V27 N°5 OCTOBER - NOVEMBER 2024

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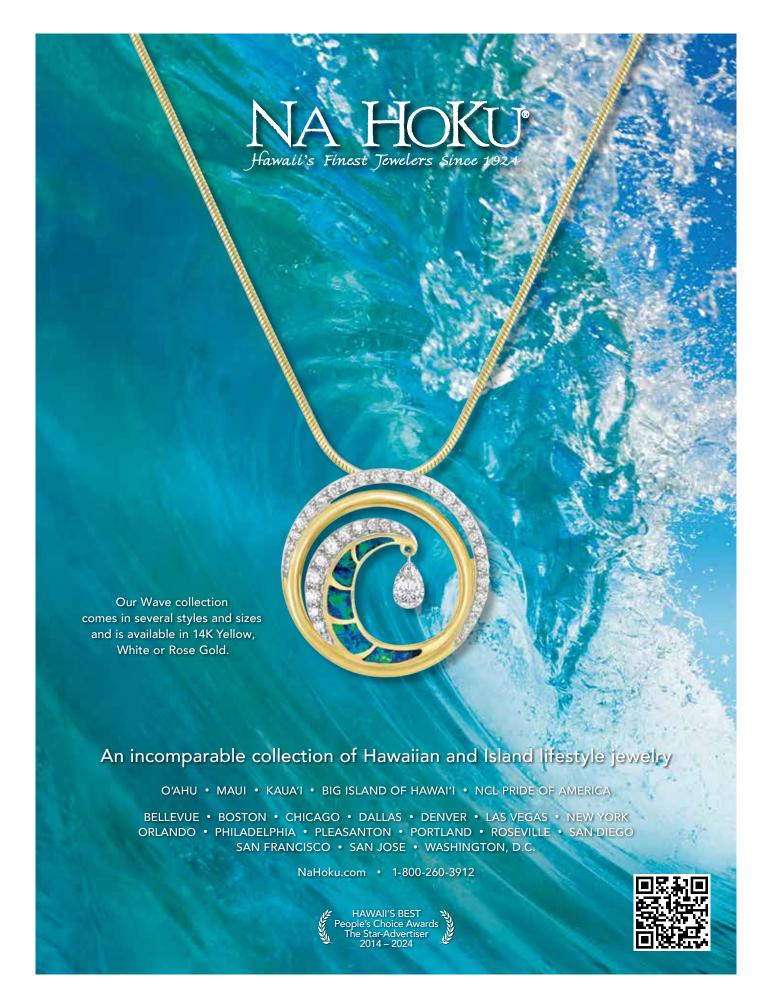


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A NATION CONNECTED BY WATER / There's no more significant or awe-inspiring cultural event in Oceania than FestPAC, the Festival of Pacific Arts and Culture. Held once every four years in a different Pacific Island nation or group, FestPAC landed in Hawai'i last June. Ric San Nicolas, one of the world's foremost Hawaiian featherworkers, brought his intricate mahiole (helmets) and 'ahu 'ula (cloaks) to the festival and shared his 'ike (knowledge) of this exacting and vanishing craft.



THE ISLAND GAZE / To commemorate the ninety-fifth anniversary of Hawaiian Airlines—founded in 1929—we tapped three renowned local artists to create a cover for this issue of Hana Hou! Their assignment: To reinvent the posters that promoted tourism to Hawai'i from the 1920s to the 1970s, but seen from an Island perspective. Meet Solomon Enos, Kamea Hadar and Shar Tuiasoa (a.k.a. Punky Aloha) in their studios as they develop the three images running on the cover of our October-November issue.

PHOTOGRAPH BY GERARD ELMORE

@hanahoumag

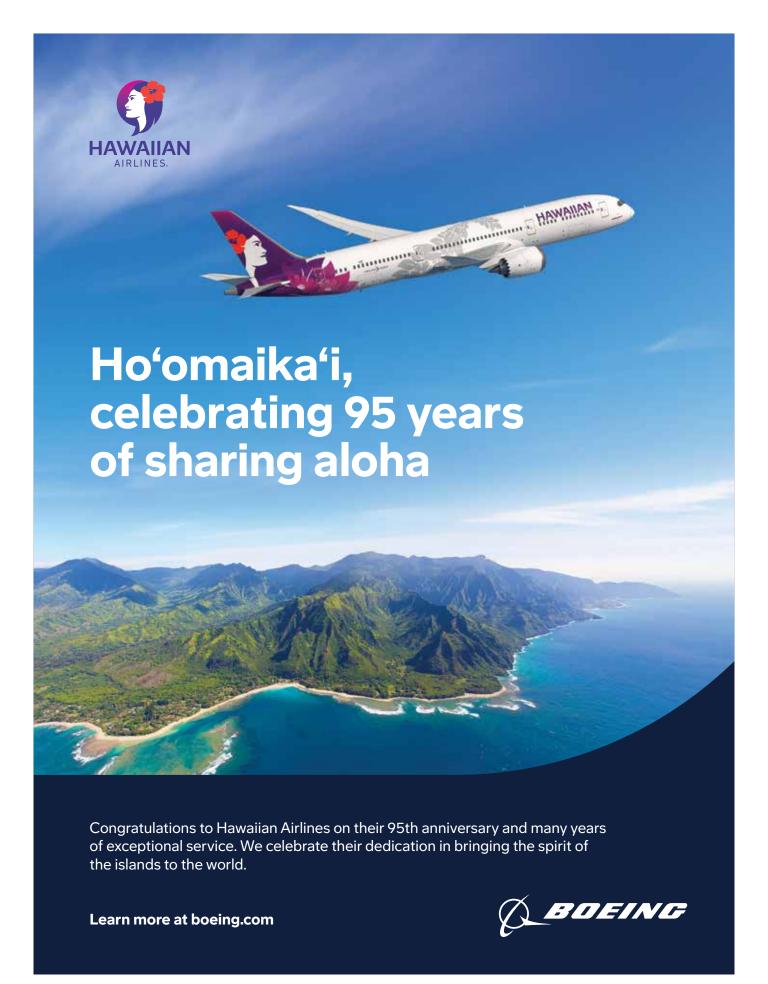


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hana hou!

V27 N°5 OCTOBER - NOVEMBER 2024

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Published by:

NMG Network 41 N. Hotel St.

Honolulu, HI 96817

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PUBLISHER & CEO Jason Cutinella

PARTNER/GM—HAWAI'I Joe V. Bock

GLOBAL EDITORIAL
DIRECTOR
Brian McManus

EDITOR Michael Shapiro

DIRECTOR OF PHOTOGRAPHY Matt Mallams

ASSISTANT EDITOR Maria Kanai

MANAGING DESIGNER
Taylor Niimoto

DESIGNERS

Eleazar Herradura Coby Shimabukuro-Sanchez

VP FILM Gerard Elmore

FILMMAKERS
Blake Abes
Romeo Lapitan
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VIDEO EDITOR Jhante Iga

STUDIO DIRECTOR/ PRODUCER Kaitlyn Ledzian

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DIGITAL PRODUCTION
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Arriana Veloso

PRODUCER Taylor Kondo

HAWAIIAN CULTURAL ADVISER Kahōkū Lindsey-Asing

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ACCOUNTS RECEIVABLE Gary Payne

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ACCOUNT EXECUTIVE Rachel Lee

ACCOUNT EXECUTIVE Micah Aina

SALES COORDINATOR Mai Ueda

CONTACT

EDITORIAL INQUIRIES editors@NMGnetwork.com

SALES INQUIRIES sales@NMGnetwork.com

CONTRIBUTORS

Hunter Haskins

Jack Truesdale

John Wehrheim

Larry Lieberman Marco Garcia

Martha Cheng

PF Bentley

Peter Rosegg

Shar Tuiasoa

Solomon Enos

Peter von Buol

Megan Spelman Michelle Mishina

Janice Crowl

Kamea Hadar

Keali'i Thoene

Jesse Recor

J. Matt

CANADA
Andrew Richard Hara
Beau Flemister
Ben Lowy
Brenna Sharp
Elyse Butler
Gerard Elmore

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John Wehrheim



"Photography for me is a way of time traveling. I always ask myself, will the work be valuable and interesting in a hundred or two hundred years? If not, then I rethink the project," says John Wehrheim, whose photos from his 1981 book The Kauai Album are featured in "Back to the Garden" in this issue. "I hope people are transported back in time through these images," he says. His favorite photograph is "Kapaa Liquor and Wine Company," not only because of its magical lighting but because a year and a half later, the young woman in the photo would serendipitously become his sister-in-law. "That picture has become a family heirloom," he laughs. Wehrheim lives on Kaua'i with his wife, two daughters and granddaughter. His other books and films include BHUTAN: Hidden Lands of Happiness, BHUTAN: Taking the Middle Path to Happiness and The Edge of Paradise: Taylor Camp.

Keali'i Thoene



Keali'i Thoene, who wrote "The Rain Catchers" in this issue, grew up in the shadow of Kohala's slopes on Hawai'i Island and currently serves as the Kohala Mālama 'Āina Specialist for the Kohala Center. "So many lives depend on the water produced by a healthy Kohala forest," he says, "and Mahina Patterson, whom I interviewed for this story, is working tirelessly to protect this ecosystem." Thoene hopes that spotlighting the forest restoration efforts of the Kohala Watershed Partnership will educate readers and inspire discourse about protecting Hawaii's threatened native forests and the precious freshwater resources they create. "How do you make people care about a place that they might not have experienced but would feel the effects of if it disappeared?" Thoene has written for FLUX, Halekulani Living, Big Island Traveler and Hualālai Magazine. This is his first piece in Hana Hou!

Shannon Wianecki

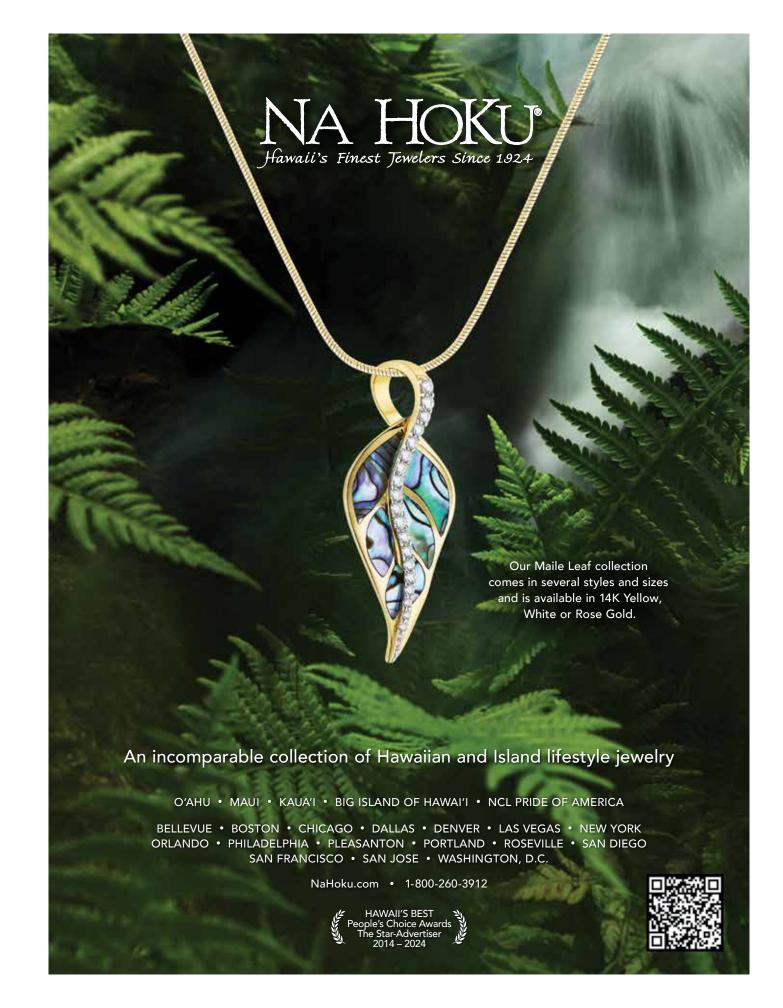


For Shannon Wianecki, the quadrennial Festival of Pacific Arts and Culture was "completely overwhelming. I had this incredible sense of FOMO, fear of missing out," she says. "I didn't want to miss anything." Her tendays reporting on FestPAC for "A Nation Connected by Water" in this issue was punctuated by serendipitous moments and spontaneous meetings. "In its own way, the festival reflected how Pacific people roll. It flowed according to its own time, followed its own rhythm—it was a beautiful thing." Her favorite experience was seeing Waikīkī filled not only with tourists but Indigenous people from all over the Pacific. "Even before I left, I was already missing the sounds of singing and drumming," says Wianecki, who is a regular contributor to Hana Hou! She's been named Best Independent Journalist in Hawai'i five times by the Society of Professional Journalists, and the Hawai'i Ecotourism Association awarded her Travel Writer of the Year in 2016.

Benjamin Lowy



"I knew nothing about sand sculpting before this assignment," says Benjamin Lowy, who visited Port Aransas, Texas, to photograph some of the best sand artists in the world for "Worlds in a Grain of Sand." "I was surprised to learn that these artists would mix glue with water to make the sculptures hold together. And straws—the artists would use straws to blow air on the sand to fine-tune details," says Lowy. His two biggest takeaways from his experience at SandFest: "Art is transient" and "to wear more sunscreen for future assignments." Lowy is an award-winning photographer who began his prolific career covering the Iraq War in 2003. Since then, he has covered major stories worldwide. His work from Iraq, Darfur and Afghanistan has been exhibited in several galleries and museums. including the Tate Modern, San Francisco Museum of Modern Art and Houston Center for Photography.





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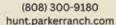




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"i found my paradise" SHOHEI OHTANI



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island intelligence





Polo Beyond the Pool





Driven outdoors by the pandemic, Honolulu's water polo clubs left the pools for the ocean, and they haven't stopped. At top, Honolulu Masters Water Polo scrimmages off Magic Island. At bottom, Gabor Kurucz sets up for a shot.

agic Island, between Ala Moana Regional Park and Waikīkī, is where Honolulu residents go to get their pau hana (after-work) workout on: All over the park you'll see hardcore interval trainers, hula dancers, kung fu practitioners, pregnant women doing aerobics. As the sun sets and parents deflate their kids' floaties before heading home, dozens of bigger kids are inflating

bigger floaties (two four-by-six-foot goals) and yellow balls. They're here to play water polo, but with a twist: Usually played in pools, the ocean adds danger and mystery.

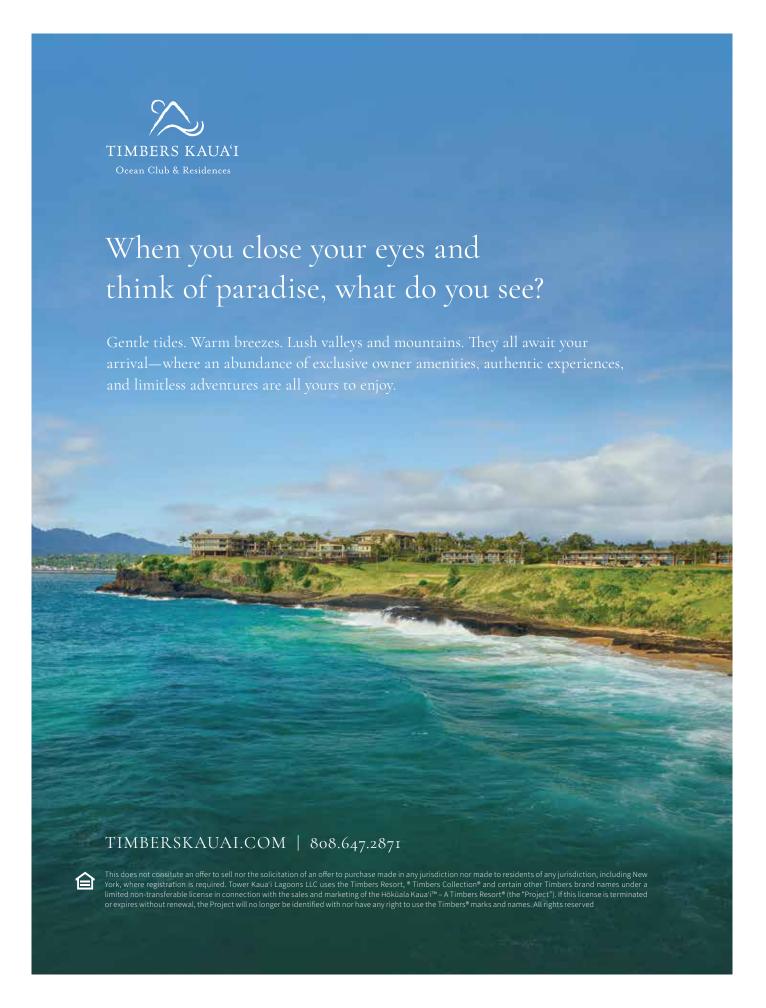
Why the ocean? "During the pandemic, everything was locked down and the ocean was the only thing that was open. Afterwards, it just kinda stuck. Many of our kids are

beach kids, too, and they have a strong connection to the ocean," says Ray Nunez of the Lōkahi Water Polo Club. He would know: He's here six days a week, mentoring kids up to 12 years old and playing pickup matches afterward. (Lōkahi made it to the Junior Olympics as the Hawai'i All-Star Team just after the pandemic.) "And, it's unique," he continues. "Salt water makes you more buoyant, which becomes a disadvantage when we compete in a pool. We have to counteract this with more vigorous training." Plus, the freedom of the ocean (well, of Magic Island's idyllic lagoon) allows players to flow into the sport-get the ball past the goalie with players splashing and crashing into one another.

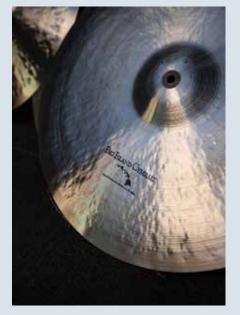
Still, whether in the ocean or a pool, water polo is vigorous and nonstop, with blistering back-and-forth exchanges. A player catches the ball one-handed, twists, then rips a spinning shot into the goal. But that's just what you see on the surface: Much of the sport's roughand-tumble and its dozens of unseen micromovements happen under the water. Adults can join Honolulu Masters Water Polo club ocean pickup games Tuesdays and Thursdays at 5:30 p.m., and Nunez also organizes less intense Splashball games—the gateway drug to water polo-for keiki as young as 5, partly as a way to give them something to do while their older siblings duke it out in deeper waters.

While Lökahi is open for beginner keiki, if you want to scrimmage with the big kids, know before you show that theirs is not an entry-level game; some water polo experience is a prerequisite. "Be in as strong swimming shape as you can," says Nunez. "Get really good at treading water with your hands up." Because that guy with the scruffy haircut and tattered boardshorts? He might just be a varsity athlete in vacation disguise.

@LOKAHIWPC @HNLMASTERSWP



The Sound Smith





Russell Lundgren (seen above right in his garage/workshop in Kapa'au, Hawai'i Island) makes cymbals the old-fashioned way: hammering the bronze discs by hand. "The big companies are pumping out cymbals like cookies," he says. "But this is an art form, and I'm trying to develop new sounds."

A peek into the small workshop that used to be Russell Lundgren's garage in Kapa'au on Hawai'i Island reveals a world of tinkering, tooling and trial-and-error. Specialized hammers and old-school metalworking gear share the space with a modified lathe, raw bronze disks and anvil blocks mounted in tree trunks.

Listening to the sound of the workshop reveals its purpose. "You hear that sustain, that ring-out?" Lundgren asks, striking a freshly minted eighteeninch crash cymbal with a drumstick. "That's from the hammering technique I used when making it."

As a professional drummer who performs regularly, Lundgren's always been obsessed with sound. He founded Big Island Cymbals in 2022 after his search for sonic perfection led to an artisanal cymbal maker in Pennsylvania. At first Lundgren was just looking to purchase a handcrafted ride cymbal (typically the largest cymbal in a drum set, used to keep time), but it turned out the maker

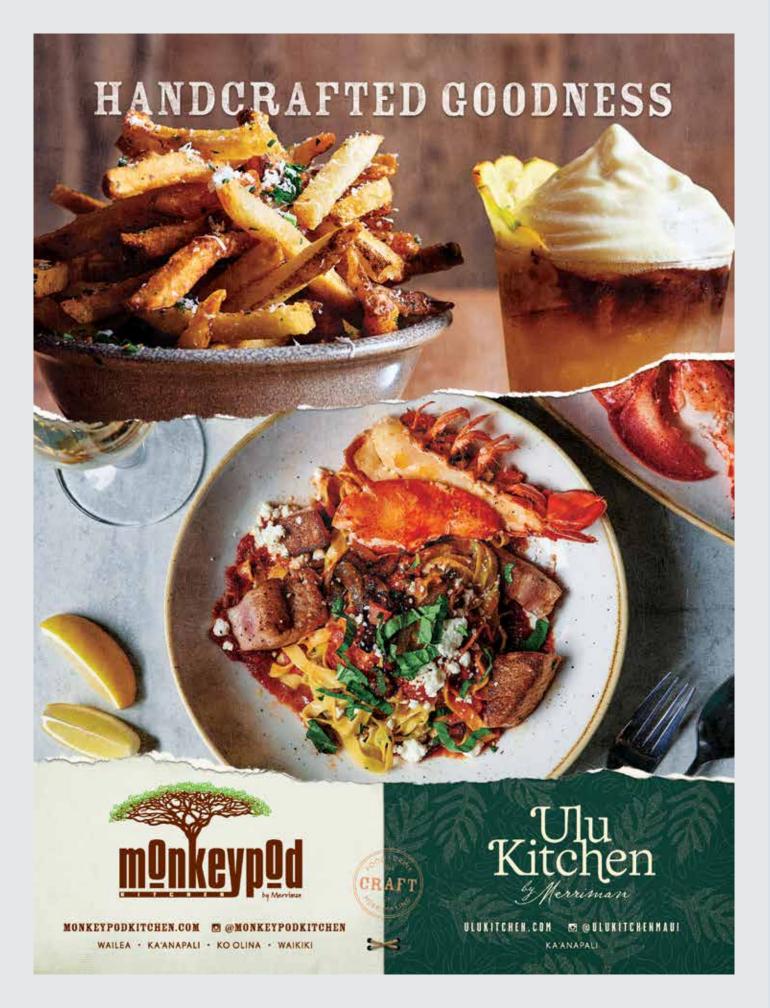
would soon be conducting the firstever cymbal-making class offered in the United States. Lundgren had to attend. "I took a five-day in-person class," Lundgren says, "and it was one of the coolest things I've ever done in my life."

"We import authentic B-20 bronze alloy from Turkey," Lundgren explains, walking through the process of transforming unfinished flat metal discs into high-quality musical instruments. "It's all about hand-hammering to get the curvature and tone just right." Although top manufacturers offer cymbals labeled "hand-hammered," most of the hammering is actually done by machines following computerized patterns. But there's a trend toward more musicians seeking bespoke products. "We make cymbals the old way, like they did in the '60s," Lundgren says. While he might mean the 1960s, it's also true of the 1660s. Leading cymbal manufacturer Zildjian, founded in 1623 during the Ottoman

Empire, has been operating—and run by the same family—for more than four hundred years. Lundgren's dream is to someday have his own foundry to make and melt the bronze alloy himself.

Big Island Cymbals might be an upstart compared with the fourhundred-year-old gorilla in the market, but their products speak or, well, sound for themselves. The hi-hats are crisp, the ride cymbals warm and earthy with gorgeous sustain. Crash and splash cymbals exemplify the onomatopoeia of their names. The products look impressive, too, with laser-etched logos and some with artful engravings. Lundgren also makes a special line of naturally oxidized cymbals with Hawaiian saltair patina. "I call this the Ocean Spray Series," he says. "The patina creates a dryness in the cymbal that cuts down the wash and overtones. I like to incorporate nature into the process."

