers watch the tower cranes—steel bellwethers of urban sprawl and stymied access to the break.

But for now Point Panic remains a refuge for bodysurfers and home to a community whose tough exterior belies its generosity and aloha spirit. So, when an offseason swell is forecast for O’ahu’s South Shore, the call goes out and the community leaps into action, eager for a

parking lot potluck. Jordan arrives early before church to help set up the pop-up tents. Willy and Jarrett, old hands for get-togethers like these, come loaded with grills, coolers and everything else to cook for the crew. Soon the tables overflow with butter mochi and kimchi, trays of fried noodles, *somen* salad and *gandule* rice. Bodysurfers of all ages gather around, talking story. Mel, beer in hand, recounts his recent surf trip to the Mentawai Islands in Indonesia, where he was the only bodysurfer among surfers. Gene, pulling up in his blue classic El Camino, revs the engine for fun. In the shade of a car’s rear hatch, wahine bodysurfers Elf and Delori prep for another round, sticking duct tape over the blisters on their feet from an earlier session.

While watching Barrelcуда Bill take off on a large set wave to cheers from those back on shore, a lone figure near the seawall catches my eye. It’s Honey Boy. On his red scooter, Honey Boy could be any local braddah out for a Sunday cruise. In a white polo and walking shorts, he appears tan and youthful despite his longish graying hair. We talk about his childhood in Pālolo, his initial foray into bodysurfing, his love for Panics. He humors me as I recount the tales of his skill. He chuckles, eventually conceding, “I could put on a show.”

“How did you always know where to be in the lineup?” I ask.

“The seabirds,” he says, scanning the horizon. “They dive down into the aku piles,” or schools, “then come back and head toward shore.” Depending on the seabirds’ movement, he could gauge wave size and direction and position himself before anyone knew what was coming. No magic, just keen observation of nature and a connection to the ocean. I laugh at the simple beauty behind it and am reminded of the meaning of kaha nalu: to soar like a bird.

Finding a spot along the seawall, I watch the action during what’s likely to be the season’s final swell. The bodysurfers, scattered like confetti throughout the lineup, take turns stroking into waves and gliding across the faces. I can’t hear their conversations, but the sound of their laughter skips across the water. **hh**



Fifty Years of Wayfinding

Hōkūleʻa's hulls first touched the ocean a half-century ago. She's been voyaging ever since.



Five decades ago this March, a bold experiment—a replica of a traditional Hawaiian voyaging canoe—slid across the sands of a Windward O‘ahu beach and into the waters of destiny. Few could have dreamed then that *Hōkūle‘a* would still be sailing fifty years and some 275,000 nautical miles later—farther than the distance to the moon—let alone having sparked a cultural reawakening across the Pacific and eventually circling the globe as an icon of planetary healing.

Designed from descriptions of great oceangoing canoes seen by early visitors to the Islands, the sixty-two-foot, double-hulled craft was given the Hawaiian name for Arcturus, the “star of gladness” that guides traditional voyagers to Hawai‘i. The founders of the Polynesian Voyaging Society had built *Hōkūle‘a* to prove a point: that the ancestral mariners of the Pacific had the ability to purposefully voyage across vast distances of the world’s largest ocean, guided only by their inherited knowledge of the stars, wind and waves.

But in Hawai‘i the art of wayfinding had long since been lost. To relearn it, the budding voyagers turned to one of the last traditional navigators left in the Pacific: Pius “Mau” Piailug, from the tiny Micronesian island of Satawal. In the spring of 1976, under “Papa” Mau’s guidance, *Hōkūle‘a* retraced an ancient migration route between Hawai‘i and Tahiti, where she was received by ecstatic crowds of Polynesian cousins.

Though originally intended only for that voyage, *Hōkūle‘a* has kept sailing ever since, voyaging throughout the Pacific and around the globe and spawning other *va‘a* (canoe) communities across Oceania. Under the leadership of Mau’s Hawaiian protégé Nainoa Thompson, some two thousand aspiring voyagers have trained with the Polynesian Voyaging Society, and untold others around the world have been called to action by the canoe’s mission.

And the journey continues. Soon after celebrating her birthday in early March, *Hōkū* will again depart for Tahiti, this time to resume her multiyear Moananuiākea voyage circling the Pacific, which was paused for a time in the wake of the tragic Lāhainā wildfire. “This voyage is not just about the oceans, but about choices and actions to help build a future that is healthy for our children,” Thompson said in announcing the effort. “We’re trying to reclaim our relationship to the Earth.”

OPENING SPREAD / *Hōkūle‘a* sails past fresh lava flows on Hawai‘i Island in 2013.

RIGHT / *Hōkūle‘a*’s launch ceremony, March 8, 1975. About two thousand people watched the canoe slide down a coconut-log ramp into the placid waters of Kāne‘ohe Bay, accompanied by traditional offerings and chanting.



COURTESY POLYNESIAN VOYAGING SOCIETY



Over the past five decades, *Hōkūleʻa* has navigated to every corner of the Polynesian Triangle, which covers some ten million square miles between Hawaiʻi, Aotearoa (New Zealand), Rapa Nui (Easter Island) and Sāmoa. "What had begun as a scientific experiment to prove a theory about the settlement of Polynesia has touched a deep root of cultural pride in Polynesian people," says Thompson.

ABOVE / Crowds greet *Hōkūleʻa* on her return to Honolulu in July 1976 from her groundbreaking maiden voyage to Tahiti, which demonstrated that early Polynesians could travel the 2,500 miles across the equator between the two island groups without the use of navigational instruments.



ABOVE / In 1999, dancers welcomed *Hōkū* to Rapa Nui at Polynesia's eastern edge. The voyage there was considered the ultimate test of the Pacific ancestors' ability to navigate to the farthest reaches of their oceanic homeland, even against prevailing winds. As it turned out, the canoe was blessed with favorable winds and finished the trip in far less time than expected.

In 2007, Papa Mau welcomed his senior students to Satawal for a special initiation, called *pwo*. The ceremony bestowed on the senior navigators the honor and responsibility of carrying on Mau’s teachings. “If there are conflicts, the navigator must resolve them,” Thompson says. “If there is sickness, the navigator’s responsibility is to heal. If there is damage, the navigator must repair it. Their *kuleana* [duty] is to sail beyond the horizon and return safely to their home island.”



To honor Mau, a canoe community on Hawai‘i Island, which he frequently visited, built and delivered a new canoe to him on Satawal for the ceremony. Its name, *Alingano Maisu*, refers to breadfruit that has fallen to the ground, which by custom on Satawal is free for anyone to take. In the same way, Mau said, anyone may learn the formerly secret arts of navigation aboard his canoe.



Following the ceremony, *Hōkūle‘a* continued on to Japan (seen also on the facing page), the canoe’s first visit to Asia. The voyage, dubbed *Kū Holo Lā Komohana* (“Sail on to the Western Sun”), honored the strong cultural ties between Japan and Hawai‘i, starting with King Kalākaua’s visit to the Emperor Meiji in 1881. Hopscotching her way from Okinawa to Yokohama, the canoe visited areas from which many had emigrated to work on Hawai‘i’s sugar plantations. One of those places was Hiroshima, where the canoe paid tribute to the city’s quest for world peace.



In 2014, *Hōkūle‘a* embarked upon her most ambitious journey yet, a voyage around the globe to promote the concept of mālama honua, or caring for our Earth. By the time *Hōkū* returned home three years later, she had sailed more than forty thousand miles and visited 150 ports in twenty-three countries and territories—including the farthest point in the voyage, South Africa, which lies almost exactly on the opposite side of the planet from Hawai‘i. Sailing down the length of the country’s east coast to Cape Town, the crew visited local tribes and met with peace icon Bishop Desmond Tutu, a longtime friend of the canoe.

FACING PAGE / **Members of a tribal dance group warm up for the grand Celebration of Friendship welcoming the canoe to Cape Town. At the ceremony, Tutu’s daughter Mpho said that *Hōkūle‘a*’s visit “reconnects us with each other on a primal level. ... Even though Polynesia is so far away, if you go far enough back, you will find African blood.”**

Hōkū was graced with fine weather as she rounded South Africa’s Cape of Good Hope, an infamously dangerous passage for sailors traversing between the Indian and Atlantic oceans. Near the cape, which is also home to many unique and highly endangered ecosystems, crew members visited a cave containing some of the oldest artifacts of human intelligence yet found, dating back more than 160,000 years. “It’s an amazing moment,” said Thompson, “when one of the youngest native cultures comes to see the place of the oldest.”

FACING PAGE / **After rounding the cape, *Hōkūle‘a* made her way past the soaring cliffline known as the Twelve Apostles. From the start, planners had considered this leg—notorious for its shipwrecks and home to the mythical ghost ship the *Flying Dutchman*—to be among the riskiest of the entire Mālama Honua Worldwide Voyage.**



In June 2023, *Hōkūle‘a* journeyed to Alaska to launch her latest voyage, which will circle the entire Pacific. Dubbed Moananuiākea (“The Great, Expansive Sea”), the epic “voyage for the planet” will cover even more distance than her sojourn around the globe, with a rotating roster of some four hundred crew members. Following a spectacular launch ceremony in Juneau with local Alaska Native communities, *Hōkū* sailed down the west coast of the continent to San Diego before pausing the voyage to return home after the Lāhainā fire. This spring, the effort will resume with a crossing to Tahiti.

With planned stops in more than three hundred ports, Moananuiākea aims to mobilize millions of “planetary navigators” to work together for a better collective future. According to senior navigator Bruce Blankenfeld, who led the initial legs of the voyage, it is also intended to establish a “new paradigm of voyaging, one that expands the idea of our voyaging family in the Pacific to reach across all of its shores and Indigenous cultures.”

RIGHT / *Hōkūle‘a* crew member Maleko Lorenzo, draped in a bear-claw lei gifted to him by a tribal elder, blows the canoe’s pū (shell trumpet) in answer to the bellowing of sea lions basking along southern Alaska’s glacier-lined Inside Passage.

COURTESY PHILAMER FELICITAS / POLYNESIAN VOYAGING SOCIETY

For information about the March 8–11 events celebrating *Hōkūle‘a*’s fiftieth anniversary, visit Hokulea.com.



The Monster Bowl

Going for No. 1 Trainer at the Pokémon World Championships

Passengers at Daniel K. Inouye International

Airport last August might have done a double take when a brightly colored jumbo jet landed, covered in monsters. On board: a group of Japanese fans and champions of Pokémon, the game that pits those monsters and their human “trainers” against each other in a battle for supremacy. Players arriving in Honolulu on the “Pokémon Jet” joined more than thirteen thousand other competitors, fans and spectators from over fifty countries for the 2024 Pokémon World Championships (a.k.a. “Worlds”) at the Hawai‘i Convention Center.

“We have a special connection to Hawai‘i,” says Elvin Gee, public relations manager at the Pokémon Company International. “In fact, the creators of one of our games, Pokémon Sun and Moon, drew inspiration from the Hawaiian Islands. This is the fourth time we’ve held the World Championships in Hawai‘i, and everyone loves it.” Previous host cities include Vancouver, San Francisco, Washington DC, London and other major metropolises.

The Pokémon phenomenon originated in Japan in 1996 and has since spread to nearly every part of the planet through video and playing card games, movies, television shows and merchandise. Most people have seen or heard of Pokémon (and Pikachu, the brand’s yellow, mouse-like mascot with the lightning-bolt tail) even if they’re





A sea of “trainers” fills the Hawai’i Convention Center at the 2024 Pokémon World Championships, each striving to become the best Trading Card Game (TCG) player in the world. On the opening spread: Fireworks celebrate the winners (and runners-up) across all TCG divisions at the 2024 Worlds closing ceremony.

not active players. But few are aware that since the late 1990s, Pokémon has grown to become the largest media franchise in the world. With total revenue of nearly \$100 billion, the Pokémon empire is now bigger than *Star Wars* and Marvel Studios combined. Every year, the three-day Pokémon Worlds event sells out well in advance, and if getting tickets is difficult, qualifying to compete is exponentially harder. “Worlds is by invitation only,

for those who have earned a seat through a series of local, regional and international tournaments throughout the year,” Gee explains. The playing field is tough; out of more than three thousand competitors globally who qualified for this year’s Worlds, only two from Hawai’i made the cut. Local Pokémon Trading Card Game (TCG) luminary Peyton Lee (age 15) says that even among top-notch competitors, luck is still a factor. “I find

that skill separates the players,” Lee says. “But when it gets into the higher levels, and I’ve gotten to experience this, there’s more luck involved. Because when you both play your cards correctly, then it just comes down to who draws the better one in the end.” Lee’s eventual defeat in the 2024 Worlds has left him hungry to qualify again next year. Hawai’i’s other superstar contestant at this year’s tournament was 11-year-old Cassius Kong. This was Kong’s fourth

appearance at Worlds; until 2024, he was the only player from Hawai’i ever to qualify and one year finished tenth in the TCG Juniors division. Kong started playing Pokémon with family and friends at five years old and has discovered real-life benefits beyond the competition. “It feels good to win,” he says. “But you also just get a fun experience hanging out with friends. And when I was younger it helped a lot with math, because



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Referees closely monitor game play as Israel's Raz Wolpe (left) takes on Seinosuke Shiokawa of Japan (right) in a TCG Masters Division semifinal match live-streamed around the world. Shiokawa went on to win the match and advance to the finals, where he suffered defeat at the deck of Fernando Cifuentes of Chile.

there’s so much division, multiplication, addition and subtraction.” Kong’s dad, Raymond, agrees. “The card game really helped him excel in math and reading comprehension,” he says. “Around six or seven years old, he was well ahead because he’d been doing a lot of analytical thinking.”