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Shopping to Save



Danya Weber leads a hike on Hawai'i Island. The artist and conservation biologist started the nonprofit Laulima Nature Center and store to educate and raise funds to protect Hawai'i's endangered species.

t took millions of years for Hawai'i's fragile ecosystem to develop, but now native plants and animals are facing extinction in the blink of an eye. "Hawai'i is the endangered species and extinction capital of the world," says conservation biologist and artist Danya Weber. "People are usually taken aback when they hear this because they view Hawai'i as a paradise, but we're seeing extinctions at such an alarming rate. We need all hands on deck to protect the biodiversity that we have left."

In 2017, Weber founded the Laulima brand, a small online business focused on developing products like pins and stickers featuring drawings of endangered wildlife to build awareness about Hawai'i's imperiled native species. In 2023, Laulima, which means "cooperation" in Hawaiian, opened a nonprofit community event space in Hilo, with a tiny store selling art products to educate and advocate for increased native species protection. The Laulima Nature Center takes original artwork,

including finely detailed drawings by Weber and others ("I'm very inspired by nineteenth-century scientific illustrations," she says), and puts it on custom clothing, jewelry and crafts designed to inspire conversations about conservation. Proceeds are donated to environmental charities and used to fund ongoing events and operations. Store items like blankets, T-shirts and aloha wear feature the faces and names of endangered Hawaiian birds, plants, insects and other wildlife to ensure they won't be forgotten.

Weber's inspiration came after witnessing the decimation of a native species firsthand while conducting field research for the Kaua'i Forest Bird Recovery Project. "When I started in conservation, a lot of my job was focused on trying to save 'akikiki," Weber recalls. "But since 2016 they've almost disappeared." The tiny endemic bird also known as the Kaua'i creeper has been described as the country's most endangered bird, with an estimate of only five left in the wild as of 2023. "It's so sad. As their population dwindles they become lonely, and the forest feels empty without them."

The Laulima Nature Center's cozy (and free) reading room is stocked with books about Hawai'i flora and fauna. They host readings for children and various educational and community events and activities, such as nature hikes, to help people learn about Hawai'i's ecosystem—and not just for visitors. "My vision is for everyone in Hawai'i to be able to name at least one native plant and one native bird," Weber says. "I want to bridge the gap and rebuild relationships between people and nature."

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The Pizzaiolo of Kaumakani



At just 19, Xavier John Paul Machado (a.k.a. JP, seen above) is a pizza wunderkind; the pies he makes at JP's on the south shore of Kaua'i are said to rival even the unparalleled Brooklyn slice.

P's Pizza can legitimately lay claim to being one of the best Brooklynstyle pies west of the Hudson River.

A bold claim, given that the public face of JP's is little more than an improvised takeout window and a short length of melamine counter. Even bolder because

JP's is about as far from Brooklyn as you can get and still be in the United States: the small town of Kaumakani, on the west side of Kaua'i.

In the diminutive and tightly packed 180-square-foot kitchen, Xavier John Paul Machado (a.k.a. JP) juggles six pies:

four in the ovens, one being prepped on the peel and another being sliced and garnished with grated Italian Grana Padano cheese and olive oil. Once a pie is in the oven, JP cooks by instinct—no timers. Hanging out the window is Chad Machado, a garrulous but sweet ex-bodybuilder, proud father and first employee at his 19-year-old son's paean to the pie.

"Serious pizza making? I've been doing it since 2018," says JP. Do the math on that. "Yesterday I sold the most pizzas I ever did-eighty-five, plus twelve Sicilian pizzas," he says. When he gets an evening rush like the one on the previous night, "Dad has to come in the back sometimes; I try to keep him in the front so he doesn't have to work too much. I still manage to make the pizza good, consistently, at a high volume—fifty pizzas in a span of two hours." And the pizza is good, some say the best in Hawai'i, from a teenager so humble it's as if he doesn't quite grasp the level of his mastery. He says of his pizza obsession, "It's almost like an illness towards pizza."

How did this first-rate pizzaiolo, who has never been to New York, let alone Italy, learn the craft? "Watching pizza videos every morning for about an hour" on YouTube, he says. Afterward he heads into work at the pizzeria, where JP says the hardest part of his day is worrying about his pizza being good. But good pies appear second nature for JP. Even with Hawai'i's tropical humidity-variable and high humidity might be his most consistent foe in preparing dough-he's won over some of pizza's toughest critics: East Coasters. "It makes me so happy to hear people from New Jersey or New York that moved here say, 'I feel right at home. The pizza is just like in New York!"

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Forest in a Box





Bishop Museum Seed Bank collections manager Nicholas Walvoord (seen above right) with a vial of native alahe'e seeds. The museum's new seed bank, housed in a shipping container, can store up to five million seeds of native species, including the loulu, ma'o, kolomana, maiapilo, alahe'e and puakala seen above left—enough to restore five thousand acres of forest every year.

onolulu's Bishop Museum might have a small footprint, but it's truly massive—home to more than twenty-two million biological specimens, two million cultural objects and a million photos, films, artworks, recordings and manuscripts preserving the history, culture and environment of Hawai'i.

Now there's a new—and huge—collection: a seed bank with everything needed to dry, process and store up to five million seeds, enough to restore native Hawaiian species on up to five thousand acres of land every year.

Looking around these verdant
Islands, it's easy to forget that most of
the plants we see are introduced, not
native, and the loss of those species
means the loss of a habitat unique in the
world. "The native species that evolved
in Hawai'i are remarkable examples
of adaptation, evolving over millions of
years to create a functioning ecosystem,"
says Timothy Gallaher, Bishop Museum's

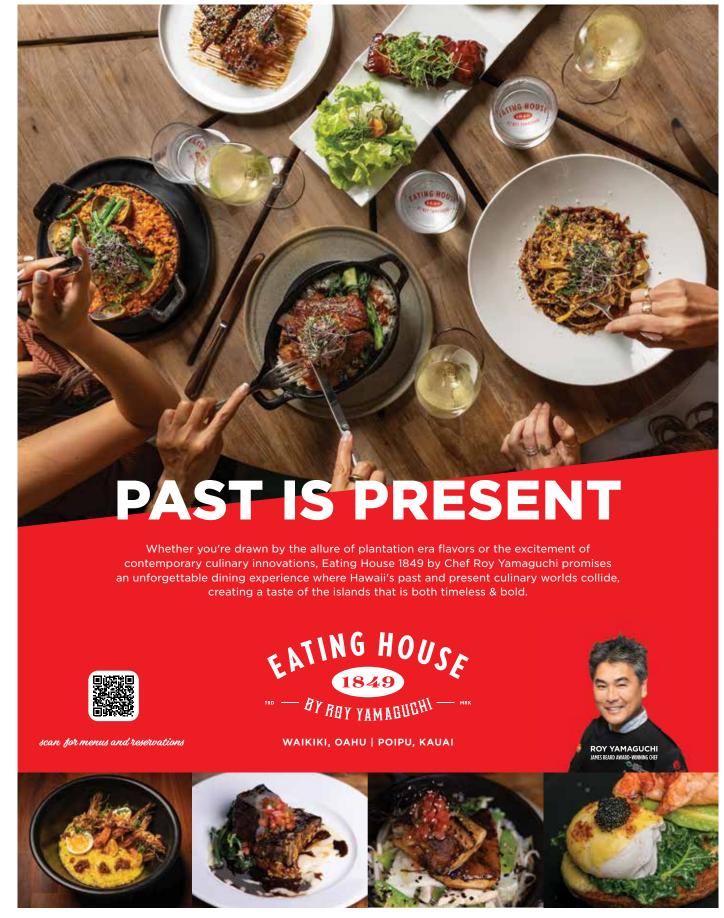
curator of botany. "Non-native organisms can disrupt these relationships, which can lead to ecosystem collapse, where the loss of just a few species triggers a cascade of extinctions that can completely alter our environment."

The seed bank is part of an Islandwide effort to forestall or even reverse
those extinctions. "As a restoration seed
bank, we focus on things that, while not
federally listed as endangered, do have
populations in decline like koʻokoʻlau,
'akoko and wiliwili," says Nicholas
Walvoord, Seed Bank collections
manager. "Organizations such as the
Plant Extinction Prevention Program
and Lyon Arboretum concentrate on
saving ultra-rare species from the brink.
We focus on restoring areas so those
ultra-rare species will have a home to
return to."

The seed bank, which fills a fortyfoot shipping container located near the Richard T. Mamiya Science Adventure Center on the museum's Great Lawn, was donated by Terraformation, a global forest restoration company based in Hawai'i. The museum is developing seed bank activities for visitors and educational materials for the museum website. The staff plans a Go and Grow Station where people can take native seeds from the museum home to plant.

Bishop Museum is in a unique position to do this work. "We have over 240 years of botanical data in our Herbarium and dedicated knowledgeable botanists," says Walvoord. "The challenge of restoring the functionality of native ecosystems is complex. Restoration projects must have the tools to identify the correct plants to use and the best practices in collecting seeds. The museum can't and doesn't do this alone."

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Wild Goose Chase





Hawaiʻi's state bird, the nēnē (seen also on pages 20–21), has made a dramatic comeback since its near-extinction. Now a new citizen-science effort uses photos submitted by the public to better protect the endemic goose. Above left, a male and female that are part of the Poʻipū and Kōkeʻe population on Kauaʻi. Above right, a father and two goslings at Waiʻuli, Hawaiʻi Island.

f you've visited places where nēnē live, you probably have photos of this rare and photogenic goose on your phone. If so, you can help protect this endangered species. Upload your photos to nene.org and contribute to a database that's processed with AI to identify and catalog nēnē. According to Jordan Lerma, the project founder, the technology allows nene.org and government agencies to protect nēnē by responding more quickly to threats and identifying injured birds.

In the late 1770s a nēnē was among the gifts Native Hawaiians gave to Captain Cook. Nēnē were already in decline due to predators, hunting, captive breeding for sustenance and habitat destruction. By 1945, nēnē were nearly extinct, with only thirty in the wild. Conservation efforts have been so successful that now there are over 3,800 nēnē on Maui, Moloka'i and Hawai'i Island, with most on Kaua'i.

That's a lot of nēnē and therefore a lot of photos of nēnē, which in the past

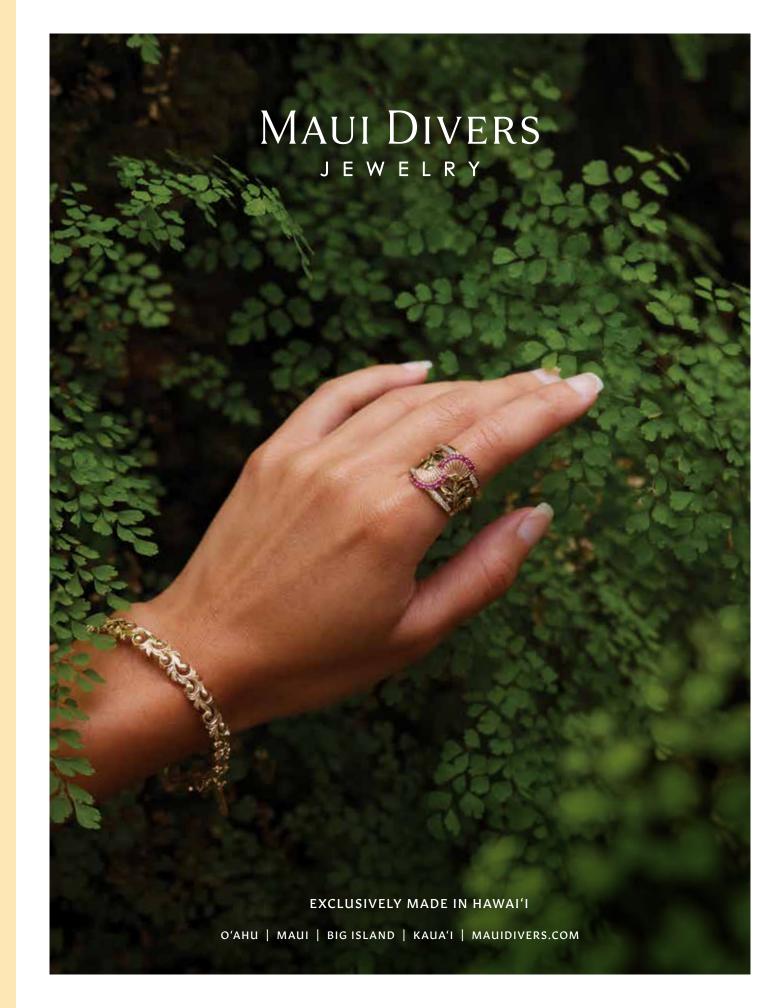
would be tediously assessed by humans. Now, nene.org's computer systems analyze thousands of photos to quickly extract useful data like date, time, location and band information. "We're trying to automate in the most efficient way possible so we can basically eliminate the need for us to do any of that," says Lerma. "We can just look at the outcomes and take action."

A marine biologist, Lerma has conducted a similar photo identification project, relying on citizen-scientists to contribute photos of false killer whales. But when he visited middle and high schools to get kids interested in science, he found it difficult to excite them about a species they'll probably never see. "We were at Wailoa State Park, and there were people feeding nēnē right there," which you shouldn't do, Lerma cautions. "Nēnē are recognizable, our state bird and a conservation success story." Why not do a photo catalog of nēnē, too, Lerma thought, and nene.org took flight.

Nene.org data has already had an impact. The community of Keaukaha, Hawai'i Island, successfully lobbied the state to put in speed tables to slow traffic and prevent lethal collisions. But for every victory there are still challenges for the beloved endemic species, revered in the *Kumulipo* Hawaiian creation chant as a guardian of the land. Despite their recovery, nēnē still face pressures, including injuries and deaths on golf courses, parks and roadways.

Lerma hopes his newborn son, Kestrel, and 3-year-old daughter, Manuohina, will experience seeing native species and pristine habitats. "It's about creating that future for the next generation. Connecting communities and government agencies through nene. org ends up helping a species."

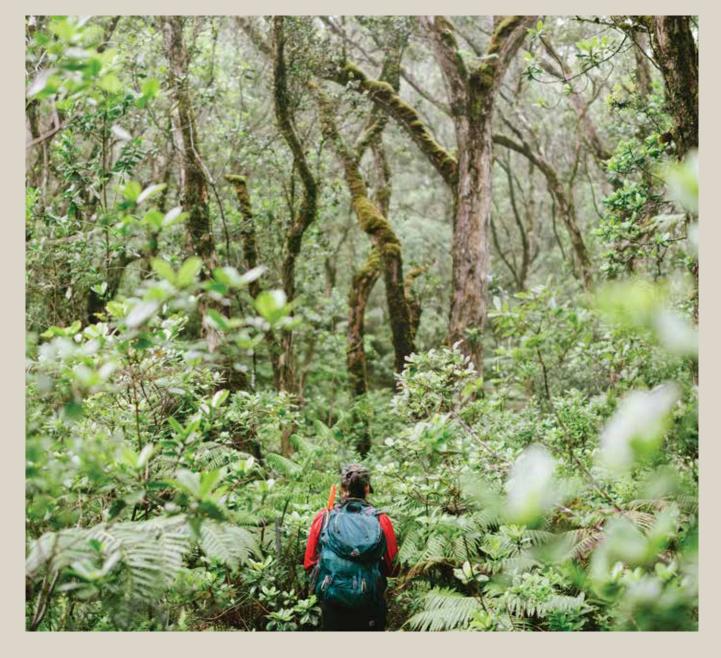
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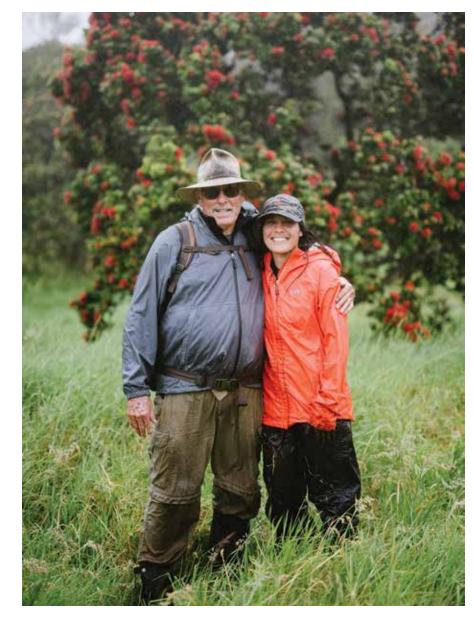


The Rain Catchers

Twenty years in the growing, Kohala is having its watershed moment











OPENING PAGE / Maria Patterson, coordinator for the Kohala Watershed Partnership (KWP) walks a fence line in the Pu'u o Umi Natural Area Reserve.

TOP / A keiki (young) endemic 'ōhi'a lehua ready for planting.

BOTTOM / Patterson honors NARS program manager Nicholas Agorastos with a lei made from 'ōhi'a planted by KWP.

AT LEFT / Patterson with her father, Mike Gomes, in front of a flowering 'ōhi'a in leeward Kohala.

healthy forest is like an 'ohana," says Mahina Patterson, framed by fern fronds as she explains the analogy to family. "'Ohana has kūpuna [elders] and makua [parents] and keiki [children]—all of those generations. In the forest, that's what you want to see. You want to see the young plants, you want to see mature plants and then you want to see the hundreds-of-years-old plants."

Patterson says this while standing on the floor of a robust, multigenerational cloud forest near the summit of Kohala volcano, the oldest of Hawai'i Island's five volcanoes. The canopy of endemic ōhi'a lehua trees towers above, letting dappled light in to feed the midstory. Patterson stands beside a hāpu'u fern on spongy native sphagnum moss; 'ōlapa keiki (shoots) surround her feet and reach for the sky. This family is thriving because the forest is actively managed: Work crews keep the suffocating invasive plant species at bay, and fences keep out pigs that would otherwise chomp and stomp tender young plants.

"In a forest with pigs, it's that young generation that's impacted. They are missing and unable to grow." Patterson has a special interest in ensuring that the young generation of this forest can grow. She's coordinator for the Kohala Watershed Partnership (KWP), an organization comprising the largest individual landowners in Kohala, all collaborating toward one goal: protecting Kohala's water. While the remote windward side of the volcano is lush, the populated leeward side sits in an arid rain shadow. High-quality water depends on the natural water cycle, in which healthy native forest plays a crucial role. This year marks KWP's twentieth anniversary, and its efforts have shown promise. The proof is in the plants.





"I think about aloha 'āina [love of the land] a lot, and I truly do feel like that needs to be a kākou [collaborative] thing. It needs to be a community effort," says Patterson, seen above driving past a stand of outplanted *Acacia koaia*, a cousin of koa, on her way to the Kohala summit. The invasive kikuyu grass in the foreground was introduced to Hawai'i for cattle fodder and has since spread throughout the Islands.

Patterson carefully crouches, ducks and crawls along a forest transect. "A healthy forest is a difficult forest to walk through!" she jokes. A transect is an imaginary line on a map, marked in actuality by tape tied to tree branches. Patterson follows the fluorescent flags denoting the transect points, where she stops to make observations. Repeated measurements at these same points help to reliably track changes in the forest over time.

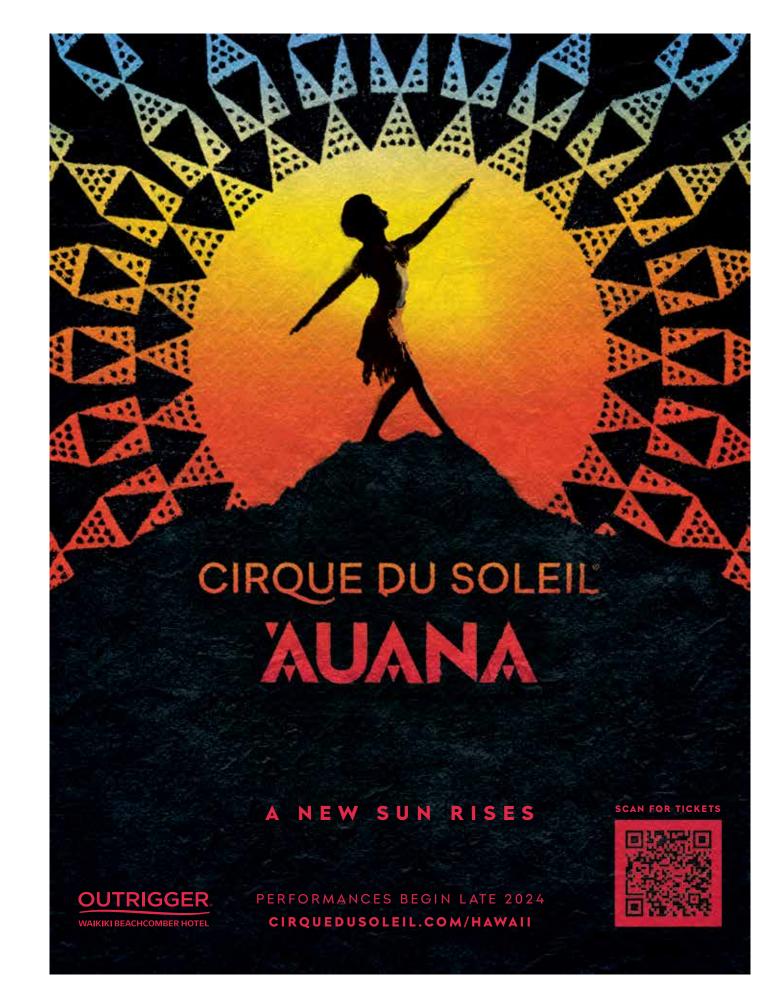
This ten-acre section of forest has never been grazed, logged or planted with sugarcane, like so much of the rest of leeward Kohala, so it was one of the first areas KWP set out to protect in 2004. A crew from the state's Natural Area Reserve System (NARS) has been managing this location ever since, mostly by removing invasive plants and animals and planting native species. The understory is now thick with what managers call indicator species, native and endemic plants that indicate the absence of predators or feral ungulates:

Lacy 'ākōlea ferns, showy 'ōhā wai (lobelia), twisting maile vines and silvery pa'iniu (lilies) congregate closely together. Fallen seeds rest atop a healthy layer of leaf litter. Tree sprouts unfurl from the duff, tiny saplings that will eventually replace the towering canopy that harbors the entire forest 'ohana.

Native forests are essential to the water cycle in myriad ways. Leaves and branches capture moisture from passing clouds, and this fog drip helps recharge the aquifer. Organic matter collects on the forest floor to create a sponge-like layer that retains water. The forest canopy reduces evaporation and protects the ground from overheating. Roots prevent soil erosion and runoff. The forested summit of Kohala is the source of the headwaters for many streams, and the entire system acts as a filter so that stream water remains clean.

Kānaka 'Ōiwi (Native Hawaiians) have long understood the role forests play in the water cycle. Around the 1400s, as the increasing population of the Islands put pressure on its resources, an Oʻahu chief named Maʻilikūkahi devised a system to protect the watershed: Land was divided into ahupuaʻa—units based on watersheds from the mountain ridges to the sea—and each ahupuaʻa was carefully managed for sustainability. This system was adopted across the island chain.

That changed in 1848, when land parcels were allowed to be bought and sold. New property lines cut across ahupua'a and bisected watersheds. Industries and plantations strained water supplies. Introduced pigs, cattle, deer and mouflon sheep multiplied, eating their way through what was essentially a predator-free all-you-can-eat salad bar. The saplings of native species like koa were especially vulnerable, and the forests that once blanketed the slopes of Hawai'i Island's volcanoes were slowly stripped bare. The ranching industry emerged in part





Members and their 'ohana celebrated KWP's twentieth anniversary by planting 'ōhi'a together at one of the partnership's collaborative watershed management projects. Forest restoration is critical to a healthy watershed, as native Hawaiian plants capture moisture that feeds Kohala's streams and recharges its aquifers.

to manage feral cattle; the paniolo (cowboys) who fenced forests and tamed cattle through the nineteenth century noted declining water quantity and quality.

By 1877 the Kingdom of Hawai'i recognized the need to protect Kohala's forests. King David Kalākaua created a commission that toured the Islands, surveying available resources. It reported that "The forests on the Kohala Mountains are dying rapidly" and suggested that "the government, if it would wish to preserve that part of the Island of Hawai'i from serious injury, must take some steps for reclaiming the forests."

In 1924, Hawai'i's supervisor of forestry, CS Judd, wrote to then-Governor Farrington, "Forestry is practiced in the Territory of Hawai'i primarily, not for timber production, but for the conservation of water. Probably in no other section of the world is the relation between a satisfactory forest cover on the mountains and the supply

of water for domestic and agricultural uses better or more ably demonstrated."

The eleven partners of KWP

are doing two things: protecting intact forests and growing new ones on former pasture land. Protecting intact forests means removing non-native plants, fencing out non-native mammals and preventing new invasive species from gaining a foothold. Creating new forest means planting trees in areas that are not ideal for grazing cattle, such as steep gulches and cinder cones.

Zach Judd (no relation to CS) is forestry manager for Parker Ranch, a KWP partner and the oldest ranch in Hawai'i. Founded in Waimea in 1847 and nestled at the foot of Kohala, no single business entity has witnessed more changes to the Kohala watershed over time. In 2017 the ranch brought its forestry management efforts inhouse when it hired its first forestry manager. Judd took over the forestry manager position in 2021. Under Judd's

direction, reforestation efforts have increased. "It's a really exciting time to balance conservation and agricultural production," Judd says in his Waimea office. "My hope is that we can do both on the same piece of land and blur the lines of ag production and conservation, or ag production and forestry."

To date, Parker Ranch has planted about 32,000 trees, and in the past fifteen months or so has managed weeds on four hundred of the some 130,000 acres of the ranch's land. "It doesn't seem like a whole lot in the grand scheme of things," Judd says, "but it's more than we've done in several decades."

Ranches are not the only entities interested in the health of Kohala's forests. Queen Emma Land Company, Kamehameha Schools, the Department of Hawaiian Home Lands and The Kohala Center are among the KWP partners and associate partners. Jake Merkel, the field crew leader for The Kohala Center's cloud forest team, spent the early years of his career



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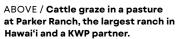


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LEFT / KWP field project technician Woodlin Nelson with a native 'ākala (Hawaiian raspberry).

RIGHT / Parker Ranch forestry manager Zachary Judd tends to koa seedlings destined for outplanting on ranch land at the state tree nursery in Waimea.

reforesting a pasture area about twenty miles south of Kohala. When he returned fifteen years later, he was in disbelief. "I was just awestruck. … I saw these koa trees that were already three or four feet in diameter at the base. I would never have thought that was going to happen."

One of KWP's goals is to reconnect high-elevation cloud forest to low-elevation dry forest. To that end, the partners designated a corridor and fenced out cattle so the land could be replanted. In the restoration corridor, Merkel noted the return of other indicator species: native forest birds. "Already, you see 'amakihi and

'apapane coming out of the cloud forest down into that corridor, almost using that as a little flyway to get further down the mountain." Luckily, farther down the mountain is still above the "mosquito line" at about 4,500 feet in elevation. Above that, mosquitos cannot survive the cold, and avian malaria—a significant driver of native bird extinction—cannot spread. The tree line currently sits at about 4,800 feet above the corridor, so if the tree line were to come down a few hundred feet, it would provide much more habitat for forest birds.

Near the bottom of the corridor and abutting Kohala Mountain Road

sits what might be the very first fenced Kohala restoration project, the Koai'a Tree Sanctuary, a KWP project managed by the state Department of Land and Natural Resources Division of Forestry and Wildlife (DOFAW). Pulling her work vehicle into the newly paved parking area, Patterson recounts the origins of the unit in the 1950s. "Then-territorial forester LW Bryan had the foresight to see that there were still native species left in this area," she says, "and they went ahead and protected it with a fence." In the almost seventy-five years since, the tree sanctuary has grown abundantly, largely due to volunteer sweat equity.





Three generations—a mother, daughter and grandson—plant the future forest canopy. The seeds of the 'ōhi'a they're planting were collected in Kohala, grown by Maui Native Nursery and are now returning to their home on windward slopes of Kohala (seen also on pages 34-35).

Regular community workdays help to maintain the trails, remove invasives and plant natives. The sanctuary is under DOFAW jurisdiction and open to the public. It's the best place for the people to see what the leeward slopes of Kohala might have looked like before they were overrun with grasses from Africa.

While fountain grass may be here to stay, new invasive species can be kept out. Invasive species, by definition, are introduced to an area and cause harm to the environment, the economy or human health. While keeping invasives out entirely is probably impossible, KWP's interventions do help mitigate their impact. "Researchers have studied different scenarios, specifically on Kohala mountain, of what would happen to our native forests without active management," says Patterson, explaining what might happen if no action were taken at all. "One study showed that our native forests would convert to an invaded, non-native forest within fifty years, which is really scary and really quick." That scenario is

why the KWP partners keep up the laborious work.

Recent discoveries, however, have blown winds of hope in everyone's sails. In October 2019 a burrow of 'ua'u (Hawaiian petrel) was found on the valley slopes of a protected forest in Kohala, "the first known burrow to be recorded in Kohala in Western times," says Bret Mossman, natural resource management specialist for NARS. The state has set up a grid to protect the birds from predators like cats, rats and mongooses so that a more robust seabird population has a chance to grow in Kohala.

Another ray of hope above the valley slopes and on KWP partner property is a previously unrecorded population of kāhuli, native tree snails. At one time around 750 species of these colorful tree snails inhabited forests across the archipelago. The kāhuli found in Kohala is the *last* remaining species of native tree snail on Hawai'i Island, and it's found only in Kohala. Patterson has helped secure funding to

install a predator-proof fence, lovingly referred to as a "snail jail," around the kāhuli population.

Patterson takes pride in KWP's accomplishments over the past twenty years. The greatest lesson learned might be the power of collaboration: Many ranchers once believed that removing feral cattle was a lost cause, but acting in concert the KWP partners have mostly eliminated cattle from the upper watershed. The KWP partners continue to secure funding to protect and expand forests.

Patterson reflects on her work from her office at the end of an eleven-hour day. "I think about aloha 'āina [love of the land] a lot, and I truly do feel like that needs to be a kākou [collaborative] thing. It needs to be a community effort. It needs to be a part of our lives whether you're a hunter, a fisherman, a realtor or whatever you do. All of us who depend on the water of Kohala should be involved in stewarding our place and our source of water." hh



Hawai'i's Stories by Hawai'i's People

A new generation of Kānaka Maoli filmmakers tells Island stories through a Native lens



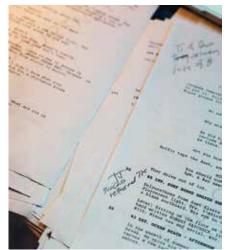
n a rainy day in Mānoa District Park, Christopher Kahunahana—dark hair pushed back, Givenchy shades hiding his blue eyes—sits under a tree, smoking a hand-rolled cigarette. His first feature film, Waikīkī, ran the festival circuit in 2020 and is, he says, considered the first feature-length film written, directed and produced by a Kanaka Maoli (Native Hawaiian). "It took me forever, but it's not like I wasn't trying," he says, noting

that he started making short films three decades ago. "There was no example of a Hawaiian filmmaker who made fictional feature films." If Kahunahana was the frontrunner, a handful of other Native filmmakers have now cracked the code on making movies, writing, directing and producing their way onto the big screen.

Kahunahana subscribes to what he calls the "Werner Herzog school of filmmaking": that if he never lived an interesting life, he would never have a worthy story. So, as a younger man, he left Oʻahu for San Francisco, then New York. But eventually a friend back home told him he'd finance the renovation of a decrepit building in Honolulu's Chinatown if Kahunahana would help him run it as a nightclub. The neighborhood was "gnarly" back then, he says, but they went ahead and opened the Nextdoor Cinema Lounge and Concert Hall. "I brought electricity









OPENING PAGE / Christopher Kahunahana (seen also at left) at home on Oʻahu. A forerunner of a new generation Native Hawaiian filmmakers, Kahunahana's first feature, Waikīkī, was released to acclaim in 2019. His screenwriting secret: "Lock yourself in a room and don't come out until you're finished."

BOTTOM / Kahunahana (in green) on the set of *Waikīkī*, about a Native Hawaiian woman's descent into madness.

to that block," he recalls. Kahunahana outfitted it enough—a projector, some seating—to start a film festival, because the more prominent Hawai'i International Film Festival wasn't picking up his and his peers' films.

After nine years of late nights, Kahunahana decided to make a real go of filmmaking. He worried that the lifestyle of a nightclub proprietor would eventually get the better of him. (His unprintable description of his future self wore a tracksuit.) "I was, like, 'I'm gonna be really scary, I'm gonna be like a character in a film," he says. He sold the club, hoping he'd lived enough by his Werner Herzog standard to make a decent film.

How? "Don't effin' die," he says. "Then lock yourself in a room and don't come out until you're finished writing." The proceeds from the club's sale let him focus on writing "Lāhainā Noon," a short he released in 2014. He used the next five years to make Waikīkī, but he put the production on hold in 2019 to live on Mauna Kea during the protests against the Thirty Meter Telescope. "It changed my edit completely," he says. The film, a reflection on the alienation wrought by colonialism in Hawai'i, follows a hula dancer's descent into madness. "Done well, it's more than just a means of mass hypnosis, right? It can be used as a means of critical reflection," he says. "I get to dive into

other people's lives and live them and help tell their stories in a way that helps me understand and have more empathy toward them. If you don't start from that, then it's just all pretty pictures."

Films shot in Hawai'i tend to be concocted on the continent. Place is prop, local characters caricatures. "Rob Schneider playing a Hawaiian dude and making him just the most ridiculous character and really the butt of a joke," says Bryson Chun, a screenwriter from O'ahu, referencing the Adam Sandler comedy 50 First Dates. "Very few shows that are being made in Hawai'i will put Pacific Islanders at the core

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Conley
Oahu | RB-20176
amy.conley@compass.com



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TOP / Erin Lau, a freelance director and producer from Oʻahu, interned on Lost and Hawaii Five-0. Currently based in LA, Lau is beginning to see a path forward for filmmakers who don't want to leave the Islands for Hollywood. "What changed is that making Native films got popular," she says.

BOTTOM / Bryson Chun shooting his short film "Other People," about a relationship's final moments, at Windward Mall on O'ahu in 2019.

AT LEFT / Alika Tengan based his first feature, *Every Day in Kaimukī*, on his friend Naz Kawakami, who starred in the film.

of their narratives. They're often side characters or comedic relief or victims or criminals." To Chun, Hollywood is like a house party that Hawaiians were not invited to.

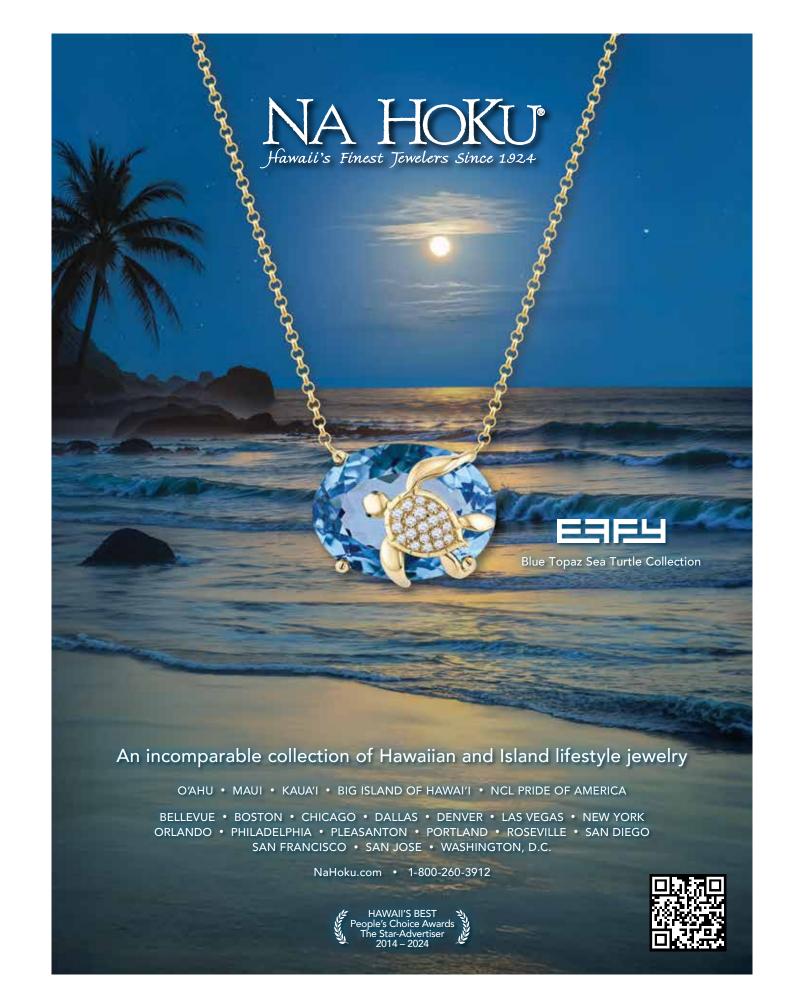
But in the past decade, Kanaka filmmakers have found openings: an indie film at Sundance, a mega-budget Apple TV+ series about eighteenth-century Hawai'i. The work has sprung from the tight community of filmmakers with ties to Hawai'i. Some are Hawaiian, some Island-born and raised, some spent years as residents. Some have roots from across Polynesia, especially Aotearoa (New Zealand), which has proven to be a role model to Hawai'i's

burgeoning film community. Besides its multi-billion-dollar film industry, which produced internationally acclaimed features like Whale Rider and Once Were Warriors, the island nation is home to Taika Waititi, the half-Māori filmmaker behind Jojo Rabbit and Hunt for the Wilderpeople, whose name Hawai'i's filmmakers repeatedly invoke. "We're all sneaking in," Chun says of Hawai'i's Native filmmakers. "The endgame would be that there's enough of us in there to open the front door," he says. "The more we empower local people to tell the stories, the better."

In 2018, through the Honolulubased 'Ohina Filmmakers Lab, a

workshop for aspiring Island auteurs, Chun met his mentor in Dana Ledoux Miller, who is part Samoan and attended film school at the University of Hawai'i at Mānoa. Chun admired her writing for Narcos and The Newsroom and told her he'd love to work with her. She asked him for a TV episode he'd written, but he had nothing for TV. He pulled together a pilot for an original show called Poi Dogs. It didn't air, but the script became his calling card.

Chun is back on Oʻahu from Los Angeles after co-writing *Moana 2*, sitting in a cafe in Kaimukī, sporting black glasses, a trim beard, a black T-shirt and shorts. Running down his leg is





Left to right: Jonah Okano, Tengan and Mitchel Merrick take questions at the 2018 'Ohina Fillmmakers Lab showcase. An incubator for Island talent, 'Ohina has helped launch the careers of several Island filmmakers. Okano codirected "Mauka to Makai" with Tengan, and Merrick directed the recent Hawaiian-language short "Kūkini."

an ala niho tattoo, a stripe of repeating rectangles and steplike patterns that symbolize his life's purpose: storytelling and mentoring. In recent years Chun has become a mentor at 'Ohina Labs. The same lab has helped boost the careers of other rising Hawaiian filmmakers, like Alika Tengan, who was mentored in 2017 by Joe Robert Cole, the cowriter of Marvel's Black Panther. "There were some extremely talented individuals," Cole says of 'Ohina Labs' participants. "The 'Ohina community is strong, and there are opportunities to work there," he says. "I have not experienced quite the same feeling of support and collaboration across an entire film community anywhere else."

Cole was impressed with Erin Lau, another 'Ohina Lab alum. "I loved her film," he says of "The Moon and the Night (Ka Mahina a Me Ka Pō)" about a Hawaiian girl whose father gets her beloved companion killed in a dogfight. Lau, who now works in LA as a freelance director and producer, has made a number of other short films, including "All I Ever Wanted," about a teen romance. "Filmmaking was a way for me to talk about things I didn't know how to talk about," says Lau, who was raised in Kahalu'u and starting making films in middle school. While studying film at UH, Lau interned on Hawaii Five-0 and Lost, but it became clear that if she wanted to pursue film, she'd have

to leave for LA. The directors of those shows—the only ones she knew being paid to direct—weren't from the Islands. "I didn't see a path forward here," she says. But Lau hopes one day to be able to return home full-time: "Hollywood meetings" happen over Zoom, and the industry is becoming more interested in the work of Indigenous filmmakers—like the show *Reservation Dogs* (co-created by Waititi) and the film *Fancy Dance*. "I think what changed is that making Native films got popular," she says. "I'm not really worrying about what Hollywood wants."

Kahunahana's films pointed the way for Tengan. "He showed that it's possible to tell these stories in a really elegant and innovative way," Tengan says. Starting in 2017, he made one short film a year: "Keep You Float," "Mauka to Makai," then "Moloka'i Bound." Tengan was hoping to develop "Moloka'i Bound" into a feature, but the pandemic foreclosed on an expensive production.

Tengan's cinematographer, Chapin Hall, proposed they look for a less resource-intensive project. "I was, like, 'Well, I have this friend, Naz, who's preparing to move to New York, and I've never met anyone like him. I wonder if he'd be interested in making a movie about that experience of leaving Hawai'i for the first time,'" Tengan says. He went over to Naz Kawakami's apartment one night and recorded his life story

to develop the contours of a script they would write together. What emerged was the indie feature *Every Day in Kaimukī*, about a fictionalized Naz, a radio DJ who hems and haws over whether to leave Oʻahu. It premiered at the Sundance Film Festival in 2022, to a warm (albeit pandemic-era online) reception. Tengan later completed a feature-length version of *Molokaʻi Bound*, about a father returning from prison and reconnecting with his son, which debuted at the Seattle International Film Festival this May.

"Once you see that it's possible, it allows you to pursue it in a way you might not have," Tengan says. "Not only is it possible, but what can I add that's different? Our perspectives on being Native Hawaiian are so varied. That's the beauty of it."

On a Saturday morning in May,

twenty aspiring actors sit in folding chairs in a studio in Kaka'ako and listen. "I want to go where culture is, New York—or at least Connecticut," a young woman pleads. She sits beside another young woman at the front of the room, reading from Greta Gerwig's screenplay for *Lady Bird*. A list of questions is scribbled on a whiteboard next to them: Who am I? What do I want? What is my secret?

Watching up close in a rolling chair is their coach for the day, Honoluluborn Tia Carrere, who's appeared in several films, including Wayne's World and Rising Sun. She rolls closer to interrupt. She wants more confidence, more presence. "When I worked with Sean Connery," she tells the class of her time on the set of Rising Sun, "He'd say, 'When you walk into the room with your shoulders back and your head held high, you look like you own the room." The two women nod and straighten up. "We remind people what life can be when lived to the fullest," Carrere continues. She wants them to think, "I'm just here to open my heart."

Another pair of actors takes their turn. "Call me Lady Bird!" declares the big-wave surfer and former candidate for city council Makua Rothman. At scene's end, he tugs on an imaginary car door handle and tumbles out of his seat.

This acting workshop sprang, indirectly, from *Chief of War*, Jason Momoa's forthcoming Apple TV+ series.

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Tengan (in white, at right) on the set of the feature-length version of *Moloka'i Bound*. He's cast actor Holden Mandrial-Santos (seated at center) in his other films, including *Every Day in Kaimuki*, the short "Mauka to Makai" and the original short-form "Moloka'i Bound."

The multi-hundred-million-dollar show, a Hawaiian Game of Thrones (the series that launched Momoa's career into the stratosphere), tells the story of the unification of the Hawaiian Islands in the late eighteenth century. While thousands of Hawaiians were cast as extras (warriors on a battlefield, for example), the producers struggled to find enough talent for lead roles. A handful went to Hawaiians who had never acted before, says Thomas Pa'a Sibbett, who co-created, co-wrote and executiveproduced the series with Momoa. Most went to Māori actors from Aotearoa who'd learned to speak Hawaiian.

The producers shot for six weeks in Hawai'i before hitting the state's \$50 million tax credit limit. Thailand, the Dominican Republic and Puerto Rico were the more affordable alternatives, but leaving Polynesia didn't feel right to the show's creators. "It broke our hearts," Sibbett says. "Jason and I were adamant: We needed to go to a place with lineage connections. If we couldn't shoot in Hawai'i, it had to be Aotearoa." They ended up shooting most of the show there.

One day on set at Mataora Bay, Sibbett approached an extra, a Māori man wearing ali'i (chiefly) regalia—a mahiole (feather helmet), 'ahu 'ula (feather cloak) and malo (loincloth). He asked him how it felt to wear the costume. The actor said he felt drawn to the beach. "I had to go over there to see if the ancestors were present. I walked out there and I could feel them." Sibbett turned around and walked into the production office to recount what had just happened. "That's why we're here," he said.

Momoa and Sibbett, both Hawaiian, grew up on the continent and visited the Islands throughout their youth. After a childhood in Washington state hearing stories of Hawaiian warriors and royalty, Sibbett attended college at Brigham Young University on Oʻahu to pursue Hawaiian studies. While in college, Sibbett was lifeguarding at Kualoa Ranch's Secret Island when he read an article in a local newspaper: The Rock was going to star in a movie about King Kamehameha I. (That film has yet to be made.) "If Hollywood wants Hawaiian

stories," Sibbett realized, "I could do that." Inspired, he wrote his first script, about the executioners of people who broke Hawaiian rules, or kapu. He wrote another about Kaluaikoʻolau, the Hawaiian man who hid out in Kaua'i's Kalalau Valley to avoid being forced into the Hansen's disease colony on Moloka'i. That got Momoa's attention. He and Momoa made Braven (2018), then worked on Aquaman and the Lost Kingdom (2023), which opened up possibilities for productions with bigger budgets. Sibbett's "long game," he says, is to make sure those future productions can employ Hawaiians

Anticipating future demand, Sibbett's collaborators on *Chief of War*, producers Angie Laprete and Brian Keaulana, decided to develop a more robust stable of talent. In May 2023 they started the International Cultural Arts Network (ICAN), the nonprofit that hosted the acting workshop. "This was a direct response to *Chief of War*," says ICAN's third co-founder, Robert Suka, who didn't work on the show.

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Big ideas from small places: The future of Native Hawaiian filmmaking begins in studios like Kahunahana's. "I get to dive into other people's lives and live them and help tell their stories in a way that helps me understand and have more empathy toward them," Kahunahana says. "If you don't start from that, then it's just all pretty pictures."

will graduate this summer. ICAN's founders plan to develop programs for writers, directors and producers, taught by more experienced professionals with ties to Hawai'i or broader Polynesia.

Keaulana, with half a century of experience in Hawai'i's film industry, never wants to leave home and hopes future generations won't have to. He grew up in Mākaha, the son of legendary waterman Buffalo Keaulana, and as a teenager began touring the world as a pro surfer, model and actor. (He eventually got his younger cousin Jason Momoa into acting, he says.) Most of his career, he worked on stunts before moving into second-unit directing and producing—positions that will allow him to connect the next generation to big projects. "It's all about community," Keaulana says. "I like for elevate the next legacy."