The international competitive Pokémon community is composed of fans and players from all walks of life. Most are young—some in the single digits. Tournaments are divided into three age brackets: juniors (ages 12 and under), seniors (13 to 15) and masters (16 and up). Adults are also active in the Pokémon community, and many of the parents of this generation’s toughest competitors started off as players themselves. Although the oldest qualifying competitor at 2024 Worlds was 54 (while the youngest was six), this game’s players are youthful at any age. The crowd might seem as cute and colorful as the characters they celebrate,

but make no mistake: The champions among them are cunning strategists focused on victory. Whether playing Pokémon video games, the playing card version, mobile Pokémon Go or the multiplayer online battle arena (MOBA) game Pokémon Unite, competitors come to the World Championships with their game faces on. Sure, it’s all in fun. Sure, it’s just a game. But beyond the glory and bragging rights afforded to Worlds winners, there are also more than \$2 million in cash prizes, merchandise and travel awards for the winning trainers.

I arrive at the convention center via the “Pokémon Trolley” from the nearby Hilton Hawaiian Village, the hotel that serves as official “Trainer Town” for the event. The Hilton grounds were filled with Pokémon-themed activities, artwork exhibits and a “Play Lab” for newbies to learn the ropes on various Pokémon

platforms. After navigating the hotel’s clusters of families taking photos beside character cutouts, youngsters getting their faces Poké-painted, Pokémon drawing lessons, lawn games and giant screens with frenzied announcers streaming play-by-play action from the center’s championship stage, I’m eager to get up close to the best players on the planet. Long entry lines are queued; those without tickets soak in the vibe from outside the lobby’s glass windows.

Inside, I’m greeted by an enormous yellow inflatable Pikachu and swarms of Poké-folk. Sporting Pokémon-themed hairstyles, apparel, accessories, swag and sometimes full costumes, fans of the tiny monsters are in their element. Just past Pikachu, cheers emanate from the main arena of combat, a vast landscape of gaming tables at which competitors engage in furious but friendly battle, each vying for a coveted spot on the elevated main stage, where final qualifiers hold their championship duels.



Trophies for the TCG Masters Division are among the hardest Pokémon to catch.

The 2024 Worlds in Honolulu is the largest Pokémon World Championship tournament in history. “It’s just mind-blowing, how big Worlds has become,” says Elijah Shimabukuro, co-owner of Aloha Card Shop, where local players meet for weekly tournaments to earn points toward national rankings. “It’s awesome to see how much it’s grown since COVID.” Like an international sports event, masses of spectators in bright T-shirts and jerseys root for their home countries and local players. Families, friends and fans gather around game tables to watch battles unfold up close or grab seats to view overhead screens streaming live matches between the current leaders. Energy crackles throughout the convention center’s multifloor collection of Pokémon activity and exhibit rooms, merchandise displays and gaming arenas, resonating with chatter about the games and the players. “Competitive players watch and follow other games closely,” Shimabukuro says. “You’ll see them talking and discussing what they see the champions doing on-screen, what cards they put in their decks. People pay attention to that and may make similar changes to their own game.” From colorful getup and merchandise to obsession with competition and strategy, the Pokémon Worlds event feels like a cross between Comic Con and the World Series of Poker. But with this crowd it’s all about the monsters.

The game itself, whether played on a screen or with cards, involves a human trainer collecting a set of magical beasts with various strengths and weaknesses, then arranging them

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Just as at sporting events, fans go wild when the home team wins. Exuberant Chileans celebrate their country’s first Pokémon World Champion as 18-year-old Cifuentes triumphs in the final TCG Masters Division match. More than fifty countries were represented at the Worlds event.

into teams. The monsters are “captured” and stored in marble-like Pokéballs. The classic Pokémon tagline “Gotta catch ‘em all!” refers to collecting these “pocket monsters,” as they were originally called. (It’s no coincidence that the game’s inventor, Satoshi Tajiri, drew inspiration from the insects and small animals he captured around ponds and lakes as a child in suburban Japan.) During matches the trainer decides when to swap their monsters with reinforcements and which of their skills to deploy in a given situation. Victory belongs to the trainer who best directs his or her team’s powers to attack, defend and counterattack, and whom luck favors when rolling dice, drawing cards or generating random numbers in the video platforms. As in poker, even the best players can have a bad run, but over time the most skilled competitors triumph.

“The characters I like best are Charizard and Snorlax,” says Cassius

Kong. Charizard, one of the game’s most well-known Pokémon, is a fire-blasting dragon. Snorlax, as the name loosely implies, heals itself by sleeping. Some characters are named for their powers or appearance, such as the garlic-shaped Bulbasaur. But this is merely cosmetic.

“At the competition level you have to choose your deck based on what will give you the best chance to win,” Kong says. “And that may have nothing to do with any specific Pokémon that you like.”

Pillars of fire erupt on the main stage in a pyrotechnic extravaganza when 11-year-old Sakuya Ota of Japan defeats US competitor Logan Bailey in the TCG final, earning the title of World Champion for the junior division and a cool \$50,000. In a post-match speech translated live by interpreters, an emotional Ota thanks his father for bringing him to Hawai’i.

Contestants rely on the support of parents, siblings, friends and fellow countrymen as they rise through

qualifying tournaments, often traveling great distances across countries or internationally to compete and developing long-lasting friendships along the way. “Being a family-friendly brand, it’s a very positive community,” says Gee. “We really emphasize what we call the ‘spirit of the game,’ and it’s all about good sportsmanship. Your competitors are your friends, and every match starts and ends with a handshake, no matter what age or level you’re playing at.”

When the Pokémon TCG masters division final match ends in victory for 18-year-old Fernando Cifuentes of Chile, there’s an explosion of cheers as scores of Chileans rush the stage, many sporting the country’s flag on their jerseys. They chant, sing, dance and celebrate with the fervor of reveling sports fans. (As the country’s first-ever World Champion, Fuentes received an invitation to meet Chilean President Gabriel Boric on his return home).



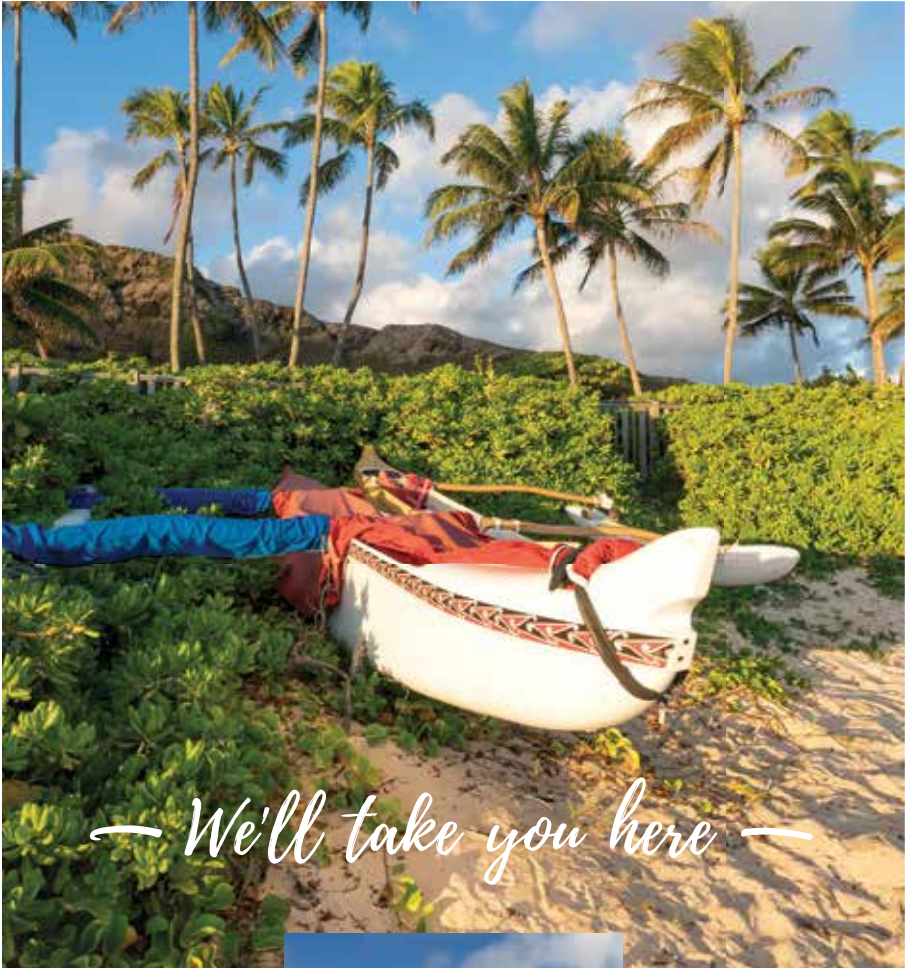
To the victor go the spoils: Cifuentes takes home the trophy, the No. 1 Trainer card and a \$50,000 purse.

Second-place finisher Seinosuke Shiokawa of Japan is graceful in defeat, shaking hands with Cifuentes and walking away with \$30,000. The prize pool for TCG players extends all the way out to thirty-second place, which pays out \$5,000 plus special 2024 Worlds swag in every division.

On the convention center’s second floor, multiple meeting rooms are packed with exhibits and activities. A gallery features framed entries and winners of a juried art contest, showing off intricate Pokémon artwork created by fans and professional graphic artists. Some of the Pokémon Company illustrators who draw the characters are on hand for meet-and-greet sessions; they’re revered megastars, signing autographs and mentoring young would-be designers. At art tables along the gallery’s sidelines, attendees practice drawing their favorite characters.

Inside the trading room, enthusiasts and collectors flock around display tables. In a frenzy of haggling, players seek prized Pokémon cards for their decks or just as collectibles. Some of the rarest cards are worth well into six figures.

In the retail vendor room next door, card shops display and sell all manner of cards, decks and merchandise. A massive pop-up “Pokémon Center” on the third floor offers official event merch and other special collectible treasures to a nonstop stream of shoppers who



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Every year a special Pokémon card is created to promote the World Championship event. The 2024 Pokémon Worlds card, seen above on display at the pop-up Pokémon History Museum in the convention center, celebrates the Hawai'i venue, with Pikachu catching some surf.

gain access strictly by appointment only—and appointments have long been sold out; even media aren't allowed in without an appointment, so what special collectible treasures were on offer must remain a mystery.

Another feature of the event is a partnership with a local environmental nonprofit. In the “Genki Ball” room, a team of experts and volunteers assists any attendees willing to get dirty by rolling a mixture of soil, rice bran and microorganisms into mud balls. These

will harden into stone-like Genki Balls and be thrown into Honolulu's Ala Wai Canal; the microorganisms, fed by the rice bran, will proliferate and begin battling pollution. “Basically, we're restoring the ecosystem from the bottom up,” says Kouri Nago of the Genki Ala Wai Project. “The reason we make it a ball shape is so it can drop to the bottom of the canal and embed itself into the sludge, where it will start to dissolve and release microorganisms to eat up any organic matter and clean up the waterway.” A ball

containing tiny creatures with special powers that activate and do battle when they are released? Sounds perfectly Pokémonish. “Having the event in Hawai'i, we wanted to be responsible and help the community,” Gee says. “We do that through philanthropy and donations to local organizations, but also activities and volunteerism like the Genki Ball effort.”

The crowd swarming throughout second- and third-floor exhibits and activities is so large that convention center management has to regulate

escalator traffic, resulting in a line of hundreds of people just waiting to take the escalator down to the lobby. Finally making it back aboard the hotel-bound trolley, I catch snippets of conversations among multigenerational groups of Pokémon fans in at least three different languages. They're Asian. They're European. They're from the continental US and from Hawai'i. And they're all here for the monsters. Because monsters know no borders. **hh**



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Brother in Alms

The Joseph Dutton archive might just help canonize Hawai‘i’s next saint



On June 23, 2023, Stephen Skelly was cleaning out the basement of the St. Jude Parish rectory in Beloit, Wisconsin. It was a favor for his daughter, a church employee, and for the retiring pastor, Father John Hedrick. A new group of priests had arrived, and Father Hedrick didn’t want to leave the task of cleaning out decades of bric-a-brac to them.

An aficionado of history and retired from his job as a public transit official, Skelly wasn’t daunted. If anything, he was excited: This was an opportunity to continue his search for a historical archive he believed might be somewhere in that basement. It had been collected by “Brother” Joseph Dutton, who had been raised in the nearby city of Janesville and died in Honolulu in 1931.

A veteran of the Union army during the Civil War, Dutton converted to Catholicism at 40 and changed his name from Ira to Joseph. He’d had a checkered past—a failed marriage and a decade of alcoholism. Seeking redemption, Dutton spent nearly two years at a monastery in Kentucky, then attended a religious conference in New Orleans. There he read an article about Father Damien

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Stephen Skelly (seen above) with the personal archives of Joseph Dutton, who devoted much of his life to helping Hansen’s disease patients exiled to Kalaupapa, Moloka’i. Skelly discovered the lost archive in 2023 in Beloit, Wisconsin, near where Dutton had lived. Among its contents is a 1921 photo of Dutton outside his cottage in Kalaupapa, seen on the title page.

De Veuster, the priest ministering to victims of Hansen’s disease—also known as leprosy—on Moloka’i’s Kalaupapa Peninsula. Moved by his example, Dutton sought out Charles Warren Stoddard, chair of Notre Dame’s English department, who had been to Kalaupapa and told Dutton that his help would surely be welcomed.

Dutton left for the Kingdom of Hawai’i in 1886, and for the last forty-four years of his life, he called Kalaupapa home, helping Father Damien serve the patients who had been exiled there. The men formed an enduring bond; Father Damien came to call Dutton “brother,” but it wasn’t a monastic title. It was a term of affection and respect, reflecting Father Damien’s appreciation that Dutton had volunteered to devote his life to helping the afflicted—and also to risk it. Hansen’s was both incurable and contagious; Father Damien himself died of it in 1889. He was posthumously canonized in 2009, the first saint from Hawai’i.