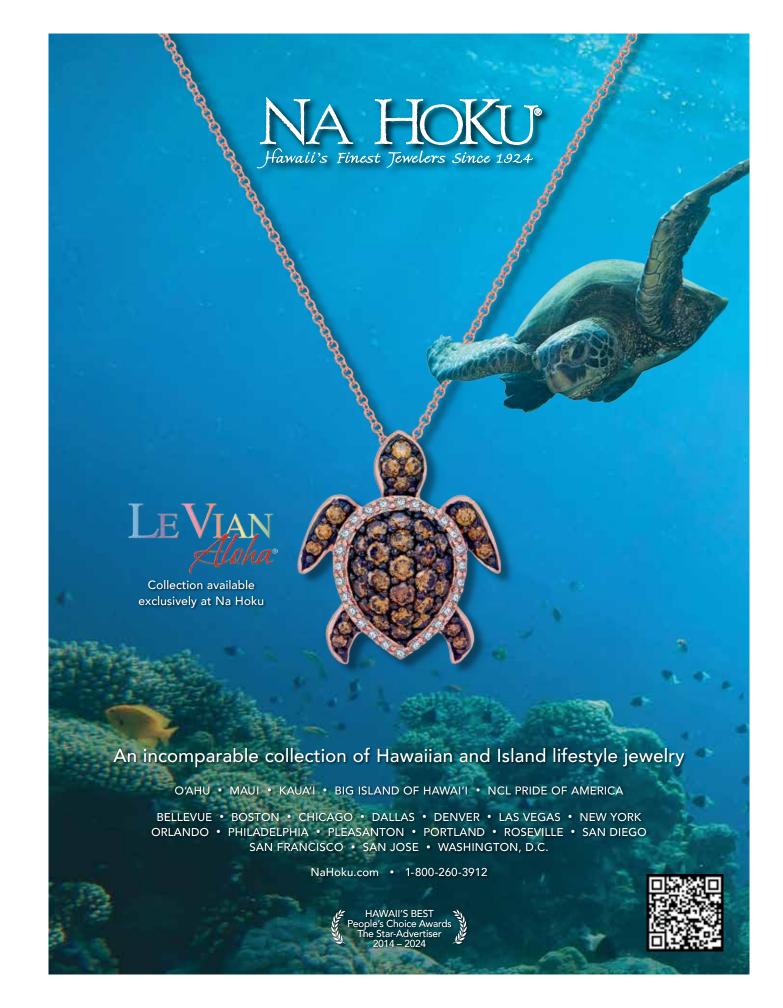
Chris Kekaniokalani Bright, a 32-year-old screenwriter from Windward

The twenty-person class, ICAN's second, O'ahu, will see his first feature script translated to the big screen when the live-action Lilo & Stitch (featuring Tia Carrere) comes out in the next year. After college Bright worked as an assistant at Disney. He helped out on Moana and met two of the film's writers, Aaron and Jordan Kandell. The twin brothers, born and raised in Honolulu, were busy pulling 120-hour weeks on the script, but afterward they made time to read one of Bright's.

Home on O'ahu, Bright's grandmother gave him a binder of documents from his grandfather's thesis on the 1932 Massie Trial, in which a group of white people were charged with murdering a young Hawaiian man, Joseph Kahahawai. Bright paid a visit to Kahahawai's grave. Within a year he'd written Conviction, a fast-paced courtroom drama about the trial's warring lawyers, the famous Clarence Darrow against the humble Honolulu prosecutor John C. Kelley. The Kandells, feeling they'd spotted a new talent,

signed on as producers and sent the script around to agents and managers, who reached out to Bright. He took fifty meetings in LA. Clint Eastwood showed interest. The script made it onto the 2018 Black List—the top yet-to-beproduced screenplays floating around Hollywood-before it was optioned. But it still didn't get made, underscoring just how difficult it is for local talent—or any talent-to break into the larger filmmaking world.

Bright has since adapted Aloha Rodeo, a book by David Wolman and Julian Smith about paniolo (cowboys) from Waimea, for Disney, but that project, too, got shelved. Up next, he's slated to write a biopic on Duke Kahanamoku. In time, more stories about Hawai'i will be told by those most connected to it. "I think you're going to see, in the next ten to twelve years, a renaissance," Bright says, thinking of Taika Waititi. "Like New Zealand in the early 2000s." **hh**



The Continuing, Continuing Story of Bungalow Bill

Ever since trading his hunting rifle for a camera, Rikki Cooke has dedicated his life to conservation



t is July 7, 1972, and a 28-yearold Rikki Cooke is silent behind a self-made hunter's blind at Kaluako'i, on Moloka'i's dry western end. Once an avid hunter, Cooke isn't here for quarry; he's photographing the herds of invasive axis deer gathered at an artificial watering hole on his family's land, Moloka'i Ranch, the second-largest cattle ranch in Hawai'i. Back home from graduate school on the continent, Cooke has traded his rifle for a Canon, determined to get close to the deer and photograph them in stunning detail. But that's not easy for the 6'4" Cooke, crouching behind his blind. "To shoot an effective photograph of the deer, you need to be close," Cooke says. "The challenge is they can hear the click of my film camera. So long as they

can't smell or hear me, there is a sort of stalemate, and they don't necessarily run." It turned out to be worth the effort; Cooke's axis deer photos launched his career as a photographer and led to the publication of one of the most enduring and recognizable photographic records of Hawai'i, *Moloka'i: An Island in Time*.

Published in 1984, Cooke's autobiographical coffee-table book



Being surrounded by water doesn't mean we have a lot of it.

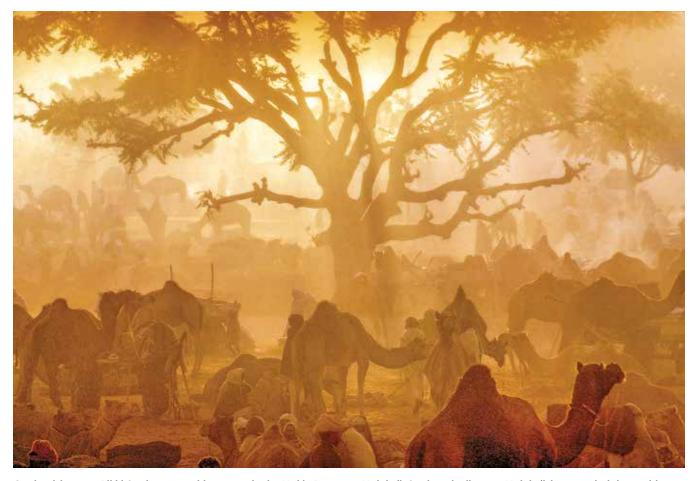
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On the title page, Rikki Cooke sets up his camera in the Mokio Preserve, Moloka'i. Cooke, who lives on Moloka'i, has traveled the world shooting for National Geographic and published Moloka'i: An Island in Time in 1984, one of the most enduring photographic records of the island to date. Above, Cooke's image of Pushkar Fair, India, in 1968, the year his encounter with John Lennon in Rishikesh led both to the song "The Continuing Story of Bungalow Bill" and to Cooke's transformation from trophy hunter to conservationist.

helped set a new standard for photography books in Hawai'i. The island's "elusive beauty appears in common things, like the red dust of the West End, the cool winds of the highlands, the roll of the sea on sand, a greeting from a passing friend," Cooke wrote in the preface. "I want these photographs to present Moloka'i as she is: unadorned, rugged and honest." The island hasn't changed much since the publication of Cooke's homage; it's still largely undeveloped, with a population of about 7,500; in that way, his images seem at once historic and contemporary.

Cooke photographs and prints only what he actually sees. He's particular about lighting, and shoots his Kodachrome photos mostly at dawn, at sundown or with an overcast sky or rain. "You look at a photograph and it has no gimmicks. It happened exactly that way for one moment in time, and the

62

camera caught it," Cooke said in a 1974 interview in the Honolulu Star-Bulletin. "If you had been there at that moment, you would have seen just that."

Scion of a prominent kama'āina

family, Richard A. Cooke III's greatgreat-grandparents, Amos Starr Cooke and Juliette Montague Cooke, ran the Chiefs' Children's School, founded by King Kamehameha III, to educate the children of Hawaiian ali'i (royalty). In 1897, their son, Charles M. Cooke became part owner of Moloka'i Ranch. which was purchased from the estate of Princess Bernice Pauahi Bishop. Twelve years later, after an attempt to grow sugarcane failed, Charles bought out his partners and became the ranch's sole owner.

He appointed one of his sons, George P. Cooke (Rikki's great-uncle), as

general manager. Under his stewardship the hundred-thousand-acre ranch became the second-largest producer of cattle in the state (only Parker Ranch on Hawai'i Island produced more). For a short time the ranch was also the largest producer of honey in the entire United States, until disease wiped out the island's honeybees. For more than sixty years, the ranch's lands were among the world's leading producers of pineapples.

For as long as Cooke can remember, Moloka'i has held a special place for him. "My earliest childhood memories are of vacations I spent with my family on these lands," wrote Cooke decades later.

Cooke's transformation from

hunter to conservationist began in March 1968. At the time, he was visiting his mother, Nancy Cooke de Herrera, in Rishikesh, India. His mother was



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Cooke's image of a storm off the eastern shore of the Kalaupapa peninsula, site of the Hansen's disease settlement on Moloka'i. Cooke visited Kalaupapa in 1980 to photograph Richard Marks, then serving as sheriff of Kalawao County, who, Cooke says, probably wore his uniform for the first time to pose for the image.

an ardent supporter of the Indian religious leader Maharishi Mahesh Yogi, who developed the Transcendental Meditation practice that became popular in the late 1960s. Cooke arrived in Rishikesh just at the moment the Maharishi was hosting his most famous devotees: the Beatles.

During the visit, Cooke and his mother were invited along on a tiger hunt with a big-game hunter from Texas. The hunter was stationed on a machan, a platform in a tree, while the Cookes rode elephants. In the afternoon, Cooke switched places with the hunter; that's when he spotted the tiger. "I knew the tiger was coming because I could see all the monkeys and little animals that had started to run out ahead of it. Employees cleared an area of about twenty feet," Cooke recalls. "Before I knew it, the tiger ran out. I can still remember shooting straight down at the tiger and

seeing it roll over." While the big-game hunter got credit for the kill, it was Cooke who fired the fatal shot.

The next day, the Cookes returned to the ashram and Rikki's mother recounted the story for the Maharishi. Sitting nearby was John Lennon, quietly scribbling in his notebook. "My mother was so excited to tell Maharishi about the hunt. Lennon was horrified to hear about me shooting a tiger," Cooke says, adding that the Beatle, who'd been silent up to that point, vocally condemned the hunt as "life-destruction."

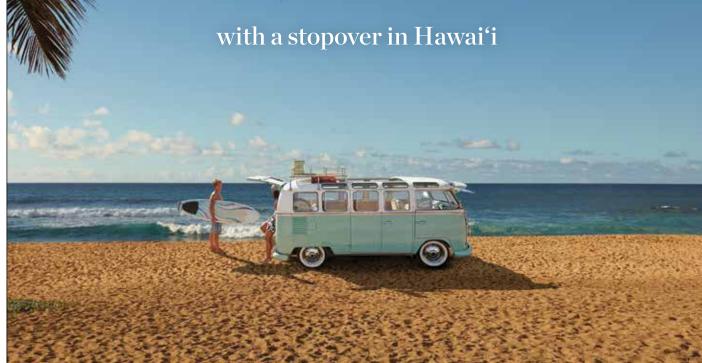
Cooke had been studying Hindu religious texts, and in his conversation with the Maharishi, he tried to cite these texts as justification for the hunt to rebut Lennon's accusation. "The Maharishi said, 'Life-destruction is life-destruction,'" Cooke recalls. "His response couldn't have been a more cold, more stern sort of 'end-of-story' moment. Six months

later, the Beatles released the song 'The Continuing Story of Bungalow Bill," one of the memorable tracks from the "White Album." "My sister called and said, 'I think this song is about you." The physical description of Bungalow Bill as an "all-American bullet-headed Saxon mother's son" certainly fit Cooke's description, he says. "I was 24. I had very short hair from being on the UCLA crew team."

So, with a little help from his "friends," Cooke shifted from lifedestruction to life-celebration—through photography, a pursuit that turned out to be both more rewarding and more challenging than hunting. "It is much more difficult to photograph a deer than to shoot one," Cooke said in a 1974 interview.

After India, Cooke attended the University of Oregon's School of Architecture and Environment in 1972.





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TOP / "I'm big, you know—my nickname is Bear," says Cooke. "I can't hide and sneak a photograph. My approach is to ask permission— to collaborate with the person I'm photographing. I'm not good at hiding, but I'm good at asking permission."

BOTTOM / Bear as a cub photographer.

FACING PAGE / Cooke's 1981 portrait of Moloka'i farmer Rachel Naki, then 77. A larger-than-life mural of Naki based on Cooke's photograph is on the campus of the University of Hawai'i at Mānoa.

While there, Cooke continued to take photos, fascinated by the poignantly abandoned and decaying cars he saw on his frequent road trips around the West. After graduating he returned to Moloka'i, hoping to document it before the changes soon to come: Kaluako'i was slated to be developed into a resort hotel and golf course.

In addition to getting close to the axis deer, Cooke photographed everywhere he went on Moloka'i. "Some places on the island feel permanent, like guardians against the wind and sea and time. This sandstone shoreline is a rugged place of jagged rocks, jagged lines. Here at the edge of the island where





Cooke's image of rough seas looking east from Kaiehu ("sea-spray") Point along the rugged coast of Moloka'i's north shore, where sea cliffs rise to some four thousand feet from deep water.

life looks permanent, there is constant change," wrote Cooke about one of the memorable photos in the book of the unusual rock formations at Moʻomomi, on the north shore of Molokaʻi.

In 1973, Cooke, who had never formally studied photography, was invited to participate in gallery shows in Honolulu, where his axis deer images were a hit. Among those who saw them was architect Alfred Preis, then the executive director of the Hawai'i State Foundation for Culture and the Arts. Preis offered Cooke the position of artist-in-residence on Moloka'i, teaching photography to schoolchildren.

In collaboration with the SFCA, "For three years we created a photography program called 'Seeing Moloka'i,' and I taught it to all the fourth-graders on the island," says Cooke. "I also taught high school students. Everyone shot on Kodachrome. As a culmination, the students would do a presentation to their school, and then all the schools would get together and do a slide presentation of Moloka'i as seen by its

children," says Cooke. "And then, while on Moloka'i, I got my first assignment from Bob Gilka at *National Geographic*. That call changed my life."

Gilka, the magazine's revered

director of photography, had a reputation for nurturing photographers and supporting their fieldwork. Under his leadership, National Geographic's circulation exploded from 1.5 million to nearly 11 million subscribers. Gilka encouraged photographers to pitch; he liked Cooke's idea to shoot a feature story about Moloka'i and did everything he could to get him started. "He sent me \$10,000 in cash and five hundred rolls of film. He also sent me different pieces of camera equipment that I had been missing. He sent me all the underwater camera gear I could use." Cooke recalls. "To me it did seem like a dream come true." But it came with a heavy responsibility: "I've never been so scared in my life because all of a sudden, all my excuses were gone. The only limitation was me."

Gilka cautioned Cooke not to be complacent. Shooting photographs

in "your own backyard," he said, can be both a blessing and a curse. Photographers often overlook well-known places and things. "In a way, it was probably my most difficult assignment, because it was the one I cared for the most," says Cooke, whose photographs would eventually accompany the August 1981 article "Molokai: Forgotten Hawaii" in National Geographic.

After completion of his Moloka'i assignment, Cooke found steady work as a photographer for the National Geographic Society, traveling and working on book projects like America's Ancient Cities and Blue Ridge Range: The Gentle Mountains. "All the assignments that I've had from National Geographic, and just my general approach overall to photography, is to photograph the beauty of a place. I want my photographs to spread the good news of a place," said Cooke.

In the 1994, Cooke and his wife, Bronwyn Cooke, found another way to spread the good news of Moloka'i through Hui Hoʻolana, a nonprofit they founded that hosts workshops, yoga retreats and photography classes on their home property.

Cooke's photography has

led him a very long way from life-destruction; today, at 80 ("but I feel I'm in my sixties," he says), he's one of the state's leading voices for conservation. He's active with nonprofits such as the Cooke Family Foundation, The Nature Conservancy of Hawai'i and, more closely, the Moloka'i Land Trust.

"The beautiful moments captured on film ended up becoming a tool for protecting all of these different areas. That is what led to me being active in conservation and running a conservation organization. Rather than just becoming an advocate, you become the protector," says Cooke, who's served a decade as president of the Moloka'i Land Trust's board of directors. The trust is responsible for protecting the 1,718-acre Mokio Preserve on the island's northwest





"They call Moloka'i the Friendly Isle," says Cooke, who now at 80 is deeply involved in conservation efforts on the island, including serving as president of the Moloka'i Land Trust and supporting the work of The Nature Conservancy of Hawai'i. "I think we should call it the Conservation Island. I think there is more conservation [per square mile] going on here than anywhere else in the world."

coast and the 196.4 acres of the Kawaikapu Preserve on the east end.

Mokio contains about five miles of rugged shoreline with thriving native coastal plants, dune ecosystems, seasonal wetlands and several ancient Hawaiian sites, including an adze quarry at Pu'u Ka'eo. While today 95 percent of its land is covered by non-native species, the trust, in partnership with community members and local organizations, is working to restore native habitat. Kawaikapu ("sacred water") is home to a perennial stream and a remnant native forest. Approximately 70 percent of its acreage is also covered by nonnative species, and it too is slated for conversion to native forest.

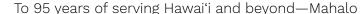
Cooke is proud of a recently completed predator-proof fence installed at Mokio to protect a hundred-acre area for nesting shearwaters. The fence is part of the Moloka'i Land Trust's Anapuka Dune restoration and preserves many endemic plants and animals. "It's the most state-of-the-art predator-proof fence in the entire state of Hawai'i. There have been significant advances in terms of the mesh and the stainless-steel top that they use," says Cooke, who's optimistic—especially since shearwaters have already returned—that the fence, along with the site's remoteness, will protect native species.

Since he became involved with conservation on Moloka'i, nothing has made Cooke happier than The Nature Conservancy's work at Mo'omomi Preserve. "In my memory there is no more positive or more exciting sort of news than what has happened at Kaiehu Point, the main point preserve. It was only in the early 2000s when they noticed the first shearwater nest there. Now I think it's around three thousand nests," he says. "I was just there a couple days ago, and it was shocking to see how many more nests have come.

It is the most intact dune ecosystem in the Pacific. You've never seen so much 'aki'aki (seashore rush grass) and the whole ecosystem that goes with it." PHOTOGRAPH BY PF BENTLEY

Maybe all this is, in part, a response to a Beatle's critique, to be life-affirming rather than destroying. "No matter what I do in my life, I'll always be Bungalow Bill," Cooke says. "John Lennon witnessed a major, almost miraculous change in my life. Afterward, I went from India to Thomson's Falls, in Kenya's Central Rift Valley, where I did a little bit more hunting, but I'd outgrown my passion for it and ended my hunting career. I stayed in Africa until I ran out of money, just camping and photographing. The photography that I did there was far more dangerous than anything I did with hunting." hh











By the time the Fijian warriors ran onto the stage,

the opening ceremony of the thirteenth Festival of Pacific Arts and Culture (FestPAC) had already exceeded five hours. The audience didn't mind; many of those packing the stands at the University of Hawai'i's Stan Sheriff Center had waited eight years and traveled thousands of miles to be here.

Fiji's three young warriors brought the energy of an army. Wearing boartusk necklaces, hau (hibiscus fiber) skirts and black war paint, they stamped and flung their bodies against the stage. They shouted at the stadium's upper rows and lurched at the dignitaries seated around the stage. Their pulsequickening mock war dance was like a double shot of caffeine for anyone who might've been nodding off. The crowd shrieked its approval.

The warriors' scowls melted into proud smiles as the rest of the Fiji delegation entered the arena waving powder-blue-and-red flags. Women in tapa (barkcloth) dresses joined the men in an exuberant dance. They sang, their voices rising in angelic harmony. The Jumbotron camera caught one warrior smiling so sweetly he seemed to blush beneath his paint. When his face flashed across the big screen, at least half the audience fell in love.

After Fiji came American Sāmoa, the Cook Islands and the Federated States of Micronesia. One delegation after the next entered the arena to perform, speak and present ceremonial gifts on behalf of their nation. The audience gasped when a train of a hundred delegates from Tonga entered carrying a voluminous woven mat and even more voluminous length of tapa. Relishing the crowd's reaction, Tonga's speaker grinned. "In an era where everything is made elsewhere," Viliami Takau said, "we bring you seventy feet of tapa and thirty feet of fine-woven mat, 100 percent made in Tonga." Pacific Islanders excel at protocol, and the FestPAC opening ceremony, which

eventually stretched to over seven hours, showcased the very best.

In total, more than 2.200 delegates from 25 nations converged in Honolulu to celebrate the customs and creativity of Oceania. Over ten days last June, FestPAC invited the world to see through a Pacific lens. Traditional song and dance constitute the pulsing heart of the festival, which also features carving, tattooing, visual art, fashion, literature, religion, science and politics. For Pacific Islanders, FestPAC is as much a display of cultural excellence as a sprawling, euphoric reunion of a family scattered over a vast sea. And, for the first time in the festival's fifty-two-year history, Hawai'i had the honor of hosting.

If you spin a globe to center on the Hawaiian Islands. two

things become clear: the enormity of the Pacific Ocean and Hawai'i's isolation within it. The Pacific covers a third of the planet; all of the world's continents could fit within its basin. Some consider Oceania a continent itself—the Blue Pacific Continent—which includes the islands of Polynesia, Micronesia, Melanesia, Australasia and all of the waterways between them.

The opening ceremony's Parade of Nations revealed both the diversity and commonalities of these far-flung communities. Their landscapes range from deep green rainforests, glowing blue glaciers and red rock deserts to brilliant atolls as slender as eyelashes, composed entirely of coral. Many of these nations are little known outside of the Pacific, such as the tiny Republic of Nauru, which measures just 8.1 square miles, or Wallis and Futuna, a collection of small Polynesian islands punctuated by volcanic crater lakes.

Of the twenty-five nations represented at FestPAC, only eight are independent. Just one—Tonga—has remained sovereign, having never been formally colonized. In addition to English, French and Spanish, FestPAC attendees speak more than 1,200



OPENING SPREAD / The Republic of Palau—one of Oceania's few sovereign countries—joined twenty-four other nations at the thirteenth Festival of Pacific Arts and Culture (FestPAC) last June, the first time the quadrennial, pan-Pacific festival has been held in Hawai'i. Palau's delegates performed across O'ahu and spoke on panels about the Palau Pledge, a youth-driven initiative to protect Palau's culture and environment.

ABOVE / FestPAC's ten-day celebration of Pacific culture paid homage to those who made life across Oceania possible: the master navigators and voyagers. Traditional sailing canoes filled the bay at Hakipu'u-Kualoa on the Windward side of O'ahu.

FACING PAGE / The escalator at the Hawai'i Convention Center became an impromptu stage as FestPAC delegates moved between conference rooms and the Festival Village. Delegates from Rapa Nui (Easter Island) were instantly recognizable, as much for their traditional outfits of white feathers, tapa (barkcloth) and string as for their indefatigable energy.

FOLLOWING PAGE / Hawaiian canoe carver and sailor Ernie Reyes of Nā Kālai Wa'a introduced FestPAC attendees to Mauloa, a sailing canoe carved from a single koa tree felled with stone adzes—the first wholly traditional Polynesian wa'a (canoe) built in more than two hundred years.





native languages. During the opening ceremony, speakers demonstrated fluency, not only in multiple languages but in the grand oratorical tradition of the Pacific. Most spoke extemporaneously, referring to those who spoke before them and weaving humor into potent messages. A'eau Hazelman, head of Sāmoa's delegation, set the tone when he declared, "We are not small states. We are the caretakers of the largest ocean in the world!"

Fiji's speaker built on this idea after his delegation's impressive dance performance. "Standing here tonight, we remember our ancestors who have passed on, for they dreamt beyond our wildest imagination. Back when the world feared what was beyond the horizon—where monsters and dragons roamed-our ancestors had the courage and boldness to voyage beyond the horizon. Now in the time when our islands are getting smaller and smaller ... against global challenges ... we must tell our young children, Fiji is here to tell them: They are not descendants of small islands; they are descendants of great voyagers, navigators and mathematicians—those who dared to journey beyond where the rest of the world feared to go!"

In the grandstands the diaspora went berserk—the many Tongans, Micronesians and other Pacific Islanders who'd made Hawai'i their home rejoiced in their nation's contributions. The virtual world lit up, too. For the first time, FestPAC's opening ceremony was broadcast live online, and viewers from around the world expressed how powerful it was to witness this celebration of their homelands.

A few speakers noted the absence of New Caledonia, which hosted the eighth FestPAC in 2000. The Melanesian archipelago is home to the Indigenous Kanaks, who account for 40 percent of the country's population of 278,000. Less than three weeks before they were due in Hawai'i, New Caledonia's delegates withdrew due to civil unrest. The country is a French territory, and when leaders in Paris extended voting rights to recent arrivals, protests broke out. Thousands were injured and nine died—a bleak reminder that the long reach of

colonialism remains a life-or-death issue in the Pacific.

"May this festival be a testament to the beauty and resilience of our cultures," said Jess Gasper Jr., a senator from the Marshall Islands, his gentle tone rising to a triumphant roar. "You know in the Marshall Islands, they dropped sixty-seven nuclear weapons. They destroyed our way of life. They relocated our people. And yet we still have our culture! We still have our language! We're still here!" The entire stadium leapt to its feet.

"It's a once-in-a-lifetime opportunity when the Pacific comes to you," says Māpuana de Silva. The renowned kumu hula (hula teacher) from Windward Oʻahu attended her first FestPAC in 2000. Thereafter she led the Hawaiʻi delegation and worked to bring the festival here.

Every four years FestPAC moves to a new location, rotating among Polynesia. Melanesia and Micronesia. Fiji hosted the first festival in 1972, and the goals articulated then remain current: "Fight against the disappearance of traditional arts in most Pacific countries. Protect them from being submerged by other cultural influences. Start a process of preservation and development of the various local arts forms."

There were dissenting murmurs about Hawaiii hosting the festival. "The struggle at that time was shaking this perception that Hawaiians were Americans and that we'd lost our culture and we'd lost our language," says Hawaiii festival chair Kalani Ka'anā'anā. He accompanied de Silva to the Solomon Islands for the 2012 FestPAC. "It truly changed my life," he says. "The festival afforded me the opportunity to live authentically as a Hawaiian for the first time."

De Silva enlisted Kaʻanāʻanā's help in bringing FestPAC to Hawaiʻi. She wanted to reciprocate the generosity she'd been shown and demonstrate that Hawaiʻi was more than a Waikīkī show. "Unless you're connected to somebody in Hawaiʻi, you don't see the deep culture, because we don't show it to everybody," she says. After two decades of persistence—bringing traditional

hula hālau (troupes) to every festival and demonstrating their commitment— Hawai'i finally won the bid to host in 2020. Then the pandemic hit, and the committee was forced to postpone.

"It was a blessing in disguise," says Kaʻanāʻanā. "It gave us time to really dive deep and expand the programming." The committee chose a new theme, "Hoʻoulu Lāhui: Regenerating Oceania," inspired by King David Kalākaua. As foreign diseases swept the Islands in the late 1800s, the Hawaiian monarch encouraged his people to "hoʻoulu lāhui," or "to increase the nation." "Quite literally, Kalākaua urged his people to have children," Kaʻanāʻanā explains, "but it was also a call for the revival of cultural practices."

The committee hired Aaron Salā to serve as festival director. As president of the creative consulting team, Gravitas Pasifika, Salā brought professional and personal experience to the role. As the son of a Hawaiian mother and American Samoan father, he grew up traveling regularly among Pacific Islands and is well versed in traditional protocol. "The presentation of chiefs and ceremonial gifts happens in Sāmoa, Tonga and Fiji all the time. It's not a spectacle," says Salā. "What the world thinks is a performance is really a performance of us being ourselves."

Pulling off a traditional

gathering in the urban core of Honolulu was a challenge. For the first time, FestPAC's main events took place indoors, at the Stan Sheriff Center and the Hawai'i Convention Center. Linda Lileikis of Architects Hawai'i led the team tasked with transforming the first floor of the convention center into a village. They built thatched hale (huts) for each nation out of invasive albizia trees felled in Waimānalo. They filled the cavernous space with native plants and dimmed the overhead lights, creating an unexpectedly intimate environment.

People loved it. Upon entry, children slipped off their shoes to scamper barefoot through a projection of waves lapping on a sandy shore.

They stared up at *Mauloa*, a regal koa sailing canoe with its bow pointed



toward a sweep of stars—an enormous screen showing the same constellations that guided the first Polynesians to these shores.

The hale's thatching scented the air. Music seemed to emanate from every corner: an 'ukulele trio playing on a side stage, a didgeridoo humming in the Australia hale, and the knock-knock-knocking of tapa beaters in the Hawai'i hale. The loudest cacophony came from the main stage, where delegations performed throughout the day to shoulder-to-shoulder crowds.

The Cook Islanders were among the first up, and they set the bar high. Their percussion team included three young siblings from the remote atoll of Rakahanga. As they rattled their drums, a dozen male dancers leapt onstage to demonstrate how to husk a coconut, first with a spike and then with their teeth. Female dancers joined them, wearing ornate feather headdresses and titi (waistbands). The ensemble never stopped moving the lower half of their bodiesfluttering their bent knees and tossing their hips—while holding their upper bodies still. Their smiles radiated joy, and they glistened with sweat, despite the air-conditioning.

"They really shake it off," said Bebe Thomas Wii, watching with admiration. She was in full costume herself, preparing to perform with Papua New Guinea. A small crowd had formed around her, hoping for selfies. Her headdress was fringed with enormously long black plumes, she had sewn her skirt and bra out of cuscus (tree kangaroo) fur, and the red and yellow paint across her mouth indicated that she came from the highlands of Simbu Province. "Do you mind the constant attention?" A woman asked before snapping a photo. "Not at all," Wii smiled. "I want to showcase my culture to the outside world."

Fashion found its place on the main stage as well. Several wearable art shows fixed the spotlight on Pacific Island designers and gave traditional garments the haute couture treatment. The Pacific Pāʻū Showcase honored the significance of pāʻū (skirts) throughout Oceania. Models strutted down the catwalk wearing hibiscus fiber skirts

and *tuiga*, the Samoan headpiece made of hair, feathers and mother-of-pearl.

From the moment the Festival Village doors opened, the coconut wireless began buzzing: Bring cash, the shopping is off the hook. Young women flocked to the table of wrapped wire and shell earrings from the Marshall Islands while their mothers fretted over which hat to invest in: the pristine white pare (hat) woven out of young coconut leaf from Rarotonga, or the flamboyant sunhat from Rurutu? Many of the Pacific's finest hatmakers were represented here under one roof. Weavers in the Hawai'i hale made hats to order while feather workers pieced together exquisite lei hulu pāpale (feather hatbands) and cloaks worthy of royalty. The Sāmoa hale overflowed with woven mats and wood carvings of turtles and manta rays.

Delegations came with shopping lists of their own. "We look for things we need on our island," said Miguel Pakariti from Rapa Nui. "Of course, the classic: Tonga tapa. We have tapa at home, but ours is small compared to Tonga's." Indeed, after the opening ceremony, everyone wanted a piece of Tongan tapa. And by midweek, nearly every woman had a Papua New Guinea bilum, or string bag, slung around her shoulder. At home, Papuans use these colorful net bags to carry precious goods—everything from yams and taro to babies. The bilum's geometric patterns and its materials (wool, tree hibiscus or plastic netting) identify who made it and where it came from.

The village's hale served primarily as shopping stalls, though some had educational components. In the Taiwan hale a map showed early Pacific migration routes. Taiwan, which lies outside of Oceania proper, is considered the cradle of the Austronesian language family and attends FestPAC as a guest.

In one corner the New Caledonia hale sat dark and empty—but not for long. Mika Sela from Fiji brought his kava bowl and sat down in the center. Others soon joined. Musicians from French Polynesia gathered to sing in support of the Kanaks in absentia. Over the ensuing days, the hale filled with artwork and messages of solidarity. A Māori artist painted a portrait of



ABOVE / Pacific-kine things seen at FestPAC: flags and facial tattoos such as the moko worn by Horomona Horo from Aotearoa (New Zealand).

FACING PAGE / Casey Chikuma gave FestPAC attendees a taste of the sea aboard the coastal sailing canoe Keaolewa o Kalihi.

a Kanak friend with whom she had planned to reunite at the festival. They lost contact during the protests. She hung his portrait in the hale, hoping someone in New Caledonia might see it on social media and send word of his well-being. She didn't hear back, though Kanaks did see the posts. They requested a *haka*, a dance, which the Māori delegates happily performed.

While most of the FestPAC delegates traveled by plane,

hopping island to island with their precious regalia stowed in overhead bins, a few came the old way: by canoe. Just as their ancestors had for centuries, they rigged their double-hulled canoes and sailed across the vast sea, using the stars as guides. Without such bold explorers in antiquity, there would be no Pacific Island cultures to celebrate.

Antony Vaiva came from Miti'āro, a tiny island with a population of 163, where he studies subsistence-based fisheries. He had been volunteering aboard the Cook Islands canoe *Marumaru Atua*, and when the





The Festival Village's star map oriented visitors upon entry, giving them a view of the night sky as a Pacific celestial navigator would see it.

opportunity arose to sail to Hawai'i. he asked to join. "There was a lot of pressure to leave as soon as we could to make it in time for the festival," says Vaiva. "But the wind was not in our favor." Marumaru's master navigator Peia Patia capitalized on a small pocket of wind to sail out of Rarotonga. From there the crew faced grueling conditions—dumping rain and dead winds in the doldrums—on a twentyone-day odyssev across 3,200 miles. When Marumaru turned north, the wind finally picked up. "Suddenly, we were slicing through the water," said Vaiva. "We were moving, passing through the equator—not just reading about it but living it!"

Seafarers aboard the Tahitian canoe *Fa'afaite* had a much smoother journey. They traveled 2,400 miles to Hawai'i in just sixteen days, breaking a record for speed.

The visiting canoes received a warm welcome at Hakipuʻu-Kualoa, the (re)birthplace of modern-day Pacific voyaging. The sheltered beach on Oʻahu's Windward side is where $H\bar{o}k\bar{u}le$ ʻa, the Hawaiian waʻa kaulua (voyaging canoe) first set sail. Her successful journey to Tahiti in 1976 sparked the Pacific-wide revival of Indigenous seafaring. Nearly fifty years later she is anchored in her natal bay alongside an entire fleet: *Marumaru*, *Faʻafaite* and three more waʻa kaulua from Oʻahu, Maui and Hawaiʻi Island.

Several nations had shipped smaller, coastal canoes to Honolulu in advance of FestPAC. Māori master navigator Hoturoa Barclay-Kerr sat in the shade of a coconut palm watching his son work on *Tātai Hono*, the sleek red *waka* (canoe) from Waikato River in Aotearoa (New Zealand). Intricate black carvings decorated the stern and bow, along with a fierce carved statue for which the canoe is named.

Barclay-Kerr first came to Hakipu'u-Kualoa in the 1980s to learn alongside the *Hōkūle'a* crew. For years afterward he brought students here from Aotearoa. "Coming here to learn and teach our young people the story of our genealogy is important," he said. "This is a significant place in terms of the foundational recovery of our culture and ancestral history."

The canoe crews invited the public to Hakipuʻu-Kualoa on the Saturday following FestPAC's opening ceremony. People lined up on the beach for the chance to board one of the historic vessels. Navigators showed kids how to read directions on the star compass. Out in the bay, an enormous rainbow arced across the sky.

While the Festival Village was a sensory explosion, the second floor of the convention center was more cerebral, dedicated to the literary arts and symposiums. Kamehameha Schools sponsored a three-day mini-conference in the ballroom featuring Jamaica Osorio as keynote speaker. The poet, activist and associate professor at the University of Hawai'i at Mānoa discussed King Kamehameha on the anniversary of his birth and evoked a conception of sovereignty that bypassed flag-waving nationalism in favor of something more inclusive and native to Hawai'i: pu'u o honua, or sanctuary.

A panel on sustainable tourism followed, with representatives from the islands of Palau, Raiatea and Niue sharing the details of successful programs they'd implemented back home. Marine biologists and conservationists met in breakout rooms to discuss deep-sea mining and the establishment of marine sanctuaries. During the NiuWow! International Coconut Summit, participants wove a twenty-foot-long piko (cord) out of coconut fronds, a tangible symbol of the values and practices that bind distant island communities together.

FestPAC attendees couldn't help but experience FOMO—fear of missing out. So many exciting things were happening all at once, not only at the convention center but at multiple venues around O'ahu. Capitol Modern hosted performances on the lawn as well as outstanding exhibits of hula ki'i (puppets) and sacred images. Traditional tattooists and woodcarvers took up residence on the grounds of Bishop Museum. Visitors could watch as master carvers sculpted massive hoe (steering paddles) in the style of their nation.

After wrapping up their public performances each day, delegates



ABOVE / FestPAC turned the spotlight on the traditional skirts of the Pacific, such these *piupiu* made of flax from Aotearoa.

FACING PAGE / The art of weaving hala (pandanus) is one of many threads that connects the people of the Pacific.

retired to their hotels or dorms—or to the nearest after-party. For many, this was when the real festival started. Talking story with new friends over dinner, playing a mix of traditional tunes with modern riffs and jumping up to dance just for fun. A kani ka pila (jam session) hosted by the Kānewai Cultural Resource Center lasted thirteen hours. Those who fell asleep before 3 a.m. missed the shy musicians from Nauru who finally shared their heavenly songs just before dawn.

After a few days at FestPAC, a sense of familiarity took hold. Strangers became friends and friends became collaborators. A Hawaiian-language teacher seized on the opportunity to conduct a linguistic experiment: He spoke 'ōlelo Hawai'i (Hawaiian language) to various delegates and asked them to respond in their native languages. Each time, they were amazed by how well they could understand one another.

For Kuʻuleilani Reyes, FestPAC offered the chance to set something right. The Kamehameha Schools librarian had discovered artifacts from







Double-hulled canoes sailed from as far as Rarotonga, Cook Islands, to anchor at Hakipuʻu-Kualoa, the birthplace of modern Pacific voyaging. The visiting vessels were greeted by a fleet of smaller coastal canoes, including the eye-catching *Kaʻihekauila*, with ʻiwa (frigate birds) on its sail. On the facing page: A delegate from Papua New Guinea, which hosted the third FestPAC in 1980.

Papua New Guinea collecting dust in the school's archive. She wanted to return them to their rightful owners and tried contacting the Papua delegation before its arrival. Failing that, she loaded the objects into a cart and delivered them to the convention center. There she met Gazellah Bruder. The celebrated Papuan painter teared up as she identified the provenance of each artifact: a mask painted with clay, a woven raincoat and several carvings. "I just visited Bishop Museum and saw so many of our objects there," Bruder said, hugging Reves. "And here you are, returning these unasked!"

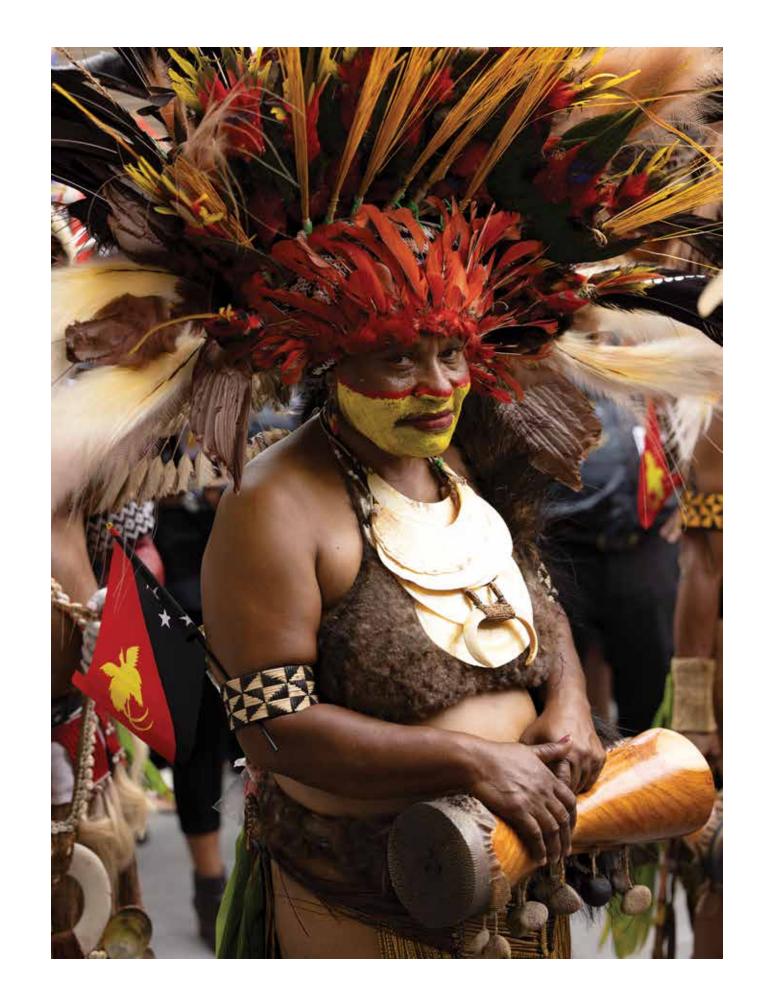
As people established new relationships at FestPAC, so did their nations and cities. Honolulu became a sister city to Rarotonga on the festival's opening day. Mayor Rick Blangiardi and Cook Islands Prime Minister Mark Brown committed to fostering ties between the two communities.

A more expansive partnership was formalized at 'Iolani Palace.
The traditional leaders of Aotearoa, Sāmoa, Fiji, Marshall Islands and the Federated States of Micronesia gathered in the throne room with Indigenous leaders from Hawai'i: Prince David Kawānanakoa, Senator Jarrett Keohokalole and Carmen "Hulu" Lindsey. They signed the Tuurama Ariki Declaration, pledging to work together on the Pacific's most pressing issues: climate change, economic sovereignty, public health and military waste remediation.

This was the blossoming of a seed that King Kālakaua had planted almost 140 years ago. The Hawaiian monarch endeavored to create a Pacific confederation and sent an emissary to the king of Sāmoa, who signed a treaty with Hawai'i on February 17, 1887. Unfortunately, the nascent alliance was thwarted by colonial aggression: a coup d'etat in Hawai'i and the German occupation of Sāmoa. "To honor King

Kalākaua's vision all these years later and to have the declaration signed by these traditional leaders in the palace throne room on Kamehameha Day was really extraordinary," says Kaʻanāʻanā.

Kaʻanāʻanā, Salā and de Silva all hope this festival serves as a catalyst for more engagement with Oceania as a whole. "We need to nurture, maintain and challenge these relationships with our colleagues, friends and family," Salā says. "I truly believe that the Pacific is the future of the world." **hh**





hen I landed on Kaua'i in 1969, the island had twenty-nine thousand residents—down 20 percent from thirty-six thousand at the peak of the plantation era. Now seventy-four thousand people live on Kaua'i, and the population swells to over one hundred thousand at the height of the tourist season.

However, these statistics only begin to tell the story of Kaua'i's economic and cultural changes over the past fifty years. Up until the 1970s, Kaua'i's plantations were company towns—remote, self-contained, culturally diverse communities that provided for most of the needs of the plantation and its employees. The plantation doctor delivered keiki in the plantation infirmary. Each family lived in a plantation home with fruit trees, a garden and a garage. There was a primary school, a gym, playgrounds, ballfields, organized sports and a movie theater. The general store stocked essentials and everyone had a tab. Each ethnic community built its own churches or temples, with language classes, social halls, music and dancing. Mountains, streams, waterfalls and beaches provided plenty of hunting, fishing, swimming and surfing.

In the '60s, Hawai'i's sugar industry, once the most profitable in the world. initiated a fast but short-lived bonanza, selling agricultural technology and knowledge to third-world countries, where cheap land, labor and operating costs would soon put Hawai'i's plantations out of business. In 1971, Kilauea Sugar Company milled its last crop of cane. Kaua'i began losing population as mechanization, layoffs and unemployment forced people to leave in search of jobs while the major landowners pivoted from selling harvests from the land to selling the land.

I came to Hawai'i after graduating from college to write and photograph an article for the *Sierra Club Bulletin* titled "Paradise Lost." My piece focused on pollution, invasive species and the loss of native flora and fauna. But I hadn't convinced myself that it was all

devastation. After reporting from all the major islands, Kaua'i felt like paradise found to a young man from the Midwest. It was like another country, and I vowed to become a citizen.

I rented a three-bedroom house on 'Anini Beach for \$125 a month and found some roommates. I spearfished, foraged and gardened while taking any part-time work I could find: farm laborer, scuba diver for a fishing company, substitute teacher and the odd writing and photography assignments. I soon discovered that Kaua'i's interior was not the wilderness it appeared to be from the highway but an overgrown garden of abandoned plantation villages filled with fruit trees and volunteer vegetable patches—food for the picking. Hiking deep into the valleys, I time-traveled through an archaeological wonderland of agricultural terraces, temple ruins and house sites from pre-contact times, with bananas, mountain apples, breadfruit and wild taro growing around springs and along watercourses.

Back out on the highway—an empty road with no stoplights, no rush hour and no traffic—folks drove slowly and waved at cars even before they could see who was driving. They knew every owner by their vehicle's make, model and color.

Kaua'i's rural villages and isolated plantation communities practiced a style of localism. With wide-eved ignorance, I stumbled into this invisible web of rules, customs and traditions and was quickly schooled by my neighbors. Some communities still followed the old konohiki system, a traditional, pre-contact approach to sustainably managing a community's resources. Only the konohiki (resource manager) could catch protected fish species, and only during tightly regulated seasons, providing the community with a steady supply of seafood, free for all who helped pull in the nets.

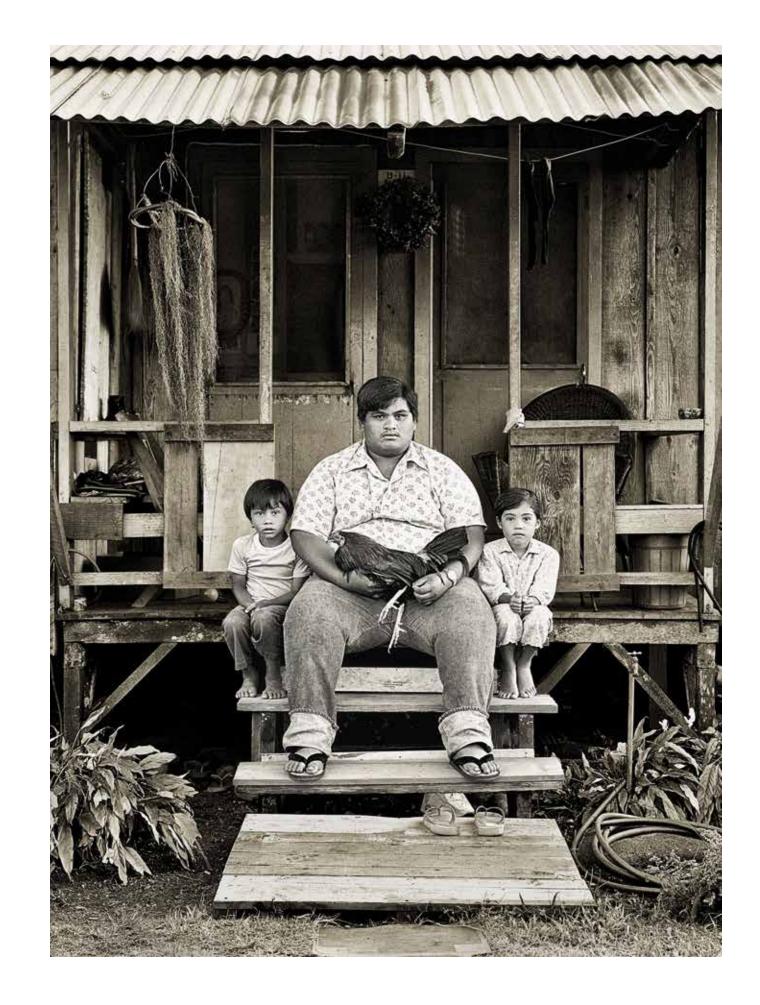
My friends taught me about "Kaua'i-style" bartering—don't show up at someone's house empty-handed. Fruit, vegetables, dried fish, smoked

mountain pig—something you picked or caught. Strictly transactional, they warned, "Nevah give to no stingy buggahs," and then they named those "stingy buggahs" for me.