Dutton’s archive, if it existed, would be a valuable window into this poignant story. Skelly had a hunch that it did exist, and had been determined to find it since 2008. “I asked my daughter, director of religious education at St. Jude Church, then also home to Brother Dutton School, if there were any files at the now-closed school,” Skelly says. “She never saw any, but I kept bugging her about it for the next fourteen years.”

Father Hedrick and Skelly went at it all morning, cleaning out a room originally built to store coal. It was fire- and waterproof—ideal for storing irreplaceable items—so Skelly got his hopes up. He found a tease: a couple of trifold poster boards with pictures of Dutton and photocopies of his letters. “Like the ones kids use to do their school projects. I was excited but I was also let down,” Skelly says. “Is this all there was after fourteen years of searching?” Then he spotted two banker’s boxes in a corner. “One was inscribed ‘Brother

Dutton Scrapbooks—Keep’ and the other, ‘Priceless, Brother Dutton’s papers, Do Not Destroy, 1/03/1982.’ My heart started pounding, and I had tears in my eyes. I finally found what had been lost.”

“The scenery one beholds from any part of that small peninsula is among the most beautiful in the Hawaiian Islands,” wrote Dutton of Kalaupapa in his 1931 autobiography, “and today, many of the inter-island steamers pass by it so tourists may view its wonders.”

Dutton showed up unannounced in Kalaupapa in July 1886, having arrived by boat. “The day of his arrival, Br. Dutton took luncheon with me, and I scanned him carefully. He had come afoot from Kaunakakai,” wrote Kalaupapa’s physician at the time, Arthur A. Mouritz. “He wore a blue denim suit. He was reserved and thoughtful, had nothing to say about his past life nor the reason

for seeking his seclusion and work on Molokai, and turning his back on the world forever.”

Dutton could not have come at a better time, as Father Damien had himself contracted Hansen’s less than two years prior. One of Dutton’s first duties was caring for the patients, which the ailing priest was struggling to do. Many needed daily attention because they had “terrible sores on their hands, the face and other parts of the body, which had to be dressed,” Dutton wrote. Decades later, Hansen’s patient Ambrose Kanewali’i Hutchison wrote of Dutton’s first weeks, “After standing aloof for some days, the urge to follow the example of Father Damien was irresistible. Mr. Dutton went to work with a will, and in a couple of weeks time became an adept washer and dresser of sores, which relieved Father Damien of the work.”

Dutton soon came to assume more responsibility, from construction to landscaping to fundraising. In an 1886 letter written shortly after Dutton’s arrival, Father Damien praised Dutton’s organizational skills and willingness to work, no matter what was asked of him. “Ira B. Dutton is truly an exemplary, self-devoting man,” Father Damien wrote to Walter M. Gibson, president of the Hawaiian Kingdom’s Board of Health. “He would be at once my secretary—and cashier—the Bishop not wanting me to handle any money, etc.,” wrote Father Damien in another letter. “He is a true brother to me.” In the 1973 biography *Holy Man: Father Damien of Molokai*, historian Gavan Daws describes Dutton as a “totally devoted laborer, extraordinarily industrious, and always calm: preternaturally so. No one ever heard him raise his voice or saw him lose his temper. He did all he could, and asked for nothing in return.”

Even though Father Damien knew he would become incapacitated, he kept starting houses to shelter new patients. Often he moved from one project to the next without finishing. “‘Off I am, Brother Joseph,’ he said to me daily, almost hourly, and this was often coupled with the request that I finish what he was doing,” recounts Dutton in his autobiography. “‘Brother Joseph, you are going to finish these’—referring to the previous jobs, and would laughingly add, ‘I am the carpenter; Brother Joseph, the joiner.’”



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ABOVE / A painting of Dutton found in the recently discovered archive.

FACING PAGE / The archive includes numerous, never-before-seen photographs documenting Dutton’s forty-four years at Kalaupapa. The Civil War veteran arrived unannounced in 1886, just in time to help an ailing Father Damien de Veuster, who had himself contracted Hansen’s disease, minister to patients who’d been exiled to the remote peninsula.



While Dutton had come to Kalaupapa voluntarily, most of its residents had not. In 1865, King Kamehameha V signed the Act to Prevent the Spread of Leprosy, a drastic measure that set Kalaupapa aside for quarantine and separated Hansen’s victims (and suspected victims) from their families—often forcibly—exiling them to Kalaupapa for the rest of their lives. The law remained in effect until 1969; in 1982 a cure for Hansen’s disease was developed, after which some patients returned to society. As of May 2024 eight residents still live there, four of them full time. Today, Kalaupapa is a National Historical Park.

In 1888, less than two years after Dutton’s arrival, kingdom officials began more strictly enforcing the isolation laws. The afflicted were no longer given the benefit of the doubt as to whether they had Hansen’s or another disease with similar symptoms. By 1901, Kalaupapa’s population grew to more than 1,100 patients, many of them children. To house them, Mother Marianne Cope (who was sainted in 2005) and her Sisters of St. Francis opened the Charles R. Bishop Home for Unprotected Leper Girls and Women. Dutton and a group of brothers from Father Damien’s religious order, the Congregation of the Sacred Hearts of Jesus and Mary, built the

Henry P. Baldwin Home for Boys and Helpless Men.

These efforts weren’t cheap. Dutton wrote letters to secure financing, and Maui-based financier-philanthropist Henry P. Baldwin responded, underwriting the \$6,000 construction cost of the Baldwin Home. Its first residents, then only boys under 18, took up residence in 1894. But it soon became clear that disabled older men also required more housing. Dutton took over operations of the Baldwin Home campus in 1895, landscaping the campus with flowers, shrubs and trees. He planted lawns for sports and built stone walls.

In the 1980s, historian Anwei Skinsnes Law interviewed John Cambra, one among the last generation of patients to live at the Baldwin Home. Dutton was an old man when Cambra arrived in 1920, but still active. An avid baseball player, Cambra and his fellow newcomers formed their own team. After defeating the peninsula’s reigning champions, they asked Dutton for uniforms. “He said, ‘Make a list,’” Cambra recalled. “Next Friday a big box came with all the uniforms, bats, balls and everything.”

Dutton never wanted to leave Baldwin Home, but had to go to Honolulu in 1930 for cataract surgery,



Dutton’s legacy lives on in Janesville, Wisconsin, where he lived much of his early life. Above, the eponymous elementary school on the grounds of St. Jude’s, where the archive was discovered in the basement of the church’s rectory. The archive has become a crucial source of information in the ongoing effort to canonize Dutton as the first layperson from Hawai’i to be sainted.

from which he would never recover. He died on March 26, 1931, a month before what would have been his 88th birthday. He never contracted Hansen’s, and his body was returned to Kalaupapa to be buried alongside St. Damien’s. Dutton, who’d never accepted compensation for his work, donated his military pension to a monastery. “It has been a happy place,” he had said before his death. “A happy life.”

Stephen Skelly and his cousin Peter Skelly still reside in Dutton’s hometown of Janesville, a picturesque city on Wisconsin’s Rock River. Its downtown riverfront buildings remain mostly unchanged from the time Dutton lived there, including the location of the bookstore where Dutton worked before the Civil War. Away from downtown is the home of General Thomas H. Ruger, who also fought in the Civil War—O’ahu’s Fort Ruger is named for him. Another, more contemporary Hawai’i connection: 808 Cheesecake (featuring liliko’i) and 808 Hawaiian Style Poke are both within walking distance of where Dutton lived and worked.

The boxes Skelly discovered indeed proved a treasure trove, with Dutton’s letters and photographs going as far back as the Civil War. He may have exiled himself for what he considered his personal failures, but the letters demonstrate that he wasn’t estranged from friends and family. Much of his correspondence was with those who had provided encouragement and financial support for Father Damien’s work. Among these is a letter from President Theodore Roosevelt, who in 1908 had the US Navy’s Great White Fleet sail past Kalaupapa in honor of Dutton. Touchingly, there are greeting cards with personal messages from Mother Cope; one includes a square of cloth cut from a sling Father Damien had used to support his arm after losing use of it from Hasen’s.

Father Bart Timmerman, who replaced Father Hedrick at St. Jude, has entrusted the archive to the Skellys—an important responsibility now that the Roman Catholic Church is considering Dutton for sainthood. “These are Dutton’s personal scrapbooks,” says

Skelly. “With the current investigation into the cause for sainthood, it’s important that it remains accessible.” Once the archive was scanned, the Skellys sent a thumb drive to Patrick Boland, a Honolulu-based historian active with the Joseph Dutton Guild, an organization advocating for Dutton to become the next saint from Hawai’i—St. Joseph—and also the first layperson in Hawai’i to be canonized.

Among those supporting Dutton’s cause is the Most Reverend Larry Silva, bishop of the Diocese of Honolulu. For Silva, Dutton’s life as a layperson who volunteered is a powerful example. “As more information is discovered about the life of Joseph Dutton, more evidence emerges of his holiness and heroic virtue,” Silva says. “As we pray he will someday soon be numbered among the Blessed and the Saints of the Church, these discoveries can only help to turn people to greater admiration and imitation of this remarkable man. He served Christ by serving the most desolate outcasts, and his inspiration is needed now—and in every age.” **hh**

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2/15&16
This two-day family-friendly event features Hawaiian cultural practitioners, exhibits, demonstrations and vendors that engage community members and visitors in a greater understanding and appreciation for Native Hawaiian culture and Hawai’i. Royal Hawaiian Center, nahha.com

RUSSELL PETERS: RELAX WORLD TOUR

2/28
Russell Peters started doing stand-up at the age of nineteen at open mics in his native Toronto and was recently named as one of *Rolling Stone’s* 50 Best Comics of All Time. Neal S. Blaisdell Concert Hall, blaisdellcenter.com

RENT

2/28–3/9
Jonathan Larson’s groundbreaking rock opera, *RENT* delves into timeless themes of love, loss and friendship, resonating deeply across generations. John F. Kennedy Theatre, (808) 956-7655

MARCH

LEI COURT SELECTION

3/1
This annual competition determines this year’s Lei Court, which presides over the city’s annual Lei Day celebration on May 1. Contestants compete in lei making, hula ‘auana (modern hula), English- and Hawaiian-language skills, poise and personality. Kapolei Hale, (808) 768-3020

RON ARTIS II & FRIENDS

3/7
Renowned for his soulful and genuine songwriting, Artis, hailing from Hale’iwa, performs alongside special guest John Oates. Hawaii Theatre Center, hawaiiitheatre.com

HONOLULU FESTIVAL

3/7–3/9
An annual festival celebrating cultures from across the Pacific through art, music, dance and crafts, with a lively parade through Waikīkī. Hawaii Convention Center and other locations, honolulufestival.com

GAME ON!

3/15&16
Hawai’i Symphony Orchestra presents an arcade overture with symphonic soundtrack music from a lineup of blockbuster video games accompanied by never-before-seen HD video. Neal S. Blaisdell Concert Hall, blaisdellcenter.com

GREASE

3/21–4/12
Join star-crossed Sandy, Danny, Kenickie and Rizzo for a night of nostalgic fun with one of the world’s most popular musicals. Diamond Head Theatre, diamondheadtheatre.com

STAR WARS: RETURN OF THE JEDI IN CONCERT

3/28–3/30
Watch the complete film unfold as the Hawai’i Symphony Orchestra performs John Williams’ legendary score live. Neal S. Blaisdell Concert Hall, blaisdellcenter.com



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HAWAI’I TRIENNIAL 2025 • ALOHA NŌ

-  O’ahu, Hawai’i Island, Maui
-  February 15 – May 04, 2025
-  (808) 528-0506


Bringing together the work of 49 artists and artist collectives, across multiple sites, on three islands, Hawai’i Triennial 2025 (HT25) is the state’s largest, periodic exhibition of contemporary art from Hawai’i, the Pacific, and beyond. Every three years, Hawai’i Contemporary presents the exhibition, which is on view across museums, galleries, and outdoor and unconventional art spaces, and complemented by a program of public engagements. Entitled ALOHA NŌ, HT25 invites visitors to [re]consider their own notions and preconceptions of aloha. In this way, ALOHA NŌ is a call to *know* Hawai’i as a place of rebirth, resilience, and resistance. The exhibition theme reframes aloha as an intentional *action* that comprises a profound love and truth-telling, a practice that engenders a deep connectivity to the ‘āina (land), oceanic environment, elements, and each other.




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O’ahu, Maui, Hawai’i Island, and California

Adorn yourself with the beautiful, natural, sustainable Tahiti Pearls gifted from the Pacific Islands. At Aloha Pearls & Schwartz, we strive to be Hawaii’s premier supplier of South Sea Pearls, especially Tahitian Pearls. Learn to craft your own pieces in small jewelry group classes with local artisans, or load up on supplies, tools and 14K, gold fill and sterling silver findings, and gemstone beads.



Instagram (808) 255-1975
@alohapearls | alohapearls.com





BATTLESHIP MISSOURI MEMORIAL

Arizona Memorial Place, Honolulu

Complete your Pearl Harbor experience. The USS Missouri is no ordinary ship—it is America’s most historic battleship. Home to 2,700 sailors, nine 66-foot-long guns, 1,220 projectiles and a deck big enough to host a surrender ceremony presided over by General Douglas MacArthur. Learn even more about the ship’s history with an add-on Captain’s Tour and Chief Engineer’s Tour. Shuttle service from the Pearl Harbor National Memorial Visitor Center is included with admission.



(808) 455-1600
ussmissouri.org





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bishopmuseum.org
1525 Bernice Street Honolulu, HI 96817



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(808) 921-2345
www.embassysuiteswaikiki.com





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Immerse yourself in local food culture at any one of our Farmers Markets. Taste the true Hawai’i. Experience our local farmers, culinary masters, and artisans. Fresh locally grown produce. Tropical fruits and vegetables. Come Hungry! Leave happy. Our chefs cook healthy, Island-style grindz. Need a gift? Our local artisans have you covered. Kaka’ako (Sat), Pearlridge (Sat), Kailua Town (Sun), Hale’iwa (Thurs).



@Farmloversmarkets | (808) 388-9696
farmloversmarkets.com





HI HONEY FARM

66-1128 Kaukonahua Road, Waialua

Discover the sweet taste of Hawaii at HiHoney Farm! Take a guided Apiary Tour and enjoy a honey tasting experience featuring the island’s largest selection of honey flavors. From raw, natural honey to unique varieties, there’s something for every taste. Can’t visit? Order online and have our Hawaiian honey delivered anywhere in the USA!



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ISLAND PET MOVERS

Honolulu

At Island Pet Movers, we believe that pets are more than just companions; they’re cherished members of our families. We understand that relocating a pet can be a significant and sometimes overwhelming experience. That’s why we’re here to redefine pet relocation, providing a level of care, expertise, and dedication with the spirit of Hawai’i and Aloha.



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1125 Ala Moana Blvd Slip B-01, Honolulu

Get ready for a day of sun, sea, and unforgettable memories with Living Ocean Tours on one of our custom built luxury snorkel boats in Waikiki! Snorkel the crystal waters of Oahu with our Hawaiian Green Sea Turtles, take a thrilling slide down our two-story waterslide, bounce on a water trampoline or cruise into the sunset while looking for whales.



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livingoceantours.com





Satoru Abe (American, born 1926). *Proud Old Tree* (detail), 1958. Copper bronze. Gift of the Hawaii Community Foundation, Kei Rawakani Art Foundation Fund (1991).

HOMA Honolulu Museum of Art
honolulumuseum.org

Satoru Abe
REACHING FOR THE SUN

See seven decades of art by a Hawai’i legend • On view through July 20



NORTH SHORE SOAP FACTORY

67-106 Kealohanui Street, Waialua

Watch our master soap maker when you visit North Shore Soap Factory! Come for the soap, stay for the stamping. Customize your bar at our stamping station. Book a Behind-the-Scenes Tour* to see how we handcraft Hawaiian Bath & Body® soaps and skin care products. Local art, gifts and more. Find us in the big, cone-shaped building!



(808) 637-8400
northshoresoapfactory.com





RAINBOW DRIVE-IN

Kapahulu, Kalihi, Pearlridge

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



(808) 737-0177
rainbowdrivein.com



Kindergarten to Grade 12 Open House

St. Andrew’s Schools – 224 Queen Emma Square, Honolulu

April 26, 2025

(808) 532-2427

StAndrewsSchools.org/OpenHouse



The Priory - girls’ school, grades K-12
The Prep - boys’ school, grades K-6

Founded by Queen Emma Kaleleonālanī in 1867 as St. Andrew’s Priory School for Girls, today St. Andrew’s Schools is the living legacy of her vision: To offer a high-quality education to the children of Hawai’i.

Bringing out the best in each student is the core of our mission and everyday practice. Our Hawaiian and Episcopal heritage is reflected in our traditions and curriculum, and in our values expressed as aloha, kuleana, and mālama. Our students thrive in a culture of care and belonging, where they learn deeply and stay curious.

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Visit our historic campus in downtown Honolulu.



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Enhance your Waimea Valley experience with guided culture-based learning at our most significant cultural sites: Hale Hō‘ike, Kauhale, and Kahua Pā‘ani, connecting with their history and the Hawaiian values they represent. Upon completion, Ka‘apuni o Waimea guests earn a commemorative pin celebrating *ho‘okipa*, hospitality from a cultural perspective.

ON THE NORTH SHORE ACROSS FROM WAIMEA BAY

WAIMEAVALLEY.NET





FEBRUARY

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, proartsmaui.org

KANIKAPILA THURSDAYS

Second and fourth Thursdays
Maui artists perform live music, and families can participate in giant yard games. 5:30 to 7:30 p.m. Queen Ka'ahumanu Center, (808) 877-3369

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

KĪHEI FOURTH FRIDAY

Fourth Fridays
A monthly community street party with food trucks, entertainment, crafters and kids' games. 6 to 9 p.m. Free. Azeka Shopping Center, kiheifridays.com

UPCOUNTRY
FARMERS MARKET

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

QKC KEIKI CLUB

Third Saturdays
Monthly crafting and creativity activities for kids presented by Queen Ka'ahumanu Center and Handmade Gifts & Decor. 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

Featured Event

Whale Tales

The Ritz-Carlton Maui, Kapalua

February 14 - 17, 2025, with presentations on February 15 and 16

(808) 572-5700


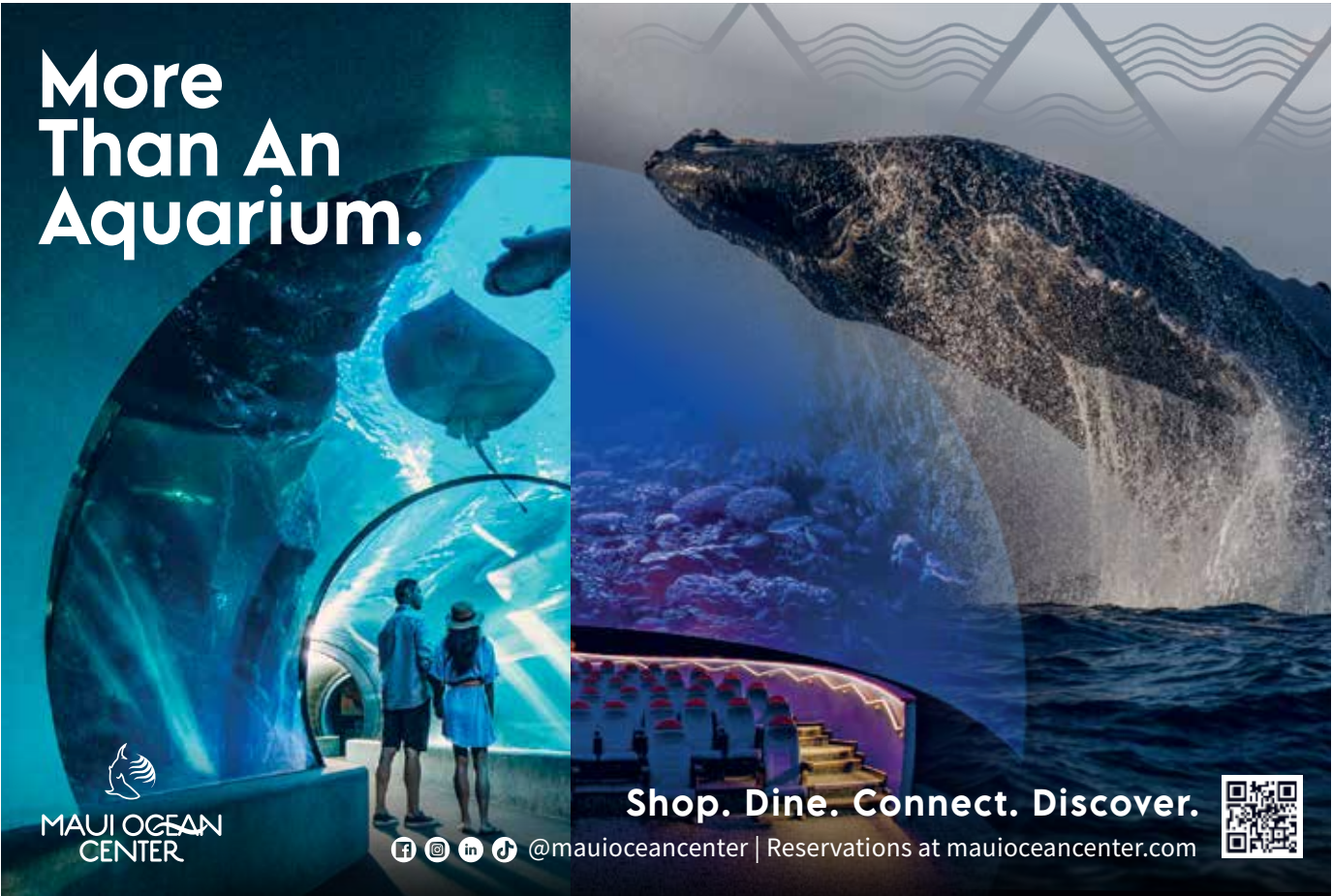
Live streamed at WhaleTrust.org

Experience Whale Tales at The Ritz-Carlton Maui, Kapalua. This signature event brings together world-renowned scientists, conservationists, and visual storytellers to share their latest research and insights about humpback whales and marine conservation. Enjoy engaging presentations and interactive activities at the Mauka to Makai Science Center, featuring hands-on learning for all ages. You can also shop for a cause at the Community Art Expo showcasing the work of local artists and celebrating the connection between art and conservation - all happening at The Ritz-Carlton Maui, Kapalua on Saturday and Sunday, February 15 & 16, 2025!

You can also take part in the event through our one-of-a-kind Benefit Whale Watches! Throughout the week, whale watches will be hosted by our expert presenters, sharing their knowledge and stories as you experience humpbacks up close!

Can't attend in person? Presentations are livestreamed and remain available online for one month after the event. Every ticket and whale watch supports marine research and education programs in Hawaii - helping to protect whales and their ocean home.


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Hours and More Information at
SeaHouseMaui.com

EVENTS: **MAUI, MOLOKA'I, LĀNA'I**

**MAUI IMPROV
MONTHLY SHOWCASE**
Last Sundays
Beginner and experienced performers
improvise live theater on stage. 6:30 p.m.
ProArts Playhouse, proartsmaui.org

**SPECTACULAR POLYNESIAN
HULA SHOW**
Fourth Sundays
Polynesian dance and hula performed
at QKC's center court. 1 to 2 p.m. Queen
Ka'ahumanu Center, [808] 877-3369

REBELUTION HAWAII 2025
2/7
California's superstar reggae group
Rebelution returns to Maui with special
guests, award-winning Tribal Seeds.
MACC, mauiarts.org

MAUI OPEN STUDIOS
2/8-3/2
An annual series of self-guided tours
of artist studios and exhibition spaces,
offering collectors an opportunity to
buy art directly from the artists. Various
locations, mauiopenstudios.com

HAWAII TRIENNIAL 2025
2/15-5/4
The state's largest, thematic exhibition
of contemporary art from Hawaii, the
Pacific and beyond our shores, on
view for 78 days across collaborating
sites of exhibition on O'ahu, Maui and
Hawaii Island. Various Locations,
hawaiiicontemporary.org

2025 GREAT WHALE COUNT
2/22&3/29
This annual community science event
brings volunteers together to count whales
from shore as part of a long-term survey
of humpback whales in Hawaii. Various
Locations on Maui, pacificwhale.org

**RUSSELL PETERS: RELAX
WORLD TOUR**
2/27
Russell Peters started doing stand-up at
the age of nineteen at open mics in his
native Toronto, and was recently named
as one of *Rolling Stone's* 50 Best Comics
of All Time. MACC, mauiarts.org

MARCH

**ART AFFAIR 2025:
VINTAGE POOLSIDE—A
RETRO SUNSET SOIRÉE**
3/1
Hui No'eau's signature fundraising event
celebrates the importance of visual arts
education in Maui at the historic Kaluanui
Estate and features gourmet food, live
music, a live auction and dancing. Hui
No'eau Visual Arts Center, huinoeau.com

MAUI 5K
3/2
This annual 5K footrace is accompanied
by a one-mile fun run for keiki. Proceeds
go to athletic and recreational play
programs in Maui's schools. Maui Ocean
Center, [808] 271-4057

LITTLE SHOP OF HORRORS
3/14-4/6
A deviously delicious Broadway and
Hollywood sci-fi smash musical, *Little
Shop of Horrors* has devoured the hearts
of theatergoers for over 30 years. ProArts
Playhouse, proartsmaui.org

**ST. PATRICK'S DAY
KICKOFF PARTY**
3/15
The St. Patrick's Day edition of "Sharks
After Dark," Maui Ocean Center's 21-and-
older nights, features Irish-themed
bites and beverages, live music, diver
presentations and more. 6 to 9:30 p.m.
Maui Ocean Center, mauioceancenter.com

SPRING POPS
3/23
Experience the soul of the Islands with
"Nā Mele o Hawai'i"—a journey through
Raiatea Helm's 2024 award-winning
album *Legacy of Hawaiian Song & String*.
Presented by Maui Pops Orchestra.
MACC, mauiarts.org

HO'OMAU 2025
3/29
The premier fundraising event for Pūnana
Leo o Maui features performances by
students and local artists, delicious
food, a keiki zone, live and silent auctions,
Hawaiian cultural demonstrations and a
marketplace. Maui Nui Botanical Gardens,
mnbg.org

PROMOTIONAL



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Mā'alaea Harbor (Maui), Mānele Harbor (Lāna'i)

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



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HUI NO'EAU VISUAL ARTS CENTER
2841 Baldwin Avenue, Makawao, Maui

Located in Upcountry Maui at the historic Kaluanui Estate, Hui No'eau Visual Arts Center is a community arts center offering art classes, cultural workshops, exhibitions, and events. Explore the 100-year-old Kaluanui home, enjoy artwork by local artists, or take a self-guided tour of the scenic 25-acre grounds. Supported in part by the County of Maui.