I still live on Kaua'i, and yet, fifty years later, I continue to feel like a grateful guest. I occasionally run into some of the folks in these photos of Kaua'i in the 1970s—a brief breathing space as the plantation economy wound down before the real estate bonanza began. "Things not like before," we reminisce of the good old days, the days captured in these photographs of a beautiful, brief moment in an island's long story. **hh**

OPENING SPREAD / Mahalo and Aloha, 1976: Built in 1931 and fronting Kūhiō Highway, the Lihue Theater was Kaua'i's premier movie house until 1976, when it screened its last double feature, Acapulco Gold and The Vampire Lovers, then lettered the marquee with "Mahalo and Aloha."

FACING PAGE / Uncle Tony and His Chicken, Kilauea Plantation Camp, 1976: Tony Torio, a devoted chicken fighter, operated heavy equipment for the Kilauea Sugar Company until it closed in 1971. Tony went on to drive tractors for Kilauea Agronomics' guava plantation and continued fighting chickens.





Ching Young Store and Hanalei Post Office, 1976: In 1906, Ching Young, an immigrant from Zhongshan, China, built this store. By the early 1970s, Kauaʻi's north shore became a haven for surf nomads and hippie refugees—the unwitting shock troops of the island's coming economic and cultural invasion. Ching Young started stocking granola.



Hanalei Fire Station, 1976: A Kaua'i fireman's job in the '70s was a plum, with few fires or emergency calls. The pay was middle-class, the benefits generous, the union strong and the opportunities to finagle overtime widespread. The greatest dangers were weight gain, high blood pressure and diabetes from sitting around.

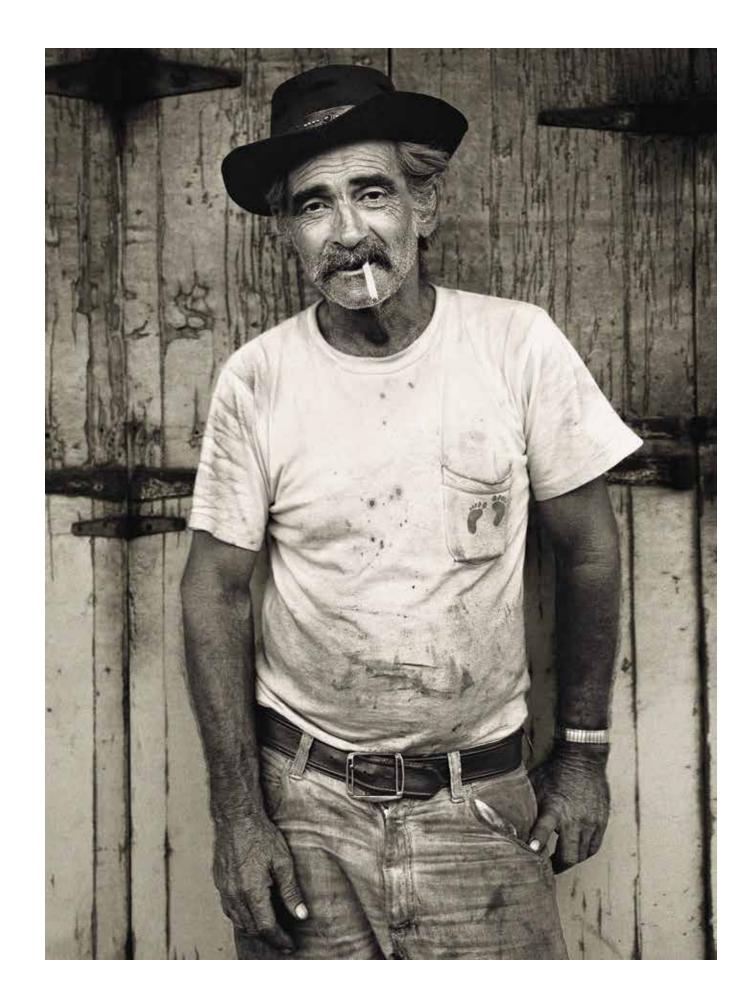
RIGHT / Kapaa Liquor and Wine Company, 1975: Kashiko and Yukiko Kuboyama (better known as Kash and Mrs. Kash) opened the Kapaa Liquor and Wine Company in 1940. They also cooked and sold peanuts boiled in salty water—encouraging customers to drink more beer. When the hippies came in the '70s, they began stocking green-bottle beer.

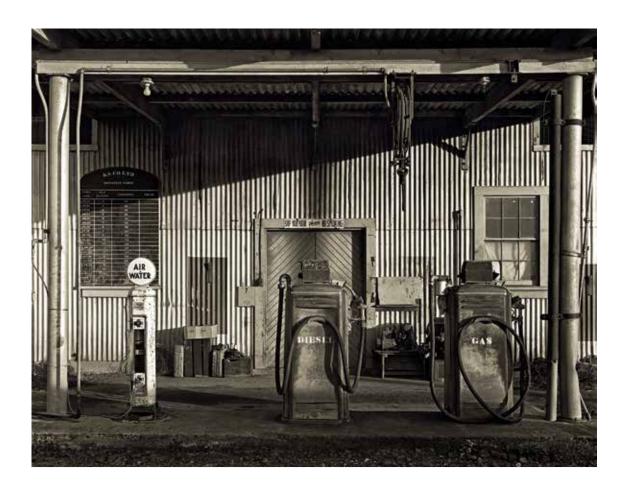
FOLLOWING PAGE / "Johnny Cowboy,"
Kapaa 1975: John Dilling Worthington
stumbled out of Betty's Bar one late
afternoon as I wandered Kapa'a with my
view camera. "OK to take your picture?"
I asked. He said nothing, lit a cigarette, and
stood still as a statue as I set up my tripod,
pulled the dark cloth over my head and
made this exposure.

PAGE 101, TOP / Kilauea Sugar Company Garage, 1975: Soon after the Kilauea Sugar Company closed in 1971, a young and very talented mechanic from the mainland named Don leased the company's garage. He moved his tools and equipment into the shop but left everything else the same—a postcard of plantation days.

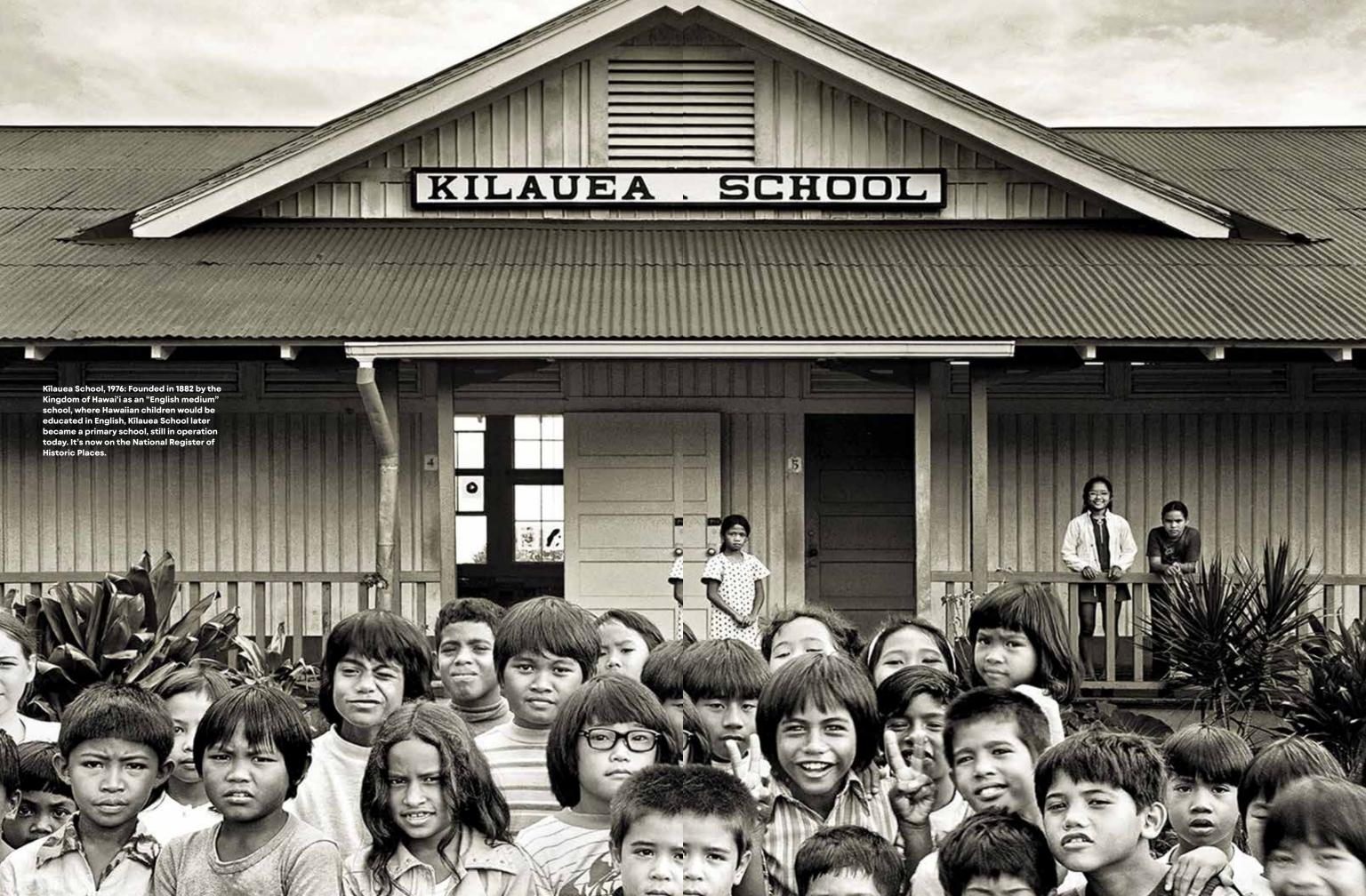
PAGE 101, BOTTOM / Lihue Plantation Mill, 1975: The Lihue Mill was the largest on Kaua'i, capable of processing over eighty thousand tons of sugar annually. During harvest season the mill operated night and day, five days a week, until the plantation closed in 2000. The power plant was then sold, disassembled and shipped to the Philippines.













Arlene Fujikawa, Puhi Store, 1975: Arlene and her husband, Bob, owned Puhi Store; Arlene was also postmaster at the adjacent post office. Typical of plantation stores of the era, Puhi sold shave ice, pastries, rubber boots, cane knives, fishing supplies and hardware in addition to groceries.

Worlds in a Grain of Sand

Hawai'i's champion sand sculptors carve their way to victory

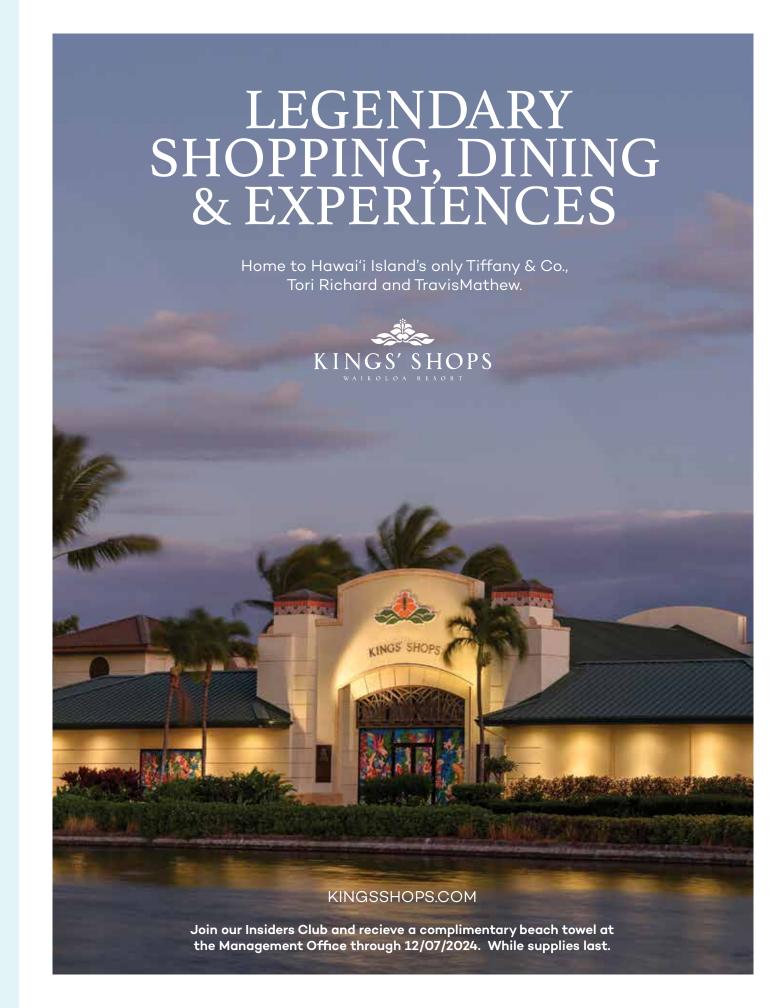


Chris Guinto would rather be working with clay or helping crocodiles. When the

or helping crocodiles. When the professional sand artist is featured on shows like *Sand Blasters* and *Sand Wars*, "They always expect, 'OK, tell us how much you love it,' and I'm like, 'I hate it,'" he says. Seven years ago he

got divorced from another sand sculptor and tried to quit the profession. But then he married Melineige Beauregard, the current reigning world champion sand sculptor. Mel mentions their upcoming motorcycle trips and shipping their motorcycles to Africa this winter for a continental crossing. "If it wasn't for this day job," she reminds him, "you wouldn't have these motorcycles." "Sand definitely pays the bills," he concedes.

Seriously: Who's ever heard of a sand sculptor in it for the money? (But also, who's ever even met a sand sculptor?) Unlike Chris, however, Mel loves her work. She has spent her life





In competitions like Texas SandFest in Port Aransas—the country's largest beach sand sculpting event—artists are paid for their time and travel expenses as well as the chance to win a few thousand dollars in prize money. Over the course of a few days, they carve compacted sand with trowels and spatulas made for frosting cake as spectators watch.

shaping the ephemeral: first snow, then ice. These days, she prefers sand. Life as a sand artist is much warmer.

In 2021 she and Chris moved to Hawai'i Island, combining each of their two decades of sand experience under Broken Glass Sand Sculptures. For a Best Western hotel convention at the Hawaii Convention Center, they carved a surfer out of twenty tons of sand hauled from an O'ahu quarry. For an insurance company retreat on Maui, they organized a team-building sand sculpting competition. And in between that, sand logos for hotels and marriage proposals on the beach.

We meet in the spring at the Texas SandFest in Port Aransas, a town on a sliver of an island that looks like it splintered off the southeast edge of the state. They are in the busy season of sand festivals. A few weeks before,

they were in Clearwater, Florida, and in about a week they will be in Busan, South Korea. To be a professional sand artist is to travel the coastal areas of the world: Zeebrugge, Belgium; Durban, South Africa; Kuwait. When Chris started dating Mel, he says, "the only way I could see her was at competitions. So I had to start working competitions. I had to convince people that I like sand sculpting again so they'd invite me."

But he says he's dropping out of them. To win, he says, you have to make "happy things like butterflies and flowers," whereas he's drawn to darker themes. Last year, at the Hampton Beach Sand Sculpting Classic in New Hampshire, he carved a horned skull with fangs resembling leathery tentacles slithering out of its mouth. On the back, a scroll of signatures

included Caesar, JFK, Joan of Arc, Homer, Confucius. He named it "The Devil Is in the Details," inspired by the legend of the blues musician Robert Johnson selling his soul to the devil for musical success. "I figured if him, why not anyone else?" Chris says. "So the signatures are successful people around the world who could have potentially sold their souls to the devil to acquire whatever greatness that was bestowed upon them." It won the Governor's Award, but when a photo was posted on the event's Facebook page, people were horrified by the governor's choice: "Evil out in the open," "Disturbed," "Satanic," read the comments. Meanwhile, Mel's sculpture, "Love Is a Universal Temple," a curving cathedral with a simian child snuggling up to an adult ("It's about how when you're in the love emotion, you're in





Defending SandFest champion Melineige Beauregard, considered one of the world's top sand sculptors, formed Broken Glass Sand Sculptures on Hawai'i Island with her partner, Chris Guinto. The pair are seen on the title page working on their winning 2024 SandFest entry, "Mother Nature."

your own temple," she said of it at the time), won both the judges' first-place prize and the audience award.

On the first day of sculpting at SandFest, it looks like Mel's sensibilities

dominate. A woman's face emerges out of the sand, sheltered by the soft folds of a hooded cloak. Just wait, Chris

promises. It'll get darker.

Sand sculpting is in Mel's blood. Her dad sculpted sand, snow and ice, and her half sister by the same father is competing right next to her at SandFest. Growing up in Quebec, Melineige began with snow when she was 16 and then joined her dad when she was 20 to compete in her first sand sculpture contest. Now she's widely regarded as one of the best sand sculptors in the world, according to SandFest's organizers. "I love doing things with my hands, and I love creating," she says. She decided to make a business out

of it, hosting workshops and carving company logos in ice, snow and sand, growing to the point where she could even hire her dad.

As for Chris, he lied his way into sand sculpting. When he was 30, making something—he doesn't remember what exactly—at Rehoboth Beach, Delaware, a passerby told him he should enter a sand competition. So he did. "I made a huge, thirty-foot crocodile, and I'm like, 'Yeah, I'm gonna win," He lost, "Sand castles win every time," Chris laments. But someone suggested he try out for the master level at the Neptune Festival in Virginia Beach. "I'm like, 'Dude, I just got my ass handed to me." Still, he contacted the organizers, and they told him to send photos of what he'd done so far. Done so far? All he had was a losing croc. So he made a two-foot gorilla, dug a hole deep in the sand in front of it and took a photo from the bottom, angled up. "It looked huge!" he says. He told Neptune Festival organizers that it was thirty feet tall. They invited him to compete, and from there, sand just sucked him in.

About the crocodiles: Chris worked as a full-time crocodile and alligator trapper with Florida Fish and Wildlife. Well, technically, as a "nuisance alligator trapper and crocodile response agent," he says. "They're completely different animals, so two different programs." In the Florida Keys, where he was then living, there was no dearth of crocs to extract from people's swimming pools. But Chris also wanted to educate, "teaching people to live with them versus moving them all the time, because they are native." Most people aren't into it, though. "There's no animal that's more hated, except for a mosquito," he says. "But they ate dinosaurs. They lived through an ice age. A few species are critically endangered, but while I live and breathe, they're still all here. And I'd like to see all of them stay." In 2019 he and Mel started The Crocodile Foundation, working to help



A clowder of sand cats by Paul and Remy Hoggard, who met in a sand sculpture theme park in Belgium and now live in Bulgaria.

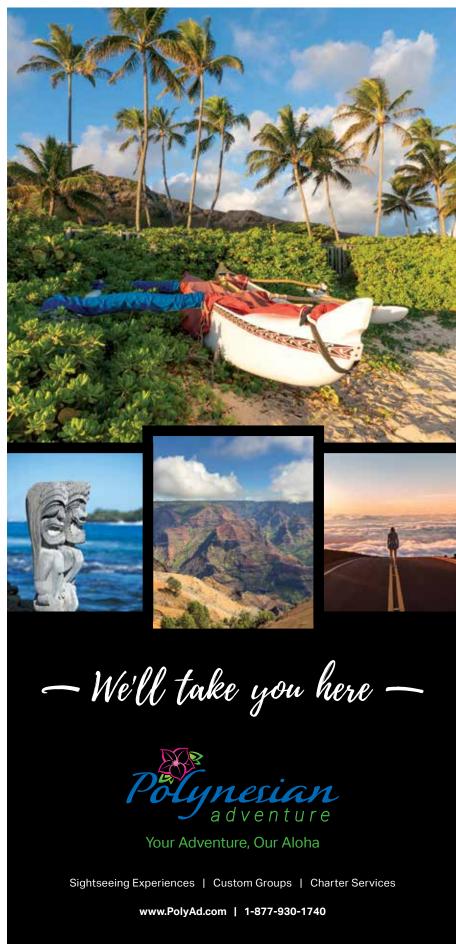
crocodiles around the world, particularly in developing nations, "where the management programs aren't the best, or nonexistent," he says.

We end up talking more about crocodiles than sand. Crocodiles, dinosaurs, horror movies—"that's my thing," Chris says. "I thrive in that world, and then I do sand and I'm like, 'Oh my god …'"

"It's all cute stuff," Mel says.

Back on the beach, Chris struggles to sculpt two plumeria blossoms. Mel carves the curves of a woman's face and figure. Beside them, another team-not the one with Mel's sister—shapes a number of life-size cats. Chris and Mel roll their eyes; they think it's pandering. Mel wields a masonry trowel in each hand, one for slicing away swaths of sand and a smaller one for contouring the eyes. When she's done, the face's serene gaze will follow the viewer like the Mona Lisa's. "Sculpting sand is carving sand, but it's also the carving of light," Mel says. "I love to create texture. They are like colors in sand. Because sand is very monochrome. You have to work with shadows, and texture brings a lot of shadows."

Sand sculpting is more subtractive than additive—more like chiseling marble than molding clay. The day before, the twenty master-level sculptors (ten solo and five team) "pounded sand," the process of compacting sand and a lot of water into a rectangular, two-foot-tall plywood form, then stacking another on top and repeating the process. The result for Chris and Mel looks like a twelve-foot-tall wedding cake. They work





"Symbiosis," by Joris Kivits (seen above) and Seveline Beauregard (Melineige's half sister) at SandFest. The sculptures are constantly misted with water, which helps the sand cohere, and finished with a spray of diluted wood glue, which forms a thin crust to preserve the details.

layer by layer from the top down—the forms serving as scaffolding for them to stand on—removing each form only when the layers above are done.

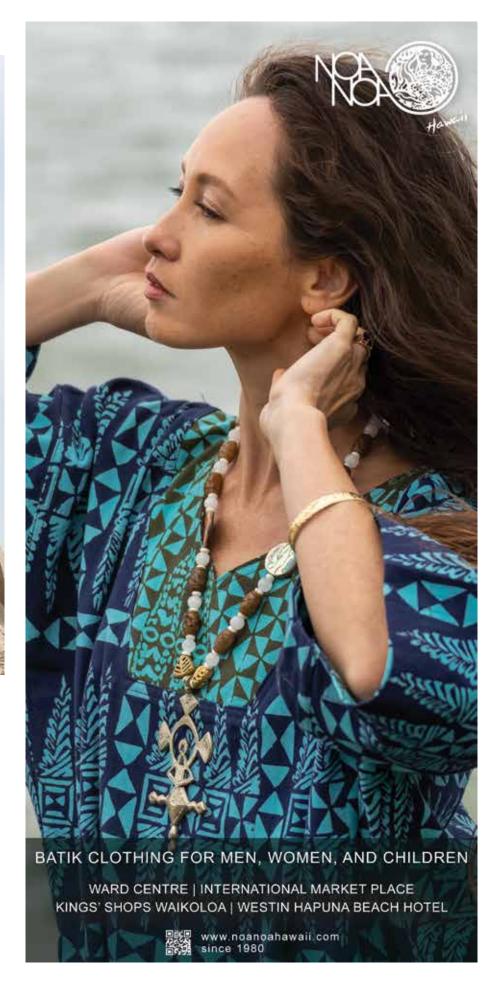
Packed sand is as hard as pavement and yet as easy to dig a spoon into as shave ice.