[808] 572-6560
huinoeau.com



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ONO GRINDZ
GOOD TIMES**

HAWAII'S
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honored by the Starline Magazine

2023
**HAWAII
ISLANDER**
BEST OF HAWAII

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PU'UHONUA O HŌNAUNAU
NATIONAL HISTORICAL PARK

HAWAI'I ISLAND





Niaulani Nature Walk

FEBRUARY

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 Art Center's Niaulani Campus, [808] 967-8222

UNDER THE NEW MOON

Last Tuesdays
An evening of Hawaiian storytelling with Kumu Keala Ching, live Hawaiian music and hula performances. Bring your own beach chair or mat. No coolers. Free. 5 to 6:30 p.m. Outrigger Kona Resort & Spa, nawaiiwiola.org

KOHALA NIGHT MARKET

First Wednesdays
A monthly community event featuring local products for sale, live entertainment, food trucks and service booths. 4 to 7 p.m. Kohala Village Hub, [808] 889-5471

HO'ŌULU FARMERS MARKET & ARTISANS FAIR

Wednesdays and Fridays
A market featuring 100 percent locally made, grown and created products and live entertainment. 9 a.m. to 2 p.m. Outrigger Kona Resort and Spa, bigislandmkt.com

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

FRIDAY NIGHT MARKET

Fridays
A weekly market in downtown Hilo with live entertainment, local food, crafts, gifts, jewelry and more. Hilo Town Market, hilotownmarket.co

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FAIR WIND CRUISES
-WEST HAWAII TODAY READERS' POLL

Explore the south Kona Coast and crystal-clear waters of Kealahou Bay, home to the Captain Cook Monument. Our eco-friendly snorkel tours bring you closer to Hawai'i's vibrant marine life, creating unforgettable memories all while helping to protect our ocean and reefs.

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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

MADE IN HAWAII 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

WAIMEA CHERRY BLOSSOM HERITAGE FESTIVAL

2/1
This annual celebration of the blossoming of Church Row Park's historic cherry trees features a full lineup of hands-on Japanese and multicultural activities and performances. Free. 9 a.m. to 3 p.m. Waimea, (808) 961-8706

AOI TRIO

2/2
Based in Germany, Aoi trio is an award-winning piano trio known for both a traditional classical repertoire and championing rarely performed music by Japanese composers. Kahilu Theatre, kahilu.org

OPERALOHA-WITH LOVE

2/15
A world-renowned ensemble of operatic artists join voices in a celebration of opera music. Kahilu Theatre, kahilu.org

HAWAI'I TRIENNIAL 2025

2/15-5/4
The state's largest, thematic exhibition of contemporary art from Hawai'i, the Pacific and beyond our shores, on view for 78 days across collaborating sites of exhibition on O'ahu, Maui and Hawai'i Island. Various Locations, hawaiiicontemporary.org

KŌKUA KAILUA VILLAGE STROLL

2/16
Ali'i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. 1 to 6 p.m. Kailua-Kona, historickailuavillage.com

20TH ANNUAL LOVE THE ARTS GALA

2/15
Volcano Art Center's annual fundraiser offers an evening of tasty treats, fine wines, live entertainment and live and silent auctions. Volcano Art Center's Niaulani Campus, volcanoartcenter.org

SOKO ARTISTS STUDIO TOUR

2/22&23
Artists from Keauhou to Hōnaunau open their studios and homes to showcase their work and meet with the public. Various locations in South Kona, sokoartists.com

MARCH

30TH ANNUAL KONA BREWERS FESTIVAL

3/8
Craft beers from Hawai'i and the US continent, plus gourmet food, a brewers' dinner, a "trash fashion" show and a Run for the Hops. Kona, konabrewersfestival.com

REDEEMING MĀHŪ

3/8
This panel discussion focused on deconstructing and reconstructing Māhū with Hawaiian mindfulness will be moderated by Ākea Kahikina, Educator of 'Ōlelo Hawai'i and Hana Keaka practitioner. Kahilu Theatre, kahilu.org

BIG ISLAND INTERNATIONAL MARATHON

3/16
Full and half-marathons, 5K and 10K runs and a two-mile walk, starting and finishing in Hilo, with courses along the Hāmākua coast. Virtual options available. Hilo area, hilomarathon.org

KŌKUA KAILUA VILLAGE STROLL

3/16
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



ĀHUALOA FAMILY FARMS

45-3279 Mamane Street, Honoka'a

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



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VOLCANO ART CENTER

Volcano, Hawai'i

Volcano Art Center (VAC) is a nonprofit, 501(c)(3) organization founded in 1974 to promote, develop and perpetuate the artistic, cultural and environmental heritage of Hawai'i through art and education. Experience exhibits, classes, concerts and signature programs including Hula Arts At Kīlauea and free, weekly guided forest tours, supported in part by Hawai'i Tourism. Join us in celebrating the unique arts and culture of Hawai'i!



(808) 967-8222
volcanoartcenter.org



Once you bite into our premium whole macadamia kernels and savor the smooth, buttery taste and light crunch... you can't put them down.

Make it easy to cook or bake with our Baker's pack, bursting with macadamia halves. Or simply add them to a salad, poke, or ice cream.

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BAKED ON A STICK

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HAWAI'I BAUMKUCHEN

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

BOOK YOUR EXPERIENCE

At Baumkuchen Farm, experience baking your own Baumstriezel cake and explore our farm up close and personal!

baumkuchenfarm.com

27-714 Kaijia Road, Papaikou, HI 96781






WAIMEA CANYON

KAUA'I



Food, Farm & Lei Experience

-  Kīlauea, Kauaʻi
-  Weekdays Ongoing
-  commongroundkauai.com





Experience the beauty and flavor of Kauai at Common Ground. Set on a 63-acre historic agricultural property that was once home to a guava plantation, Common Ground is a destination unlike any other. Take a leisurely walk to a 100 year old stone dam and waterfall, enjoy a tour through our lush food forest, savor a farm to table dining experience and learn the art of lei making. At Common Ground, we celebrate connections- whether it's with nature, culture or one another, our experiences are rooted in place and designed for visitors and kamaʻaina young and old.

Our guided tours invite you to explore the wonders of regenerative agriculture and the critical piece it plays in the future food systems for the island. Savor an incredible meal crafted by our expert culinary team, featuring 100% locally sourced ingredients. Each dish tells a story of our commitment to sustainability and community, allowing you to truly appreciate and experience the beauty of Kauaʻi and its people.

Join us as we set the table for a regenerative future!



Malasada Day (Fat Tuesday)

-  3-2600 Kaumualiʻi Hwy, Suite, 1526, Lihue
-  March 4, 2025
-  (808) 320-3434
-  <https://www.instagram.com/kauaibakery>

March 4, 2025, is Fat Tuesday better known as Malasada Day in Hawaii!

We celebrate Malasadas every day at Kauai Bakery on Kauai Island. Crave like a local and get your light and fluffy Classic Sugar or Tropical Filled Malasada today including popular Ube, Guava, Haupia, Lilikoi, Mango, Dobash to name a few. Kauai native owned and continuing The Garden Island's Kauai Bakery legacy. Enjoy a savory baked manapua, sweet pastries, tropical pies, and local favorite cakes.

Centrally located, minutes from landing at the Lihue Airport. Can't decide? Try our Kauai Bakery Malasada Flight and sample every flavor!



HORSES ARE GOOD COMPANY

4427 Papalina, Kalāheo

Browse our showroom of fine quality goods for men, women, horses, the home and garden. Now featuring: Abilene, Billy Cook, Blundstone, Carr & Day & Martin, Hario, Haws, Justin Boots, Kimes Ranch, LC King, Mauviel, Montana Silversmiths, Muʻumuʻu, Palaka, Pāpale, The Tailored Sportsman, Thorogood, Tony Lama, Toyo, Vinyl Records and Western Aloha.



(808) 378-2116
horsesaregood.com



KELA'S GLASS GALLERY

4-1400 Kūhiō Highway, Kapaʻa

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



KIKO

4-1316 Kūhiō Hwy, Kapaʻa

A celebration of the simple, the beautiful, the unique. KIKO honors the handmade over the mass-produced, natural over glitzy, useful over useless, fair trade over exploited, one-of-a-kind over you've-seen-it-everywhere. Clothing, art, jewelry, books, housewares & art supplies in the heart of old Kapaʻa Town. A little bit of everything.



(808) 822-5096
[@kikokauai](https://www.instagram.com/kikokauai)



Watch a curated selection of films and series on the in-seat media player or Hawaiian Airlines app.

FEBRUARY

KAUA’I CULINARY MARKET

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

MAKAI MUSIC & ART FESTIVAL

Wednesdays
A weekly gathering with performances by local musicians and an assortment of handmade jewelry, crafts, art and more from local vendors. Free. 1 to 5 p.m. Princeville, Makai Lawn, [808] 318-7338

ALOHA MARKET

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

ALOHA FRIDAY ART NIGHTS

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

HANAPĒPĒ ART NIGHT

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

OLD KAPA’A TOWN HO’OLAULE’A MULTICULTURAL CELEBRATION

First Saturdays
Food vendors, crafts and treasures from local artisans and services from local nonprofit organizations along with live multicultural performances. 5 to 9 p.m. Old Kapa’a Town, kbakauai.org



Clayton Stephenson

HANALEI FARMERS MARKET

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

ANAHOLA NIGHT MARKET

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

PRINCEVILLE FARMERS & ARTS MARKET

Saturdays
Farm-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

DOWNTOWN LĪHU’E NIGHT MARKET

Second Saturdays
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than fifty vendors each month. Free. 4 to 8 p.m. Kress Street, Līhu’e, [808] 652-1442

ALAKOKO PLANT SWAP

Sundays
This weekly market offers plant lovers the chance to 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, Kaua’i, Wailua Bay, [808] 746-2162

KAUA’I QUILT SHOW & BOUTIQUE 2025

2/7-2/19
This annual event features more than seventy locally made quilts, many of which are for sale. Opening reception on 2/7 from 5 to 8 p.m. Kukui Grove Center KSA Gallery, [808] 652-2261

PRINCEVILLE NIGHT MARKET

2/9
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, princevillecenter.com

RIPCORD

2/14-3/2
When the cantankerous Abby is forced to share her quarters at Bristol Place Senior Living Facility with newly arrived Marilyn, she has no choice but to get rid of the infuriatingly chipper woman by any means necessary. Puhi Theatrical Warehouse, kuaicommunityplayers.org

WAIMEA TOWN CELEBRATION

2/15-2/23
A week of continuous events, with a canoe race, fun run, ice cream eating contest, film festival, cultural exhibits, basketball tournament, rodeo and more. Waimea Town, waimeatowncelebration.com

AN EVENING WITH DAVID SEDARIS

2/27
With sardonic wit and incisive social critiques, David Sedaris has become one of America’s preeminent humor writers. David will read from some of his latest writing for one night only and autograph copies of his books. KCC Performing Arts Center, kauai-concert.org

MARCH

CLAYTON STEPHENSON

3/4
Cliburn Piano Competition Finalist Clayton Stephenson’s love for music is apparent in his joyous charisma onstage, expressive power and natural ease at the instrument. KCC Performing Arts Center, kauai-concert.org

PRINCEVILLE NIGHT MARKET

3/9
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, [808] 635-2572

CONSTELLATIONS

3/28-4/13
A simple encounter between a man and a woman leads to an exploration of the infinite possibilities of their relationship and raises questions about the difference between choice and destiny. Puhi Theatrical Warehouse, kuaicommunityplayers.org





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Hawaiian Host has crafted the ultimate treat.

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and its perfect partner, irresistibly crunchy macadamia nuts.

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Hawai'i is an unforgettable gift guaranteed to make you shine.

HawaiianHost.com

**Hawaiian
Host®**



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.

We prioritize the privacy and safety of our
guests and employees. We do not tolerate
physical, sexual, verbal and digital harassment
or assault, including unwanted photography/
videography. Guests should immediately report
unwelcome behavior to an employee; those
who feel uncomfortable reporting in person
may do so anonymously by calling the Hawaiian
Airlines Ethics and Compliance hotline at
1-888-738-1915 or by visiting hawaiianairlines.com/ethicsreporting. Guests may also report
incidents to the FBI by contacting their local
FBI office, calling 1-800-CALL-FBI or visiting
tips.fbi.gov. Any crime committed onboard our
aircraft is a federal offense.

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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 Robynne Mai‘i of Fete Restaurant, Chef Mark Pomaski of Moon and Turtle in Hilo, Executive Chefs Wade Ueoka and Michelle Karr-Ueoka of MW Restaurant, Chef Jason Peel of Namikaze and Chef Keaka Lee of Kapa Hale.

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 WiFi and Entertainment on A321neo and A330 Aircraft



In-Flight WiFi

Our A321neo and A330 Aircraft are now equipped with Starlink Internet. It is fast, free internet available for everyone right when you step on board. Switch to Airplane Mode and

- Connect to “**Starlink WiFi on HawaiianAir**”
Note: Starlink WiFi is not available on our B787 aircraft at this time.

USAGE GUIDELINES

The following is not permitted with our in-flight internet service:

- No voice or video calls
- No Livestream broadcasting
- No viewing obscene/offensive content



Streaming Entertainment

Guests on our A321 aircraft are also able to stream complimentary entertainment on their personal electronic devices.

- Once onboard:
1. Connect to “**Movies on HawaiianAir**”
Note: This network does not have internet access and is only for movie streaming.
 2. If a landing page pops up, click on the link to view the full list of movies OR open a browser and enter the url: moviesonhawaiianair.com

• Supported on IOS 13+ and on Android 8.0+
• Internet Explorer and Edge browsers are not supported at this time

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:

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

Island Favorites
From the latest songs to all-time classics, Island Favorites presents the best of Hawaiian musicians.

Classic Jawaaiian Rhythms
The melding of Hawaiian melodies with Jamaican rhythms creates a uniquely Island groove.

Slack Key Serenity
Hawai‘i’s finest kī ho‘alu masters showcase varied interpretations of the Island-born slack-key guitar style.

*Available only on A330 and A321neo aircraft.



George Kahumoku Jr. (left) and Waipuna (right).

In-Flight Snacks and Souvenirs



Made in Hawai‘i Snack Sampler



Waiākea Hawaiian Volcanic Water in Refillable Bottle

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

Waiākea Hawaiian Volcanic Water in Refillable Bottle, 22 oz.**	\$5.50
Hawaiian Chip Company Taro and Sweet Potato Chips	\$8.50
Island Princess Caramel Macadamia Nut Popcorn	\$7.50
Kona Chips Furikake Chips	\$9.50
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	\$11.00
Classic Snack Box GF Crackers, Chickpeas, Turkey Stick, Hummus, Gummies, Sweet Treat	\$8.50
Keiki (Child) Snack Box GF Cheese Puffs, Granola Minis, Turkey Stick, Applesauce, Gummies, Sweet Treat	\$8.50
‘Ono Snack Box GF Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Sweet Treat	\$8.50

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

M & M’s Peanut	\$5.00
Maruchan Cup Ramen Chicken	\$5.00
Pringles K	\$5.00

Sundries

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)	\$10.00
Pineapple Daiquiri** (Kō Hana)	\$10.00
Old Fashioned** (On the Rocks)	\$10.00

Spirits

Rum (Koloa Rum)	\$9.00
Vodka (Ocean)	\$9.00
Scotch (Dewars)	\$9.00
Whiskey (Jack Daniel’s)	\$9.00
Gin (Tanqueray)	\$9.00
Koloa Pineapple Passion*** (Koloa Rum)	\$8.00

Wines & Champagne

Summer Club Pogmosa Sparkling White Wine with Passionfruit, Orange, Guava	\$10.00
Mionetto Prosecco Sparkling Wine Split	\$10.00
Woodbridge Cabernet Red Wine Split**	\$9.00

Woodbridge Chardonnay White Wine Split**	\$9.00
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Red or White Wine Glass***	\$8.00
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Beers

Big Swell IPA (Maui Brewing Co.)	\$9.00
Bikini Blonde Lager** (Maui Brewing Co.)	\$9.00

Da Hawai‘i Life Lite Lager (Maui Brewing Co.)	\$9.00
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Hard Seltzer Dragon Fruit** (Maui Brewing Co.)	\$9.00
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Heineken**	\$9.00
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Complimentary beverages provided by **Coca-Cola**
*Complimentary on Neighbor Island flights.
**Available for purchase on Neighbor Island flights.
***Complimentary glass of wine on flights to/from New York, Boston, Austin. Complimentary glass of Koloa Pineapple Passion on flights to/from West Coast North American cities. \$8 per glass thereafter.

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

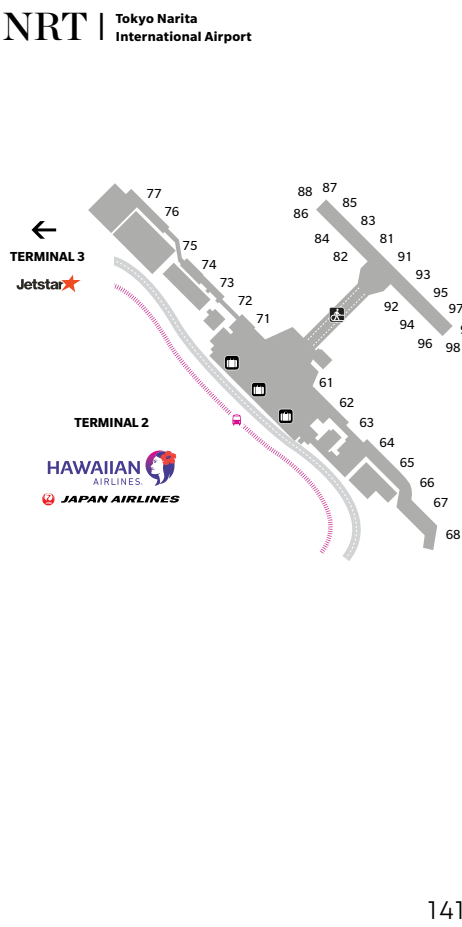
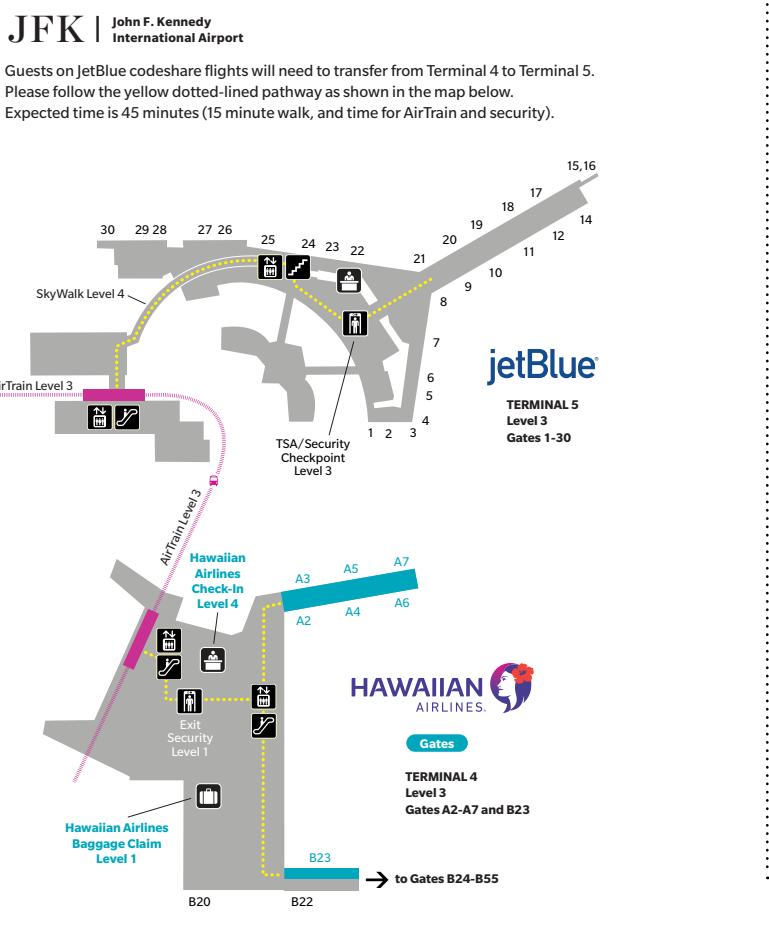
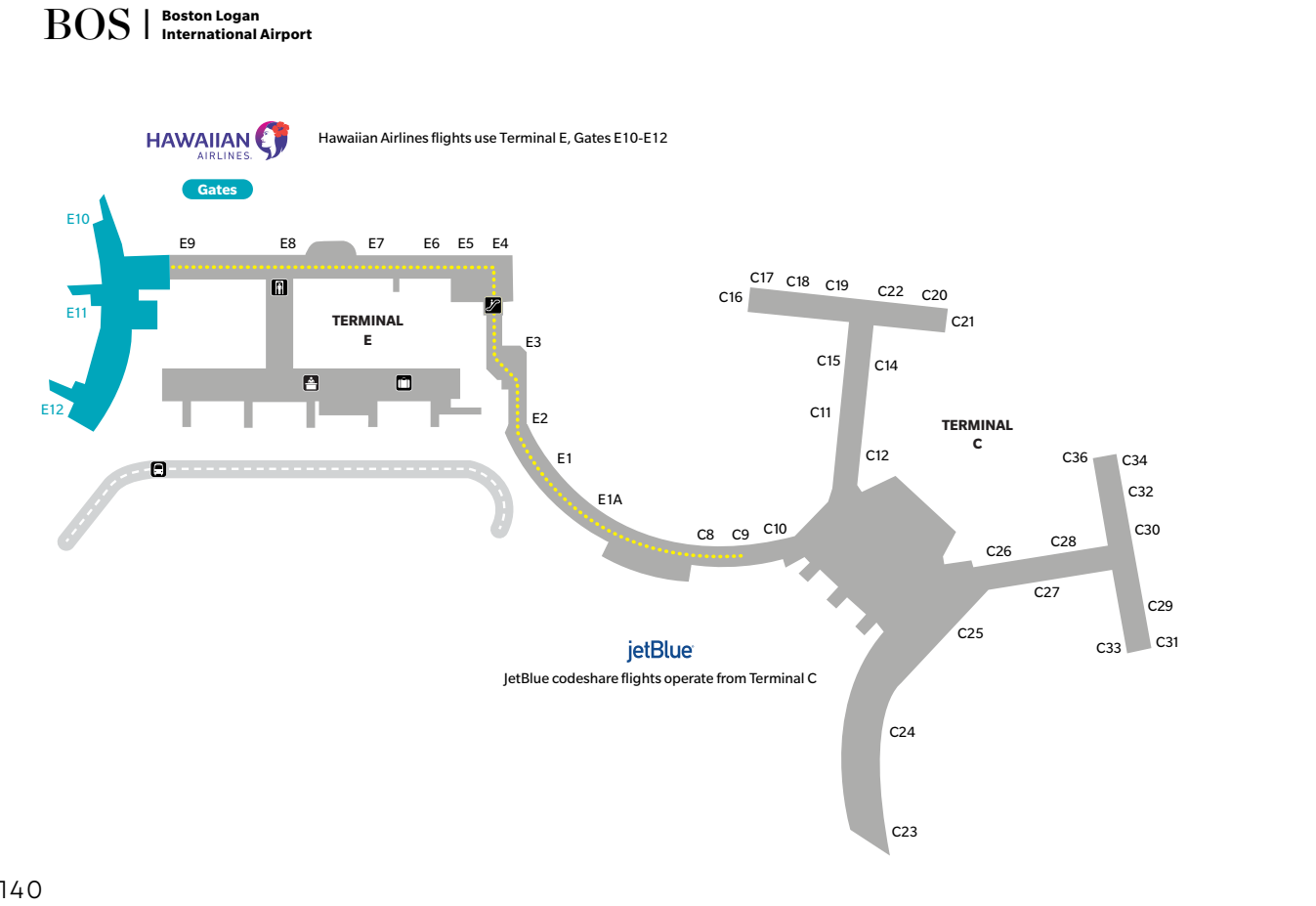
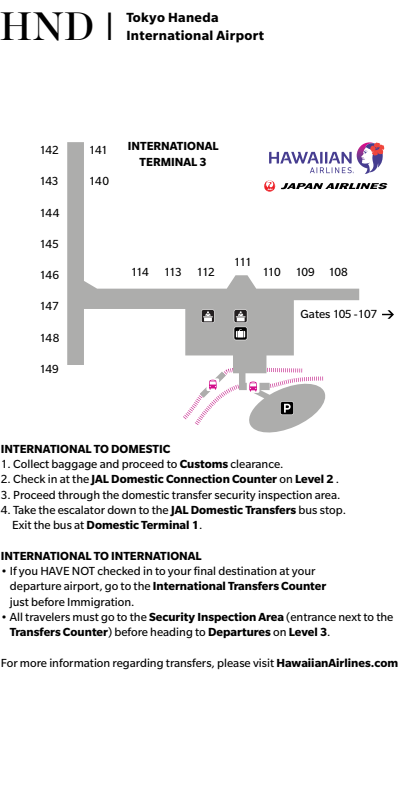
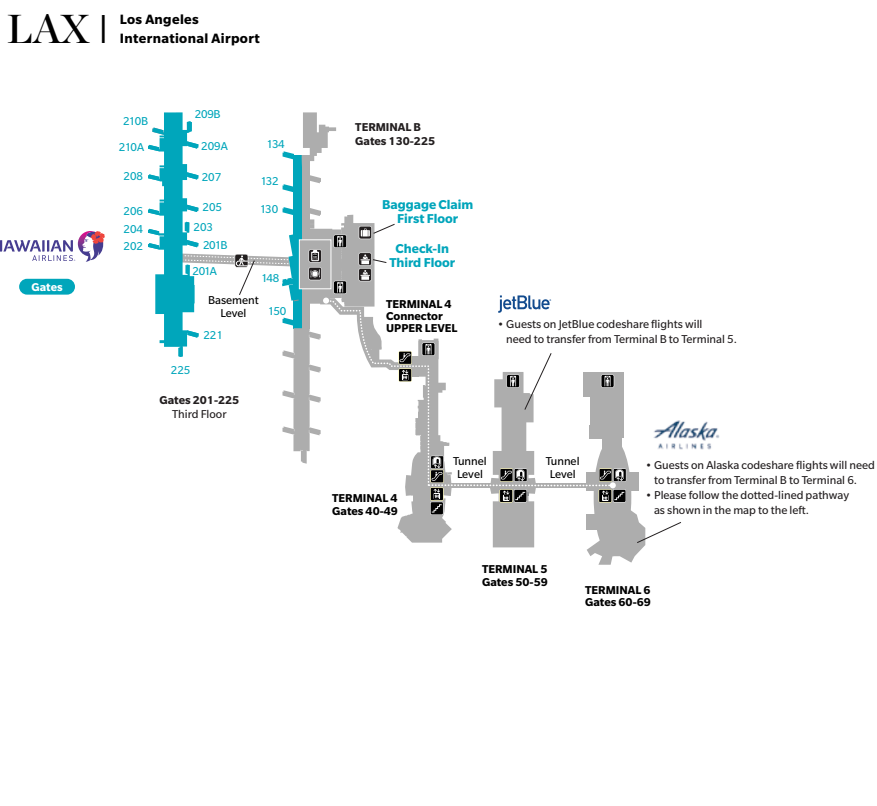
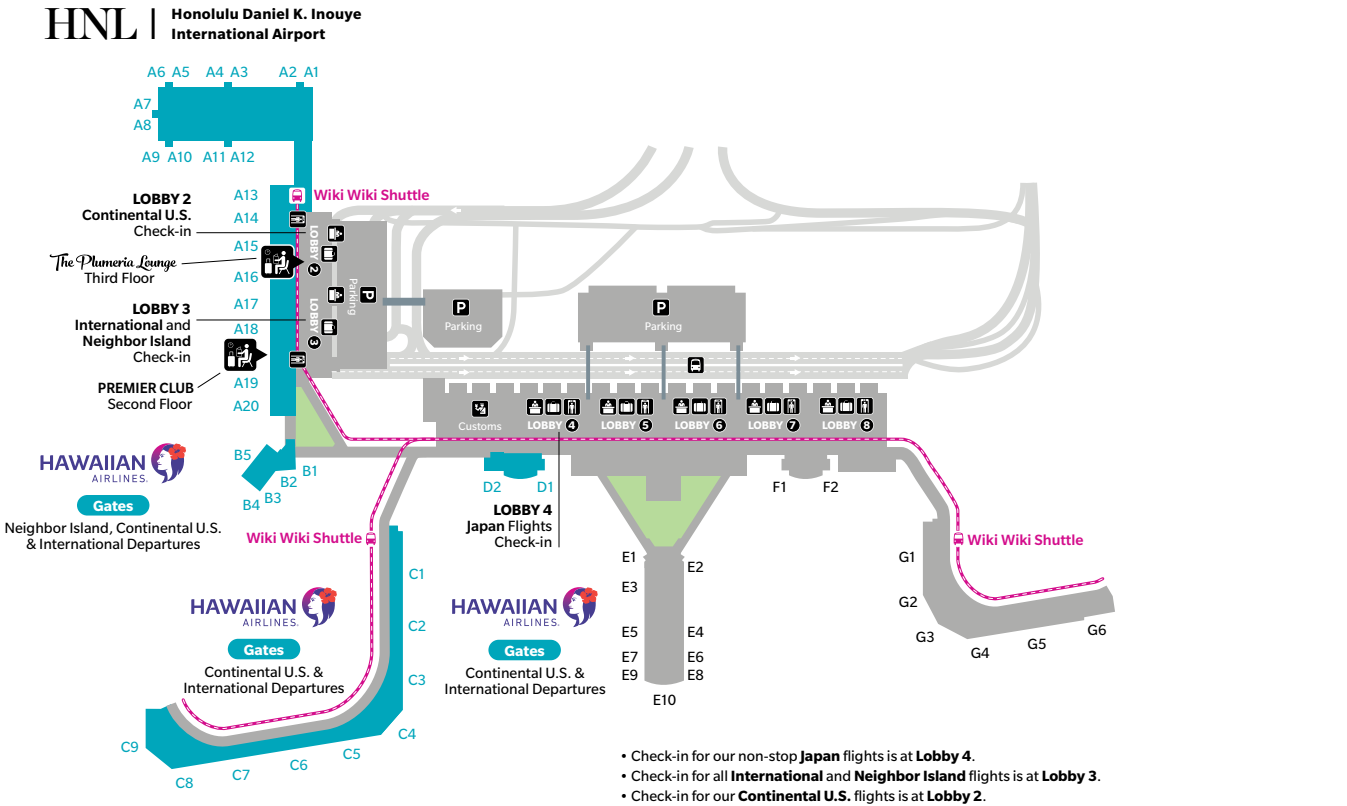
Alcoholic Beverages
Only alcoholic beverages provided by Hawaiian Airlines and served by Flight Attendants may be consumed on board the aircraft. No alcoholic beverages will be served to persons who appear intoxicated or to those under 21 years of age.