Theirs is the tallest sculpture. "I'm known as the king of collapse," Chris says. (For competitions at least—for jobs, he's much more conservative, he hastens to add.) "Sand is one of the

only art forms you'll come across where you're not allowed to think outside the box." Gravity will pull protrusions down; undercut too much, as another sculptor carving a mouse slaying a serpent found that day, and you risk collapse. Along with human hubris, forces of nature also chip away at sculptures. Last year at SandFest, the high tide crept under Chris and Mel's final form so that when they removed the plywood, the sculpture instantly

crumpled. Another hazard: drunk people. Bars and sand sculptures don't mix, but where there's a beach town, there's usually a bar. One year someone messed with the sculptures at night, so now there are fences and twenty-four-hour security guards.

Despite the obstacles, "Sand sculpting is way easier than it looks," Chris insists. (Though at the moment he's making those plumerias look incredibly difficult—he wasn't kidding when he said flowers aren't his thing.)
Mel says she thinks people are so
impressed "because everybody tried it
at some point. Everybody went to the
beach and tried to make a little castle
or a little turtle, and then it's hard to
believe from what you tried and didn't
succeed so much, to see [a sculpture]
that's twelve feet high. But it's because
you didn't have the technique or
because you're using some beach sand
that's really not good."





The imposing visage of Neptune by Polish sculptor Wiaczeslaw Borecki. Sand sculptures are as ephemeral as they are beautiful; they're bulldozed almost immediately after the festival. "A twelve-foot tall, twelve- to twenty-ton competition sculpt collapsing on someone could result in serious injury or death," Guinto says.

The best sand for sculpting is fine and sticky-the kind that clings to your feet and gets all over your food and floors. The ideal grains are also more angular than smooth. Round sand is like tiny marbles, and marbles don't stack. Faceted grains, however, can lock into each other. Port Aransas sand is perfect, but not all festivals can use the sand that washes up on its shores; almost half of the festivals have to bring in sand from a quarry. In Hawai'i, if you're looking to try your hand, stay away from the black sand at some of Hawai'i Island's beaches, which Chris says "is terrible. It's very big." But certain beaches, like at Puna or northwest Oʻahu or Hanalei Bay on the north shore of Kaua'i, have ideal sand for sculpting.

By day three the skeleton has emerged. Below the sand woman's

outstretched arm and beside her shapely leg, bones extend like a dinosaur's spine. Indeed, crouched in the sand with brushes in hand, Chris looks more like a paleontologist excavating prehistoric vertebrae. It is their last full day to work-judging begins at noon the next day. Next to them, about a dozen cats have been completed. On the other side, the team with Melineige's sister, Seveline, has sculpted a face, half sprouting fungus and the other half a flowering skull. The cats aside, most of the work is not cute. It is often surreal, hinting at sinister, like the raven-masked woman on her back with a bird drinking out of the cavity in her chest. Sometimes it's flat-out sinister, like the vampire, all sharp angles and teeth, leering over a sleeping body.

Competitions are one of the few times professional sand sculptors—who hail from all over the world, including Bulgaria, Italy, the Netherlands, Poland—can make whatever they want. Much of their paid work is corporate logos and predetermined designs and wedding displays. "It's always two animals kissing," Chris says. "Two dolphins kissing, two turtles kissing, two seahorses kissing." So in Texas, most of the sculptors seem to be letting their darker sides loose.

"I don't know any [sand artists] who are nice and proper," says Suzanne Altamare, one of the SandFest coordinators. She estimates there are about five hundred professional sand sculptors in the world, and they're like "stray and feral cats," she says. She would know: She once had sixty cats, abandoned and stray (she's down to eighteen now). When Chris was moving to the Florida Keys, he stayed with Suzanne for a time. He asked if he could bring an iguana. He brought five,



Isabelle Gasse from Quebec carves a piece titled "The Giving Pond" at SandFest.

including one named Bruiser, "who put twelve stitches in a guy in Pennsylvania,' Suzanne says.

When Chris and Melineige finish, they scrap their working title, "The Shadow Within," in favor of "Mother Nature." They go on to sweep the awards: first-place master duo sculptors, as well as people's choice and sculptors' choice. Tomorrow they'll head home to Hawai'i. By the time they're in Busan, about a week later, working on sand tableaux of "Guernica" and "Birth of Venus," their previous piece will no longer exist. "For me that's the beauty of it—move forward," Melineige says. "I'm very good at letting go of things, not clinging to them."

For an art so ephemeral, it has a persistent hold. "I feel like I've been trying to quit sand sculpting ever since I started," Chris says. "Sand sculpting is like the mafia: No matter what you do, you keep getting dragged back in." And yet he is complicit. In his "Devil Is in the Details" sculpture, he had signed his own name on the contract: His soul in exchange for "becoming the best sand sculptor in the world." hh



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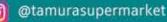




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The Island Gaze

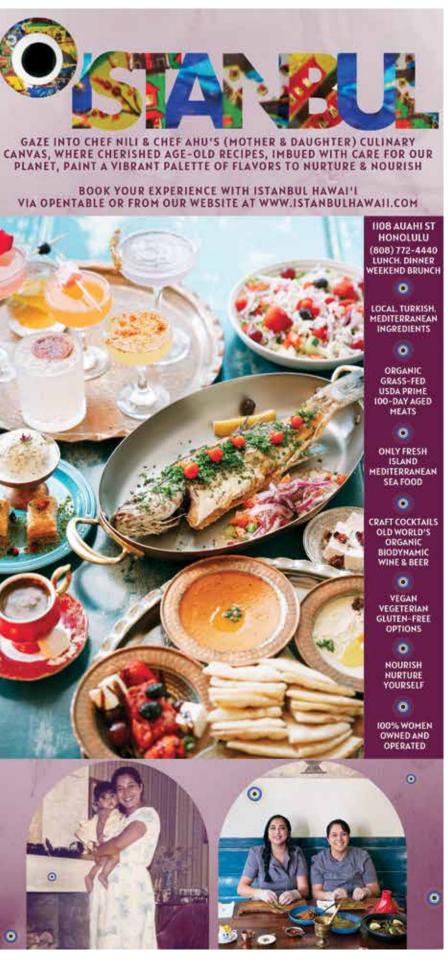
Three Hawai'i artists, three visions of home

or as long as visitors have been coming to Hawai'i,

whether by ship or plane, the Islands have been marketed. Almost everyone has seen the beautiful Polynesian idylls rendered on tourism posters from the 1920s through the 1970s—from the White Ship era to the age of aviation—beckoning the worldweary to a mostly imaginal paradise. Even by the middle of the twentieth century, when jet aircraft collapsed a weeks-long overseas journey to a mere few hours, the imagery used by tourism boards and ad agencies to lure visitors to Hawai'i wasn't always the most authentic or tasteful, featuring scantily clad brown-skinned women and improbably bulbous, ripe fruit (much of it introduced to Hawai'i). These were meant for the outsider's eye, reveries in which Island people existed mainly to fulfill a traveler's escapist fantasies.

The perspective was very outsider looking in, and "in" often resembled a theme park, with treasures and experiences there for the buying. Much has changed since those days, including a greater understanding of and respect for Island and Native culture, along







"I want visitors to see how much we love our land, how we take care of our land, what our land means to us," says Solomon Enos, seen on the title page with "Aloha Mai, Aloha Aku." Above, Kamea Hadar details "Wayfinding," modeled on his wife, who is of mixed ancestry. "The mixing of these cultures is what's beautiful about Hawai'i," he says. "There aren't many other places in the world with such cool hybrids as here."

with a vigorous dedication to restoring, protecting and perpetuating what makes Hawai'i special.

In honor of Hawaiian Airlines' ninety-fifth anniversary, we asked three renowned Island artists—Kamea Hadar, Shar Tuiasoa and Solomon Enos—to put their own spin on those early travel posters. What would they portray to the visitors coming to their home? How would they want to be seen? How do they see themselves and Hawai'i, these small, isolated islands at the nexus of global culture and at the intersection of tradition and modernity? The results of those questions grace the three different covers for this special anniversary issue of *Hana Hou!*

Kamea Hadar

Kamea Hadar's home studio is more intimate than you'd expect from someone who works on huge canvases. A multimedia artist from O'ahu and co-lead director of POW! WOW! Worldwide—a global network of artists, events and festivals that began in Honolulu-Hadar's gorgeous murals and work have serious scale. His rendering of President Obama's dignified visage covers the side of an apartment complex on Ward Avenue. Olympic gold medalists Duke Kahanamoku and Carissa Moore grace the side of an entire high-rise on South King Street.

"I really like this juxtaposition," Kamea says, pointing to two separate illustrations of the foreground and background that he's painted on wood and that he'll later combine to make the final image. "The background has a lot of the stuff inspired by the old advertisements. A lot of those ads were very much how the West or the Mainland viewed Hawai'i, right? Like, even the way that they're surfing on top of the wave, the positioning of the surfer—that's not really how it is, but that's how Mainland artists depicted surfing in Hawai'i.

"I don't think that's necessarily bad it's just a different way to look at things, a different kind of lens that Hawai'i was viewed through. But in the foreground here, I painted an intentionally more modern-looking Hawai'i girl based on my wife, who is hapa [mixed race], like me. That's what most of us here in Hawai'i are: a mix. People used to joke with me or other hapa kids and call them 'poi dogs,' meaning mutts. I would counter that with a joke and say, 'I'm not a mutt, I'm a hybrid.' The mixing of these cultures is what's beautiful about Hawai'i, you know? There aren't many other places in the world with such cool hybrids as here. But the woman in the foreground—she's a modern Hawaiian woman with the past behind her, both metaphorically and physically. Some of her garb is m'uumu'u-ish—maybe it's new or maybe it's old. And then the lei po'o



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KAILUA VILLAGE SHOPS
NORTH SHORE MARKETPLACE
HILTON HAWAIIAN VILLAGE
KA MAKANA ALI'I
WAIKIKI BEACH WALK

KAUAI THE SHOPS AT KUKUIʻULA

HAWAI'I QUEENS' MARKETPLACE MAUI THE SHOPS AT WAILEA WHALER'S VILLAGE

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"Reshaping how we want to tell the story of Hawai'i is an interesting opportunity," says Shar Tuiasoa (a.k.a., Punky Aloha), seen above in her studio. "I want to reshape that narrative in a way that still feels very joyful and welcoming ... I love us so much. I love our people. I love this place, and I want to share that joy." The title of her painting, "Kilo" (seen on page 122) translates as "stargazer," "seer" and "to observe."

[head lei]—that's something that I really love, because it's very traditional yet still around in our culture today.

"The colors are very much an ode to the past and those old advertisements. I like the fact that there's this old propeller plane in the background," a reference to the Douglas DC-3s that Hawaiian Airlines flew beginning in 1941, the first major upgrade of its fleet, "yet the woman is kind of looking towards the viewer, looking towards the future, right? There are things behind her, and there are things in front of her."

"And that canoe?" I ask, pointing to the corner of the painting, where the distinctive crab-claw sail of a traditional Polynesian wa'a (canoe) peeks over the horizon.

"Yes, that's an ancient vehicle that Hawaiians used to use to navigate—just like now we use planes, right? Hawaiian Airlines, it's a carrier of culture. In some ways the airlines transformed us from being isolated from the global culture into a hub. So now we're the center point of all of these different cultures that are coming together, creating these hybrids, and we're not isolated from the world anymore."

Shar Tuiasna

A light mist paints the air, guided by the brushstroke of a passing trade wind while I search for Shar Tuiasoa in the Mānoa Marketplace. A Polynesian artist, designer and muralist from Kailua, Oʻahu, Shar is also the author-illustrator of the popular children's book *Punky Aloha*. I finally find her behind the Safeway, where she's working on a large mural. She descends to meet me, almost celestially, in a cherry picker wearing a high-visibility work yest.

Her cover image, a Hawaiian wahine (woman) half submerged in the ocean of the Windward side of O'ahu, the dramatic green curtain of the Koʻolau Mountains behind, is her wry way of overturning the outsider gaze, characteristic of the early tourism posters. "In the past, travel posters have romanticized our culture, but not in a very responsible way. You'd see us portrayed as servants or wearing little coconut shell bras, and oh, here's a plate of fruit for you, you know? As a young girl I didn't feel a connection to them-it almost felt like I was looking at a Barbie doll. Like, who's that and where's she from? But I was able to analyze it and think more critically as I got older and I poured myself into the art world. You see some of those old posters now, and they're pretty cringe,' she chuckles.

How does Shar approach those stories and de-cringe the imagery? "Reshaping how we want to tell the story of Hawai'i is a cool opportunity. You want to tread a little bit lightly, but it's good to ask myself, 'What do I want people to consider when they think of Hawai'i or the Pacific Islands in general? How am I going to tell that story in a less extractive or exploitative way, a way that shares what we deem to be a responsible way for us to live? I want to reshape that narrative in a way that still feels very joyful and welcoming. I don't want to put people off, because I love us so much. I love our people. I love this place, and I want to share that joy with people. I think that joy comes from a more authentic storytelling side, and to me that's celebrating the people who care for the land, our cultures and also the beautiful melting pot of cultures that we have here. So the focus, for me, is on our value system—the way that we prioritize our 'āina, or our land, and celebrate the people who care for it.

"A lot of that is changing the dynamic of the conversation, which has historically been very exploitative—about people coming here and seeing what they can take from us. People come and treat our home like a theme park sometimes. They leave their 'ōpala [trash] everywhere. They drive around like we don't have regular lives. They move here for two years at a time and leave, and we're just left to pick up the pieces, which is detrimental to the Native population being able to stay here.



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Kamea Hadar, "Wayfinding"



Shar Tuiasoa. "Kilo"

"On the other hand, I've met so many people who come and are just so keen on wanting to know what they can do to help. They're not coming to take from us; they want to give. They'll ask me, 'Where can we volunteer? Where can we spend our money? Where is a more appropriate place for us to put our dollars that will actually help Native Hawaiians and locals?' For the conversation to change into that has been huge."

"Aesthetically, can we expect something ... colorful from you?" I ask her, the two of us gazing up at the psychedelic lime-green background shade she'd decided on for the mural that she admitted made a senior citizen passing by ask, 'You sure about that?""

Shar pulls out her phone and shows me her illustration for the cover, nearly finished but not yet colored in.

"I wanted to focus on the idea of regenerative tourism," she says. "For me, that looks like a healthy environment. So, this woman in the water represents Hawai'i. She's gazing upon the visitors (maybe keeping a watchful eye) inviting them to not just view our islands as we do but to also care for them as we do. She is leading by example. She's surrounded by really healthy underwater life—limu [seaweed] and fish, and behind her are the Ko'olau. I really wanted to include the Ko'olau in my vision to make it feel like home for me. These reciprocal systems in our environment—'āina feeding 'āina—

that's where those rain clouds come in. That circular relationship from the sky to the land to the ocean: That's what I wanted to represent. And hopefully, visitors can appreciate that balance and beauty in a responsible way.

"Oh, and you can expect bright colors, for sure. I gotta put my Punky Aloha twist on it, right?"

Solomon Enos

I just miss meeting Solomon Enos in person by one day. The Honolulu-based Native Hawaiian artist-in-residence at the Capitol Modern (formerly the Hawai'i State Art Museum) left for Montreal, where he had a solo show while simultaneously participating in an Indigenous and African Futures group art exhibition. But Solomon is more present and alive over a video call than a lot of people are IRL; he's instantly extroverted, refreshingly honest, enthusiastic and authentic.

"The scene I painted is from an area of Waikīkī, possibly a little bit upland from where the Ala Wai is now," Solomon says, pointing to different parts of his cover illustration on the screen. "The work aesthetically brings together Art Deco and Post-Impressionistic styles, which span the nascent age of flight as captured here. The warm, late afternoon palette that is then cooled by the light of a full moon at twilight reflects a dance of sapphire and amber accents. All of this framed by a recurring,

echo-like ripple, giving the work a kind of structure, like a trellis in a garden."

Which is appropriate, Solomon says, because "this is a vision of gardens, or māla. This is probably a romanticized view because I don't know whether there was that much agriculture going on in the 1950s in that area. So, I'm dialing up some of the romanticism"-a quality not unknown in the early tourism posters— "but the kind of romanticism I want to focus on in this scene is this whole family-sisters, brothers, mothers, fathers, aunties, uncles, and everybody's working. There are about eight or ten figures in the scene, so it's almost like a tableau. But what they're saying in this story is, 'No matter how much Hawai'i changes, we'll keep thriving.

"Basically, I want visitors to see how much we love our land, how we take care of our land, what our land means to us," he continues, eyes alight, his mana practically reaching through the screen. "If we're feeding ourselves off our own land and teaching others the way our land likes to be treated, then that's an amazing winwin situation. That's what I'm hoping to try to capture in this painting."

I point to the airplane, an allusion to the two eight-seat Sikorsky S-38 amphibious biplanes that Hawaiian Airlines (then known as Inter-Island Airways) started out with in 1929, with service between Honolulu and Hilo. How does that fit into the tableau?

"The airplane relates to the idea that Hawaiians are navigators. We're wayfinders. There might not be more islands to find, but there's a better world to find, and I think that's the next navigation. It has to be, for us as humans. It also represents that an airplane carries aloha around the world: If the world can come to Hawai'i, then Hawai'i can also go out to the world. So, that's kind of flipping the narrative in a way to say, 'We're going to be stronger. We're going to thrive globally, and we're going to bring some good energy to the world again.'

"Maybe the message is cheesy,"
Solomon says with characteristic humility,
"but it's like what Elvis Costello said:
"What's so funny 'bout peace, love and
understanding?' And frankly, if I look like
a dummy for standing up on the table and
saying, 'You know what? We need way
more aloha in this world,' then I'm happy
to put on the dunce cap.

"So while the image is supposed to emulate a 1930s poster for Hawai'i, I'm doing a little bit of a bait and switch in the best possible sense. To me, the topless hula dancers—that's a weed. I want to pull that out and instead plant an idea that if people come to Hawai'i and find peace, they'll take peace home with them. Peace is a completely renewable resource, right?

"So if you like contentment and happiness, when you come here you can still attain it, but you don't have to break this place to get it. Everybody knows what it's like to have tourists come to where you live and make any-kine, right? In Hawai'i we just happen to see that way up close, and we happen to have that in major volume relative to land.

"In other words, we're a small place. We get plenny people already here and plenny people who would like to be here. So being able to create a narrative of mālama 'āina, to take care of this land—that's what I want to spread." **hh**

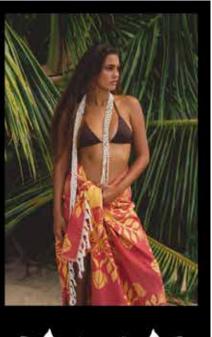


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OCTOBER

BISHOP MUSEUM AFTER HOURS

Tuesdays, Thursdays and Saturdays Museum exhibits are open for viewing from 5:30 to 9 p.m., along with cultural demonstrations, keiki activities and a night market with food trucks and local vendors. Bishop Museum, bishopmuseum.org

HOMA NIGHTS

Every Friday and Saturday Honolulu Museum of Art remains open until 9 p.m. with opportunities to explore the galleries, stargaze in the courtyards and enjoy live art experiences and music. Honolulu Museum of Art, honolulumuseum.org

KILOHANA HULA SHOW

Sunday through Thursday A modern take on the historic Kodak Hula Show featuring mele (songs) that honor Waikīkī, and dancers from six awardwinning hālau across Hawai'i. Presented by the Council for Native Hawaiian Advancement. Free. 9:30 a.m. Tom Moffatt Waikiki Shell, blaisdellcenter.com

KA 'ULA WENA: OCEANIC RED

Through 11/12/25

An original Bishop Museum exhibition that explores manifestations of red in the landscapes, memory and created expressions of Oceania. Bishop Museum, bishopmuseum.org

44TH HAWAI'I INTERNATIONAL FILM FESTIVAL

HIFF screens films from throughout the Asia-Pacific region as well as Europe and North America. It also features discussions with filmmakers, award presentations and other special filmrelated events. Various Locations, hiff.org

RAY CHEN PLAYS BARBER

Critically acclaimed violinist Ray Chen joins forces with the Hawai'i Symphony Orchestra to kick off the 2024-2025 Halekulani Masterworks season. Hawaii Theatre Center, hawaiitheatre.com

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LEGACY- THE SIVA AFI

An annual fire knife competition drawing competitors from across the globe to showcase their mastery of the fire knife dance. Sea Life Park Hawai'i, (808) 226-3484

HAWAI'I CHILDREN & YOUTH DAY

10/6

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

HALLOWEEN WIKI WIKI ONE DAY VINTAGE COLLECTIBLES & **HAWAIIANA SHOW**

An all vintage and retro collectibles and antiques sale with more than 100 tables with vendors from O'ahu, the Neighbor Islands and Mainland U.S. Blaisdell Hawaii Suite and Galleria, (808) 561-1083

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SOUTHWEST SUNSET ON THE BEACH

10/12

Watch *Hotel Transylvania* on a 30-foot oceanside screen, with food vendors and live Hawaiian-style entertainment. Festivities start at 4 p.m. and the film starts at 6:30 p.m. Free. Queen's Surf Beach, (808) 923-1094

WAIKĪKĪ FALL FESTIVAL

Kalākaua Avenue closes to traffic and turns into a pedestrian marketplace with more than 140 vendors offering apparel and accessories, jewelry and crafts, delicious local street food and drinks. 4 to 10 p.m. Free. Waikīkī, (808) 531-5050

MOLOKA'I HOE

Paddlers from around the world gather at Moloka'i's Hale o Lono Harbor for this forty-one-mile outrigger canoe race to Oʻahu's Waikīkī Beach. Award ceremony at 2:30 p.m. Kahanamoku Beach - Hilton Hawaiian Village, molokaihoe.com

TALK STORY FESTIVAL

10/13

Honolulu's Department of Parks and Recreation sponsors Hawai'i's oldest and largest storytelling celebration. Hawai'i's best storytellers (and a few guests) tell spooky tales of old Honolulu. 6 to 8 p.m. Mission Memorial Auditorium, [808] 768-6622

HONOLULU PRIDE PARADE & FESTIVAL

10/19

A parade along Kalākaua Avenue is followed by a festival with music, activities, food and libations at the Tom Moffatt Waikiki Shell celebrating the LGBTQIA+ community, its friends, families and allies. Waikīkī, hawaiilgbtlegacyfoundation.com

THE MOTH - MAINSTAGE

10/25

An evening of storytelling from the producers of the popular Moth Podcast and Radio Hour. The Moth is true stories. told live and without notes. Hawaii Theatre Center, hawaiitheatre.com

MYSTERIES OF KAIMUKĪ

Lopaka Kapanui, a Hawaiian Master Storyteller, writer, actor and cultural practitioner shares haunting stories of Kaimukī. 3 to 4 p.m. Kaimukī Public Library, (808) 733-8422







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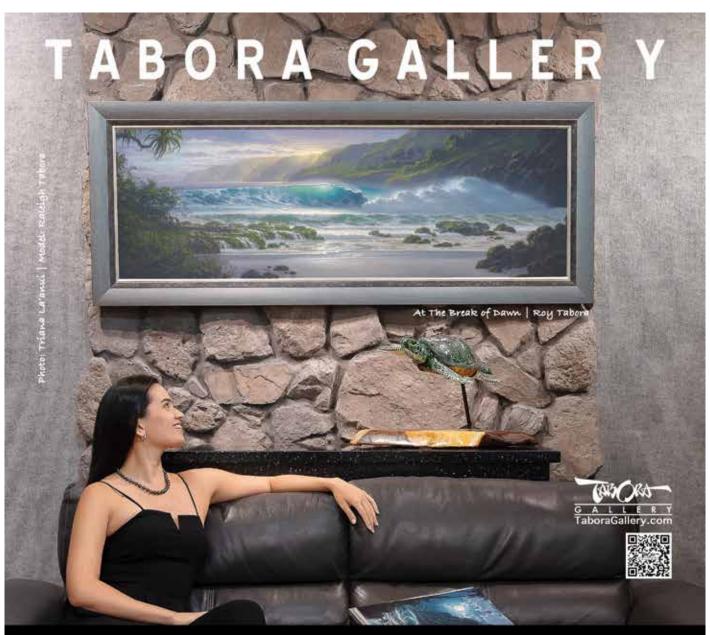
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et Place North Shore kīkī Hale'iwa 2.4339 808.772.4339

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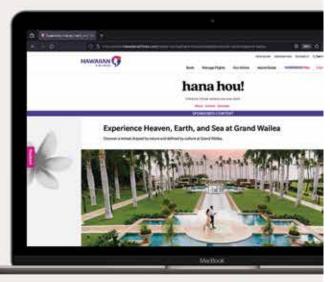
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"Hana Hou! has been our most important form of marketing communication to customers since we storted advertising in the magazine in 2000. To achieve the greatest impact, our new 'Collections' are introduced first in Hana Hou! and there is no doubt that our advertising in Hana Hou! has contributed greatly to our success."