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.

* Snack box components are subject to availability. Please see snack box for list of included items.
** Available on select North America flights only.

GF Gluten-Free
K Kosher





HAWAIIANMiles.
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**Earn more miles
with Buy & Fly¹**

- 1 Explore.** Log in to search exclusive HawaiianMiles partner offers.
- 2 Activate.** View offer details to activate select offers. (Some offers do not require activation.)
- 3 Spend.** Shop or dine with your Hawaiian Airlines® Bank of Hawaii World Elite Mastercard®, Hawaiian Airlines® Choice World Elite Mastercard®, and Hawaiian Airlines® Visa® Debit Card at participating partners — no coupons, vouchers or promo codes needed.
- 4 Earn.** Miles are earned based on your purchase and offer details.



Tori Richard

Discover resort wear inspired by the colors and beauty of the Islands.

TORI RICHARD



Honolulu Cookie Company

Their iconic pineapple-shaped shortbread cookies feature island-inspired flavors and the finest ingredients. What a wonderful way to share aloha with family and friends.



Lanikai Juice

Since 1997, Lanikai Juice has served Hawai'i with fresh, healthy and delicious fruit bowls, smoothies and juices using the top ingredients for the top value.



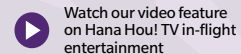
Hana Tea

Treat yourself to their signature brown sugar milk tea topped with sugar boba, jasmine green tea with freshly cut fruit and much more. Your drink, your style.



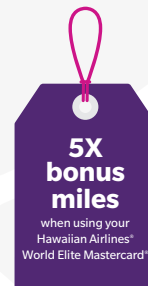
The Alley Restaurant

Serving up a wide variety of local cuisine, specializing in their award-winning Oxtail Soup and Tasty Chicken. And don't miss their famous homemade Lemon Crunch Cake.



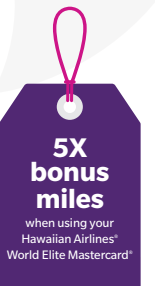
Holey Grail Donuts

On a quest for donuts with a difference? These use taro root as the starch and are prepared in coconut oil. Come discover your new favorite donuts.



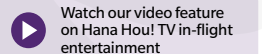
Atlantis Adventures

Atlantis Adventures offers unique ocean tours in Hawai'i both above and below the sea. Step aboard and create memories that will last a lifetime.



Kualoa Ranch

Only about 40 minutes outside of Waikiki, Kualoa Ranch offers experiences like no other. The UTV tour highlights many of the sites made popular by hundreds of Hollywood movies.



Visit **BuyAndFly.HawaiianAirlines.com** for all HawaiianMiles Buy & Fly offers.

Not a cardmember? Ask a flight attendant for an application today.

¹ Hawaiian Airlines payment cards eligible to earn bonus HawaiianMiles in connection with this offer are the Hawaiian Airlines® World Elite Mastercard®, Hawaiian Airlines® Bank of Hawaii World Elite Mastercard®, Hawaiian Airlines Choice World Elite Mastercard®, and Hawaiian Airlines® World Elite Business Mastercard®, each issued by Barclays Bank Delaware pursuant to a license by Mastercard International Incorporated, and the Bank of Hawaii Hawaiian Airlines® Visa® Debit Card issued by Bank of Hawaii pursuant to a license from Visa U.S.A., Inc. Mastercard, World Elite Mastercard, and the circles design are registered trademarks of Mastercard International Incorporated. Visa is a registered trademark of Visa International Service Association.

Offer is nontransferable and the enrolled card must be active and in good-standing in order to be eligible for an award. Offers cannot be combined or stacked with other offers. If a merchant processes your online order in separate transactions, you may only earn an award on the first processed transaction if it meets all other offer criteria. Other exclusions and restrictions may apply. We may determine that certain offers are ineligible for an award. We may, in our sole discretion, suspend or deny your eligibility for all or part of the merchant offers program at any time without advanced notice to you.

Bonus HawaiianMiles earned through this offer are in addition to the standard HawaiianMiles you ordinarily earn by using your eligible Hawaiian Airlines payment card. No HawaiianMiles will be earned or awarded on cash advance transactions, PIN debit transactions, or purchase transactions that include cash back. Allow 4 to 6 weeks for HawaiianMiles earned through this offer to post to your HawaiianMiles account.

In addition to any offer terms described here, the offer may be subject to additional terms, conditions, restrictions, and exclusions established by the merchant. See the merchant for details. HawaiianMiles terms and conditions, Buy & Fly program terms and conditions, and reward rules applicable to your Hawaiian Airlines payment card account apply.

Neither Barclays Bank Delaware nor Bank of Hawaii is affiliated with offers made available through, or the merchants participating in, the Buy & Fly program.



The ‘Ohana Pages



To mark the release of Walt Disney Animation Studios' *Moana 2*, a Hawaiian Airlines Airbus A330, Airbus A321neo and Boeing 717 have each been adorned with characters from the film.

Sea to Sky

Last October Hawaiian Airlines celebrated the impending release of Walt Disney Animation Studios' *Moana 2*, which opened in theaters the following month, by unveiling the first of three *Moana 2* aircraft designs. Hawaiian's Airbus A330 aircraft features the courageous wayfinder Moana, the shape-shifting demigod Maui and the small-but-menacing Kakamora, as well as a "Welcome Voyagers" message for all guests embarking on their next adventure.

"As modern-day voyagers, we pride ourselves in sharing our host culture and ensuring our guests are immersed in unparalleled comfort and breathtaking discovery as they travel with us across the Pacific Ocean," said Alisa Onishi, director of brand and culture at Hawaiian Airlines. "Following the success of our first collaboration with *Moana*, we

are honored to reintroduce Moana, Maui and their friends to our guests traveling between Hawai'i and Asia, Oceania, the US continent and within the Hawaiian Islands."

In the ensuing weeks, Hawaiian revealed additional character decals adorning an Airbus A321neo that serves select US markets and the Cook Islands, and a Boeing 717 aircraft that operates between the Hawaiian Islands. The overhead luggage bins on all three *Moana 2*-themed aircraft are also decorated with characters and artwork from the film. Guests can continue the exploration with a bespoke *Moana 2* Augmented Reality (AR) experience, which debuted with the second livery reveal. The planes will fly on Hawaiian's regularly scheduled US domestic routes as well as to international destinations including American Sāmoa, Australia, Cook Islands, Japan, New Zealand,

South Korea and Tahiti through March of this year.

Hawaiian honors traditional celestial navigational practices used by early Polynesian voyagers by naming its aircraft after local birds, stars, native plants and forests. Each *Moana 2* aircraft was specially chosen based on its name: *Hōkūle'a* (Airbus A330) is the name of Hawai'i's zenith star Arcturus, as well as the famed Hawaiian voyaging canoe; *Koa* (Airbus A321neo) is named after the *Acacia koa*, which is the preferred wood for building Hawaiian voyaging canoes; *'Elepaio* (Boeing 717) is a bird considered to be the guardian of canoe builders.

Many Happy Returns

Hawaiian Airlines recently celebrated 40 years of flying between Hawai'i and American Sāmoa. On October 24, 1984,

OFFICIAL CRAFT BEER OF HAWAIIAN AIRLINES

MAUI
BREWING CO

**CRAFTED WITH PASSION
IN THE HEART OF PARADISE**

**Enjoy Maui
in-flight now!**

VISIT OUR RESTAURANTS ON MAUI AND O'AHU

KIHEI
Maui, Hawai'i

KAHANA
Maui, Hawai'i

NEW KA'ANAPALI
Maui, Hawai'i

KAILUA
O'ahu, Hawai'i

WAIKIKI
O'ahu, Hawai'i

DISCOVER OUR FULL LINE OF CRAFT BEER, KUPU SPIRITS, HARD SELTZER, & HARD TEA
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Last October's Honolulu Pride was the first event that Hawaiian and Alaska Airlines co-sponsored as a combined company.

Hawaiian inaugurated flights between Honolulu and Pago Pago International Airport with Douglas DC-8 aircraft, starting its long relationship with the US territory. The route also marked an important milestone in Hawaiian Airlines' history as it became the company's first regularly scheduled, nonstop transpacific passenger service—preceding its flights between Honolulu and Los Angeles that launched the following year.

Today, Hawaiian is the only major airline connecting American Sāmoa with Hawai'i and the continental United States via its Honolulu service, which operates three times weekly with wide-body Airbus A330 aircraft. "It is fitting that our service to American Sāmoa, our Pacific Island neighbor, would be a precursor to Hawaiian's expansion to dozens of destinations across Oceania and Asia, in addition to the US continent," Hawaiian Airlines CEO Joe Sprague told guests and employees who

gathered last October to celebrate the anniversary departure of flight HA465 from Honolulu's Daniel K. Inouye International Airport.

Drawing parallels between Hawaiian Airlines and Alaska Airlines' distinct but common 90-plus-year histories connecting remote communities, Sprague added, "Both companies appreciate and understand very well how vital it is to have reliable air service between American Sāmoa, Hawai'i and destinations like Seattle, Los Angeles, Las Vegas, Salt Lake City and now many others. That's one of the reasons we are so excited about our combination with Alaska Airlines—because it significantly expands the number of US cities and beyond that our guests can access, including places like Washington DC, Florida, Nashville, Costa Rica, Mexico and many others."

Sprague later joined the carrier's community and cultural relations team on HA465 to visit American Sāmoa. While there, the group connected with local

employees, nonprofit leaders, community members, government officials and small businesses, and listened to feedback about the carrier's essential role in the community.

During the visit, 40 Team Kōkua employee volunteers from throughout the Pacific also came together on the shores of Pago Pago's Lion's Park for a morning of giving. The gathering supported American Sāmoa Community Colleges' Land Grant programs and Finafinau, a nonprofit organization engaging youth in environmental advocacy and climate action. Team Kōkua worked alongside local students to plant dozens of native trees and pick up rubbish and marine debris along the shoreline.

Together with Pride

Waikiki came alive last fall with a harmony of vibrant music, color and aloha as thousands gathered to celebrate

Honolulu Pride. Held annually in late October, the weekend-long celebration is a festive mainstay for LGBTQIA+ communities across the Hawaiian Islands, promoting the spirit of equality for all people of Hawai‘i.

For years, Hawaiian Airlines and Alaska Airlines have sponsored the Honolulu Pride Parade and Festival separately. Each festival season, both carriers have gathered hundreds of their employees to spread aloha and inclusivity in the heart of Hawai‘i’s most popular destination while supporting the local nonprofit that organizes Honolulu Pride: the Hawai‘i LGBT Legacy Foundation. However, the 2024 Honolulu Pride Parade and Festival set a new precedent, marking the first-ever large-scale community showing for Hawaiian Airlines and Alaska Airlines as a combined company.

“I feel really privileged that in our shared history, it’s going to go down that the first thing we ever did together was Honolulu Pride,” said Manakō Tanaka, community and cultural relations manager at Hawaiian Airlines and a Hawai‘i LGBT Legacy Foundation board member. “Pride is about the love that we have for each other and advocating for safety for everybody in all spaces.”

When the two companies officially combined last month, employees from the Pride Crew, Alaska’s LGBTQ+ business resource group, and Ha‘aheo, Hawaiian’s employee resource group, joined in planning a celebration that demonstrated lōkahi (unity) between the two brands.

“Supporting Honolulu Pride gives us the chance to show the same warmth and welcome to the LGBTQ+ community that Honolulu consistently extends to all guests who visit,” said Jeremy Naz, co-chair of the Pride Crew. “We’ve always marched next to Hawaiian Airlines and have admired how they celebrated Pride with an extra level of care and culture unique to the Islands.”

From glitter bars and face painting to dance parties and live performances, the combined companies’ brilliant display of aloha did not disappoint. The Alaska Airlines x Hawaiian Airlines Rainbow Runway float, awash with tropical flowers and colorful clouds, was flanked by more than 230 employees from both

companies. The float showcased hula and music by the Hawaiian Airlines Serenaders, along with appearances by Queens Paju Munro and Jada Slayy, both of whom are also airline employees—Munro as a flight attendant for Alaska Airlines and Slayy as a guest service agent for Hawaiian Airlines.

“There was a sense of serendipity in the fact that this was our first major event unified as two distinct brands,” said Christopher Ayres, executive creative director for Alaska and Hawaiian and a member of Ha‘aheo. “It felt like a natural time to celebrate in a bold and colorful way, because Pride is about coming together as one, regardless of our differences, to celebrate love and inclusion. What a beautiful moment to do so as a combined organization.”

For J’Keren Sears, a Pride Crew member who has participated in Honolulu Pride for five years, the 2024 events were also a time to celebrate diversity.

“Pride is ultimately an expression of love, so this felt like the perfect spot to show love to our community and employees as one company,” Sears shared. “I hope people see that Hawaiian Airlines is here to stay, and we are partnering together to be even stronger. While we share a ton, our differences make us stronger and are what I’m most excited about.”

Beyond October’s festivities, Hawaiian Airlines and Alaska Airlines support the Hawai‘i LGBT Legacy Foundation’s Pride365 initiative, which plans year-round programming and awareness initiatives. Both Ha‘aheo and the Pride Crew are deeply involved in community partnerships to create positive impacts and foster a world where everyone is free to love, live and fly with pride.

“It’s not always easy to be an out queer person—just look at social media,” said Sears. “By showing up and celebrating diversity, we are fulfilling our responsibility to ensure that everyone who sees us, flies with us and works for us feels safe.”

Starlink Wi-Fi

Hawaiian Airlines is now offering Starlink’s high-speed, low-latency Wi-Fi free of charge to guests onboard



Guests on Hawaiian Airlines’ fleet of Airbus A330 and A321neo aircraft can now enjoy free, high-speed internet access.

all Airbus-operated flights between the Islands and the continental United States, Asia and Oceania.

Last February Hawaiian became the first major US carrier to debut Starlink on its Airbus A321neo aircraft, and has now completed Starlink installation across our fleet of twenty-four A330 aircraft. Guests can easily connect to Starlink the moment they step onboard the aircraft—just as they would connect to their home internet—and experience internet at speeds suitable for working, streaming video and gaming.

“Becoming the first major airline to offer travelers Starlink at no cost is a remarkable achievement for our team, and we couldn’t be more pleased with the overwhelmingly positive response from guests who have been enjoying our industry-leading connectivity onboard,” said Evan Nomura, director of in-flight entertainment, connectivity and onboard products at Hawaiian Airlines.

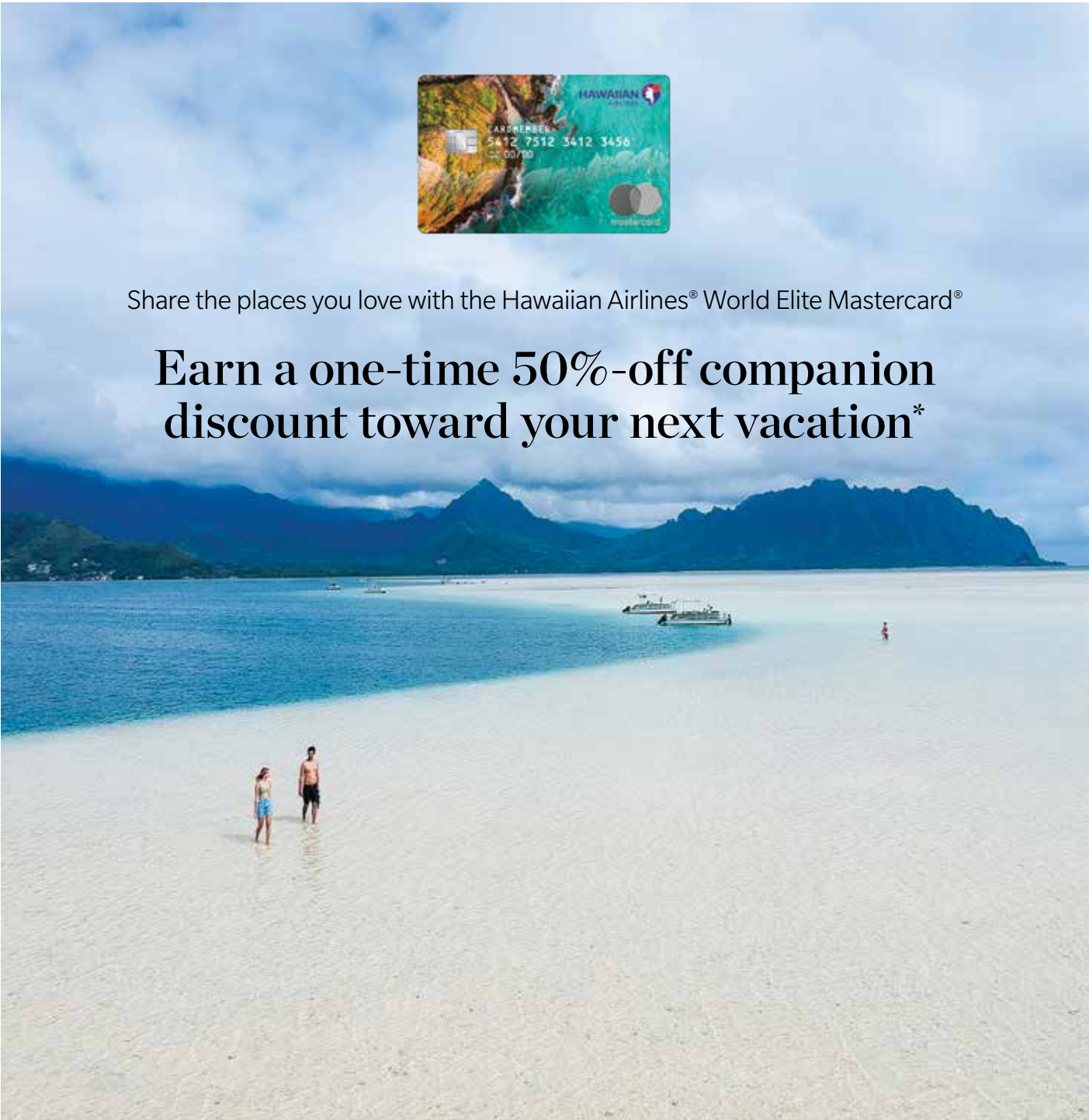
In Starlink’s low-Earth orbit constellation of advanced satellites, the latest of which utilize a revolutionary laser mesh network, Hawaiian found an ideal solution to ensure reliable, high-speed, low-latency connectivity at every point on our global network. Since its launch on Hawaiian’s Airbus fleet, Starlink has delivered outstanding performance without service interruptions, even while traversing the farthest reaches of the Pacific Ocean. Next up? Installation of Starlink on our flagship Boeing 787-9 fleet.

For more news and information about our airline ‘ohana, visit [newsroom.hawaiianairlines.com](#)



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The Final Flight of *Hawaii Mars II*



The 2008 Motion Fire had already scorched almost thirty thousand acres, and evacuation orders had been issued for towns throughout Shasta County, California. Swooping low and slow, a leviathan “water bomber” released tens of thousands of gallons of water into the flaming trees, then landed on Lake Shasta to reload and do it again. After a month-long battle, firefighters finally contained the Motion Fire just west of Redding. But this was only one of many wildfires that *Hawaii Mars II* helped extinguish in the forests of the US Pacific Northwest and Canada until it retired from service in 2016, seventy-eight years after it was built.

In its day, *Hawaii Mars II* was the world’s largest operational “flying boat,” pushing the limits of large aircraft engineering. How large? Imagine a flying tour bus with a two-hundred-foot wingspan. Imagine walking *through* the wing to change a part on an engine—while the aircraft is flying. Preflight inspections took hours and involved rowing a boat—one of several stored inside the aircraft—around the exterior. It took off from and landed on the water, although it could be hauled ashore with detachable wheels.

Hawaii Mars II was one of six JRM Martin Mars aircraft, designed as long-

range patrol bombers to hunt enemy submarines during WWII. The Navy later converted them to transports, and in the last days of the war, *Hawaii Mars II* flew “blood runs” from San Francisco to Honolulu, carrying blood products for the wounded returning from the Pacific. The return flight to San Francisco could accommodate eighty-four on triple-decker stretchers, with mailbags occupying any spare space. Each Mars was named for the archipelago it served: Hawai’i, the Philippines, the Caroline Islands, the Marshall Islands and the Mariana Islands. The original *Hawaii Mars*—the first one built—was lost in Chesapeake Bay during testing a few weeks after it was completed in 1945, and the *Marshall Mars* caught fire and sank off of Waikiki in 1950. The other four carried Navy cargo between Honolulu and San Francisco until 1956; of the original six, only the *Hawaii Mars II* and the *Philippine Mars* survive.

Hawaii Mars II was destined to be sold for scrap, but instead a Canadian company, Forest Industries Flying Tankers, repurposed it to fight wildfires. Its incredible lifting power and ability to scoop six thousand gallons into its internal tanks made it a formidable water bomber. Captain Bob Dyck flew *Hawaii Mars II* for six seasons in western Canada until it ceased operating; in its

The *Hawaii Mars II* in its element at Sproat Lake tanker base in Vancouver in July 2024, shortly before its final flight to the British Columbia Aviation Museum.

fifty-five years of firefighting, *Hawaii Mars II* dropped an estimated fifty million gallons, more than any other single firefighting aircraft in history. Dyck, an experienced water-bomber who’d been flying smaller planes in the Canadian wilderness, switched to the Mars after a serendipitous coffee break with the chief pilot of the Flying Firemen, one of the last aerial firefighting companies to own *Hawaii Mars II*.

“It was terribly underpowered,” Dyck recalls. “You had to work to get it airborne.” Despite four massive engines delivering a combined ten thousand horsepower, it had a power-to-weight ratio similar to that of an entry-level sport plane. The pilots had to plan ahead and use finesse, while the flight engineers tweaked the optimal settings for each engine. Flying it wasn’t the only challenge: Taxiing the 120-foot-long, 162,000-pound craft from the landing zone to the mooring buoy “separated the men from the boys,” Dyck says. One of its last missions was to train pilots to taxi the largest modern flying boat, the Chinese AG600 Kunlong.

Hawaii Mars II completed its last flight on August 14, 2024, landing in the waters near the British Columbia Aviation Museum in Sidney, British Columbia. It was paid due respect, escorted by the Snowbirds (the Royal Canadian Air Force’s equivalent of the Blue Angels). From there it was trucked to the museum, where it will remain on permanent display as the “crown jewel” in the collection, says museum board president Steve Nichol.

“It’s the best possible place for it,” Dyck says wistfully. “It is hard to explain the intimacy a person can develop with an aircraft. The Mars was special and still is, even relegated to shore duty,” Its sister ship, the *Philippine Mars*, will be donated to the Pima Air Museum in Tucson, Arizona. **hh**



HAWAII

- OAHU** ►► Ala Moana Center • Hilton Hawaiian Village International Market Place • Ko Olina Center • Lau Hala Shops • Pearlridge Center Hyatt Regency Waikiki • Waikiki Beach Walk • Ward Village Shops
- MAUI** ►► Lahaina Cannery Mall • The Shops at Wailea • Whalers Village
- BIG ISLAND** ►► Kings’ Shops • Kona Marketplace • Waterfront Row
- KAUAI** ►► Anchor Cove Shopping Center • Coconut Marketplace • Koloa Poipu Shopping Village • The Shops at Kūku’ūla

MAINLAND

- CALIFORNIA** ►► Sausalito Palm Springs • Laguna Beach Seaport Village West
- LAS VEGAS** ►► Miracle Mile Shops
- COLORADO** ►► Vail
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