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EVENTS: O'AHU

NOVEMBER

GIVE THANKS MARKET

A pop-up market and showcase featuring furniture makers, artisans, jewelry makers, clothing designers, food vendors and more. 9 a.m. to 2 p.m. Aloha Home

HAWAI'I FOOD & WINE **FESTIVAL**

Market Kailua, (808) 782-7576

11/6-10

Now in its 14th year, the festival features a roster of more than 150 internationally renowned master chefs, culinary personalities, winemakers and mixologists. Various locations, hawaiifoodandwinefestival.com

KALĀKAUA FESTIVAL

11/9

Kalākaua Avenue closes to traffic and turns into a pedestrian marketplace with more than 140 vendors offering apparel and accessories, jewelry and crafts, delicious local street food and drinks. 4 to 10 p.m. Free. Waikīkī, (808) 531-5050

HOMA FAMILY SUNDAY

HoMA offers creative activities for keiki of all ages, community-focused programming and entertainment. Free museum admission for local residents. 10 a.m. to 2 p.m. Honolulu Museum of Art, honolulumuseum.org

URBAN MAKAHIKI

11/16

Presented by numerous community sponsors, Urban Makahiki aims to provide both locals and visitors an authentic opportunity to connect with 'A'ala Park and its surrounding area while learning about Native Hawaiian and local culture. 9 a.m. to 2 p.m. 'A'ala Park, (808) 376-7655

DANE CONDUCTS MAHLER

Hawai'i Symphony Orchestra director Dane Lam leads Gustav Mahler's Symphony No. 4 with operatic soprano Sofia Troncoso, paired with Barber's Knoxville: Summer of 1915 and the Pacific premiere of Huang Ruo's Tipping Point. Hawaii Theatre Center, hawaiitheatre.com

EAT / SHOP / PLAY: O'AHU PROMOTIONAL



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201 Beachwalk Street Honolulu

The only all-suite resort in Waikiki offering one and two-bedroom suites with complimentary breakfast daily, including a made-toorder omelet station and nightly evening reception. The open air Grand Lanai is perfect for relaxing while guests enjoy the pool, whirlpool spa and entertainment. Located on Waikiki Beach Walk just steps away from shopping, dining, entertainment and Waikiki Beach.



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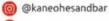


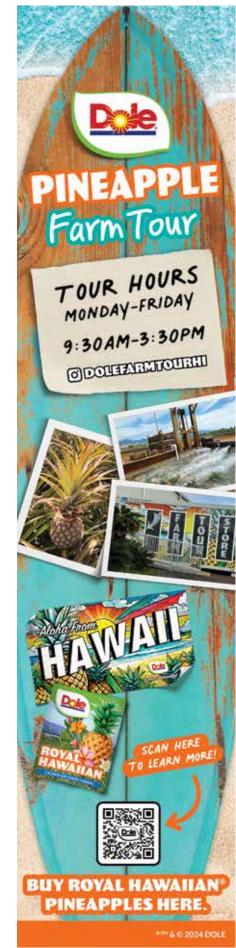
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EVENTS: O'AHU

HAWAII'S WOODSHOW

/17-24

See furniture, turned wood, sculpture and musical instruments made by Hawai'i's woodworkers at this juried show. 9 a.m. to 6 p.m. Blaisdell Center Pikake Room, woodshow.hawaiiforest.org

KONA PALISADES ARTISTS OPEN STUDIO TOUR AND SALE

11/23&24

Take a self-guided driving tour to meet Hawai'i Island artists within the Kona Palisades area. Peruse a variety of fine art for sale and see studio demonstrations. Kona, konapalisadesartists.com

CHRISTMAS IN THE COUNTRY

11/23-12/31

Special holiday celebrations, including art demonstrations plus a fine selection of handcrafted decorations and gifts offered only during the holiday season. Free. Volcano Art Center, Hawai'i Volcanoes National Park, volcanoartcenter.org

WAIKĪKĪ HOLIDAY PARADE

A parade commemorating servicemen who protected the Islands during WWII featuring local musicians, marching bands, dignitaries and local officials along Kalākaua Avenue. Waikīkī, waikikiholidayparade.com

JO KOY WORLD TOUR

11/29&30

American stand-up comedian and actor Jo Koy performs his latest material. Blaisdell Arena, (808) 768-5252

DANIEL TOSH LIVE

11/30

Daniel Tosh is a comedian, host, writer and producer; best known for hosting and creating TOSH.0, which aired on Comedy Central from 2009-2020. Hawaii Theatre Center, hawaiitheatre.com

HOLIDAY CRAFT FAIR

1/30

A classic craft fair dubbed the oldest on O'ahu, featuring local vendors and crafters selling unique handmade items. Mission Houses Museum, missionhouses.org PROMOTIONAL EAT / SHOP / PLAY: 0'AHU



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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(808) 637-4733 northshoremacnut.com

ISLAND BY ISLAND: O'AHU PROMOTIONAL EAT / SHOP / PLAY: O'AHU



NORTH SHORE SOAP FACTORY

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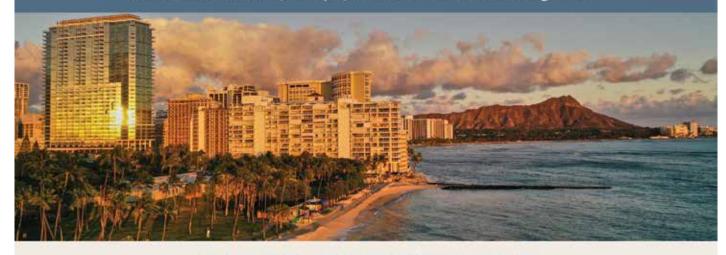
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ISLAND BY ISLAND PHOTOGRAPHY BY ELYSE BUTLER







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and be eligible for membership to Avis' invitation-only President's Club** OCTOBER

WILDLIFE WEDNESDAYS

Wednesdays

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

JOHN CRUZ "ISLAND STYLE" SERIES

First and Third Wednesdays Nā Hōkū Hanohano award-winning singersongwriter 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

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

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 IMPROV MONTHLY SHOWCASE

Last Sundays

Beginner and experienced performers improvise live theater on stage. 6:30 p.m. ProArts Playhouse, proartsmaui.org

MĀLAMA WAO AKUA 2024

Through 11/8

142

A juried art exhibition of all media celebrating the native species of Maui Nui (Maui, Lāna'i, Moloka'i, Kaho'olawe). Maui artists explore watersheds and raise awareness about the importance of protecting native species. Hui No'eau Visual Arts Center, malamawaoakua.org

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

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

HAWAII INTERNATIONAL TROPICAL FRUIT CONFERENCE

An annual conference featuring a full lineup of educational offerings, panel discussions, a trade show and the famous Friday Fruit Tasting. Maui Food Innovation Center, htfg.org

FESTIVALS OF ALOHA, LĀNA'I

The Lāna'i ho'olaule'a includes handson activities, local eats, crafters and live entertainment. Dole Park. festivalsofaloha.com

FESTIVALS OF ALOHA, HĀNA

Festivals of Aloha, Maui Nui Style comes to Hāna with a full week of community events, including a parade, karaoke night, talent show, sports night, multiple contests and more. Various locations, festivalsofaloha.com

HAWAI'I FOOD & WINE **FESTIVAL**

10/25-27

Festival events on Maui include a golf tournament, grand wine tasting and dinner, pickleball tournament and gourmet barbecue celebration. Various Locations in Kā'anapali, hawaiifoodandwinefestival.com

MIKE LOVE & THE FULL CIRCLE

With a foundation rooted in the spirituality and message-based music of Reggae and Rastafari, Mike Love & The Full Circle perform songs from their new album Leaders. Da Playground Maui, daplaygroundmaui.com

HAWAI'I FOOD & WINE FESTIVAL

10/25-27

Festival events on Maui include a golf tournament, grand wine tasting and dinner, pickleball tournament and gourmet barbecue celebration. Various Locations in Kā'anapali, hawaiifoodandwinefestival.com

FESTIVALS OF ALOHA, WAILEA

10/25-27

Festivals of Aloha, Maui Nui Style comes to Wailea with three nights of concerts and performances. Various locations, festivalsofaloha.com

17TH ANNUAL MAUI **'UKULELE FESTIVAL**

10/27

This annual festival includes an afternoon of live performances from Jake Shimabukuro. Hula Honeys and more, along with prize giveaways, locally made arts and crafts and food vendors. MACC, mauiarts.org

NOVEMBER

HAWAIIAN AIRLINES MADE IN MAUI COUNTY FESTIVAL

The largest annual products show on Maui, with more than 140 vendors. Shop local and enjoy live demonstrations, food trucks, a fashion show, prize drawings and more. MACC, madeinmauicountyfestival.com

DÍA DE LOS MUERTOS

11/2

Roots Reborn celebrates the beloved Latin American holiday with a gathering featuring food, live entertainment, dancing, vendors and a keiki zone. JW Cameron Center Courtyard, (808) 793-4447

PATHS OF INK

11/12-12/28

This exhibition features contemporary artists from Japan and Korea who pursue innovative new movements in calligraphy, amplifying age-old traditions into a contemporary dialogue. MACC Schaefer International Gallery, mauiarts.org

DANIEL TOSH LIVE

Daniel Tosh is a comedian, host, writer, and producer; best known for hosting and creating TOSH.0, which aired on Comedy Central from 2009-2020. MACC, mauiarts.org



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Hours and More Information at SeaHouseMaui.com









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 classes, workshops, exhibitions, and events. Discover the 100-year-old Kaluanui home, enjoy local artwork in one of our year-round exhibitions, or tour the scenic 25-acre grounds. Supported in part by the Hawai'i Tourism Authority.



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SURFING GOAT DAIRY

3651 Omaopio Rd, Kula

Surfing Goat Dairy, nestled on the slopes of Haleakalā in Maui's Upcountry, is evolving from a commercial dairy into a culinary agro-tourism haven. Visitors can experience the sweet magic of our goats and their milk. Book an interactive tour, or simply enjoy our award-winning cheeses and freshly made culinary offerings, like our famous Goat cheese chocolate truffles.



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Kailua Kona Town



Kaua'i - Cliffs Club Resort

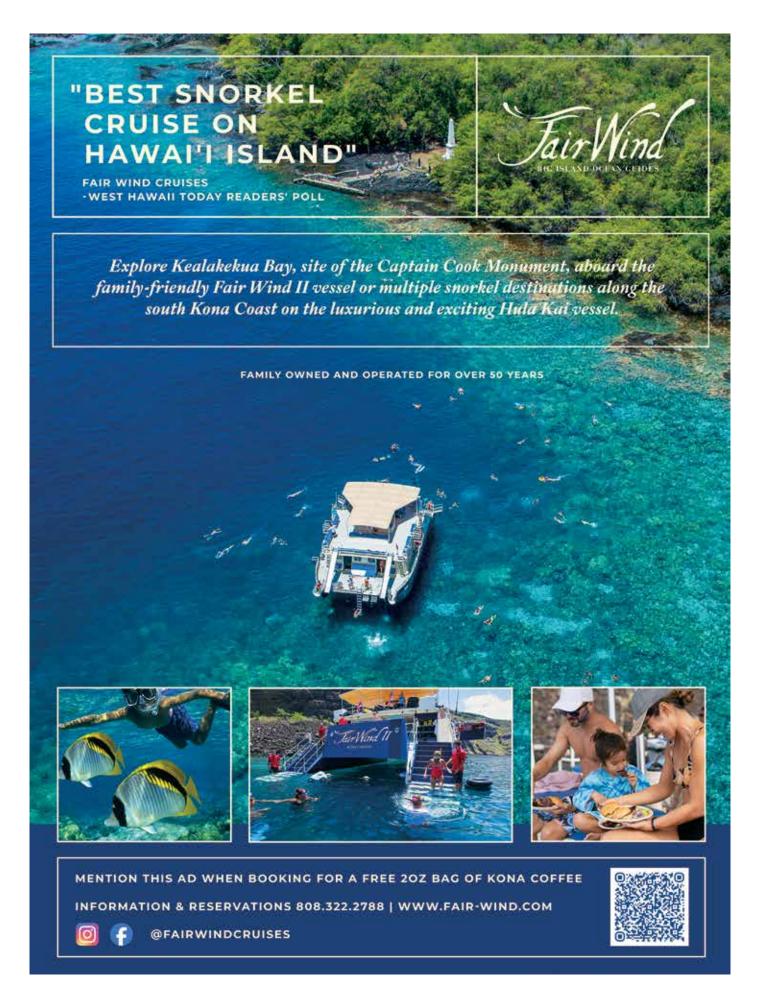
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ISLAND BY ISLAND

PHOTOGRAPHY BY MEGAN SPELMAN







OCTOBER

NIAULANI NATURE WALK

Mondavs

A one-hour nature walk through an oldgrowth 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

PORTUGUESE BREAD BAKING

Thursdays

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

A WALK INTO THE PAST

Fridays

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

OBITER DICTUM

Through 11/1

Kailua-Kona based artist Amber
Aguirre creates whimsical and
sometimes haunting sculptures of
anthropomorphized animals representing
various aspects of the human condition.
Kahilu Theatre - Simperman Gallery,
kahilu.org

HE'E NALU: THE ART & LEGACY OF HAWAIIAN SURFING

10/1-1/4/2025

A small-scale exhibit spanning 2,000 years of surfing history from the earliest stories of surf deities to contemporary works of art and surfing innovations through the lens of thirteen modern Kānaka 'Ōiwi creatives and cultural practitioners. East Hawai'i Cultural Center, (808) 280-3554

EPIC WÄHINE

Through 11/1

EPIC (Empowering Pacific Indigenous Creative) Wāhine is a month-long celebration of art, culture and the rich history of Kona featuring opportunities to engage in meaningful exchanges, anchored in the spirit of aloha. Various locations, lydia8.org kahilu.org

ALOHA SHIRT FESTIVAL

10/3-6

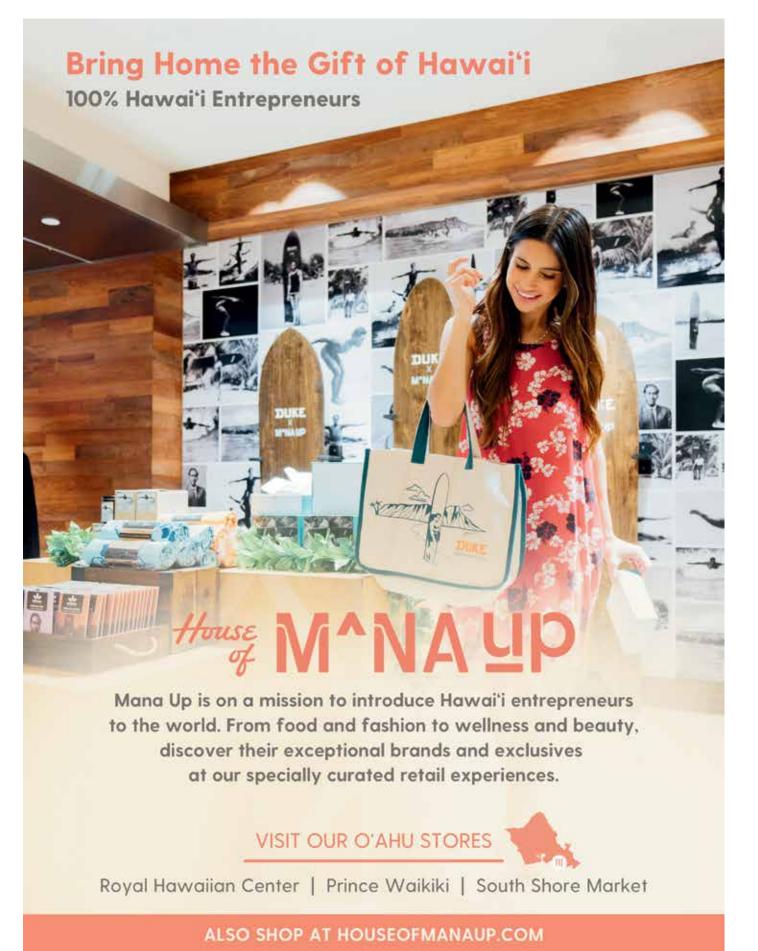
A festival celebrating the iconic aloha shirt with exhibits, sales and appraisals, music and entertainment, silent auction, workshops and demonstrations, fashion shows and more. Outrigger Kona Resort and Spa, alohashirtfestival.com

40TH ANNUAL FOUNDERS' JURIED ART SHOW

10/3-27

This annual art show features works from members of the Waimea Arts Council in any medium on any subject. Firehouse Gallery, waimeaartscouncil.org





FOREST FAIR

10/12

This celebration of Hawai'i's native forest and natural resources includes displays, vendors, free forest tours and plant and book sales. 10 a.m. to 4 p.m. Volcano Art Center's Niaulani Campus, volcanoartcenter.org

LUCKY DRAGON WITH MARTIN YAN & FRIENDS

0/18

Hawai'i Food & Wine Festival kicks off with a grand tasting featuring ten esteemed Asian American chefs, including the legendary Martin Yan, showcasing unique dishes inspired by their heritage. Mauna Kea Beach Hotel, hawaiifoodandwinefestival.com

MIKE LOVE & THE FULL CIRCLE

10/18

With a foundation rooted in the spirituality and message-based music of Reggae and Rastafari, Mike Love & The Full Circle perform songs from their new album Leaders. Willie's Hot Chicken, [808] 796-3088

VINFAST IRONMAN WORLD CHAMPIONSHIP - MEN'S

10/26

In 2024 the VinFast IRONMAN World Championship will host the very best male professional and age-group triathletes from around the world. Their 140.6-mile journey will present the ultimate test of body, mind and spirit. 6 a.m. to 11:45 p.m. Kailua-Kona, [808] 329-0063

HAWAI'I ISLAND FESTIVAL OF BIRDS

10/26

An annual festival with guest speakers, guided birding trips, hula performances and more aimed at showcasing Hawai'i's bird species, encouraging nature and environmental awareness and promoting the Hawai'i Island Coast to Coast Birding Trail. Hilo, birdfesthawaii.org

A TASTE OF HILO

N/27

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HANAHOU25

for 25% off first purchase

hawaiivolcanic.com

AVAILABLE ONLINE FOR HOME DELIVERY

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

NOVEMBER

KONA COFFEE Cultural Festival

11/1-10

Founded in 1970, Hawai'i's oldest food festival aims to preserve, perpetuate and promote Kona's unique coffee heritage with multiple events, including tastings, farm tours, competitions and an evening lantern parade. Kailua-Kona, konacoffeefest.com

16TH ANNUAL HAWAI'I NEI

11/1-12/12

An annual juried art exhibition celebrating the native species and ecosystems of Hawai'i Island. Wailoa Center, wailoacenter.com

MOKUHANGA: TRADITIONAL JAPANESE WOODBLOCK PRINTMAKING

11/2-23

Learn how to make your own classic Mokuhanga image with printmaker Glenn Yamanoha during this four-session workshop series. Volcano Art Center Gallery, volcanoartcenter.org

WINE, CHEESE, CHOCOLATE & MORE!

11/3

The Hilo Medical Center Foundation's annual fundraiser honors Hawai'i Island's physician of the year, holds live and silent auctions and serves fine wine, cheese, chocolates and more. Hilo Yacht Club, hilomedicalcenterfoundation.org

KĪLAUEA HULA KAHIKO

11/9

Hula and chant on a sacred site near the Volcano Art Center with Kapua Ka'au'a Unuokeahi & Papahana Unuiti. Call ahead to confirm the monthly event. 10:30 to 11:30 a.m. Volcano Art Center Gallery, volcanoartcenter.org

100% KONA COFFEE HALF MARATHON

1/9

Run the scenic coast of Kailua-Kona, beginning at Coconut Grove Marketplace and heading south on Ali'i Drive. 6 a.m. Coconut Grove Marketplace, purekonahalf.com

STREET EATS

11/10

Ali'i Drive transforms into a food truck festival with 'ono eats, live entertainment and hula performances. 12 p.m. to 6 p.m. Historic Kailua Village, (808) 326-7820

2024 KAPA INVITATIONAL

11/14

2023 National Heritage Fellowship awardee Roen Hufford brings together the work of an extraordinary collection of kapa makers. Kahilu Theatre - Simperman & Suli T. Go Galleries, kahilu.org

THE LONELY HEARTS: BEATLES & BEYOND

11/17

A special live concert in celebration of the 60th anniversary of The Beatles coming to America. Palace Theater, hilopalace.com

KÕKUA KAILUA VILLAGE STROLL

11/17

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

HILO CHRISTMAS EXTRAVAGANZA CRAFT FAIR

11/22&23

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

KONA PALISADES ARTISTS OPEN STUDIO TOUR AND SALE

11/23&24

Take a self-guided driving tour to meet Hawai'i Island artists within the Kona Palisades area. Peruse a variety of fine art for sale and see studio demonstrations. Kona, konapalisadesartists.com

CHRISTMAS IN THE COUNTRY

11/23-12/31

Special holiday celebrations, including art demonstrations plus a fine selection of handcrafted decorations and gifts offered only during the holiday season. Free. Volcano Art Center, Hawai'i Volcanoes National Park, volcanoartcenter.org



250 Kamehameha Ave Hilo Bayfront • (808) 769-3384 Contemporary Aloha Wear LolaMillerDesigns.com





ISLAND BY ISLAND: HAWAI'I PROMOTIONAL

Kona Coffee Cultural Festival

Various venues in Kona, Hawai'i

November 1–10, 2024

www.konacoffeefest.com





Celebrate the harvest as Kona coffee farms offer a firsthand look at growing this world-famous crop, the coffee art scene fills with inspiration, and music and dance enrich cultural exchanges. Kona coffee and food events offer tastings, and hands-on cultural events help tell the story of Kona's rich coffee history.

Purchase a \$5 Festival admission button and enjoy over 40 events for ten days and get special rates for ticketed events. Festival admission buttons are available for purchase at many retail and farm locations throughout the Kona area and of course at all festival events.

The Kona Coffee Cultural Festival is made possible through the support of Hawai'i Tourism Authority and the generous sponsorship of UCC Ueshima Coffee Co., Ltd. and numerous other corporate and community donors.

Explore festival event details and plan your unforgettable journey through centuries of tradition and flavor where every sip tells the story at the 53rd annual Kona Coffee Cultural Festival.

Street Eats, A Kailua Village Food Truck Festival

Along Ali'i Drive in Historic Kailua Village

Saturday, October 19 Noon–6 pm

> Sunday, November 10 1 pm-6 pm

historickailuavillage.com

Journey to the heart of Historic Kailua Village and embark on a culinary adventure like no other at the Street Eats food truck festival.

This vibrant event brings together an array of food trucks and vendors, each serving up a delightful mix of local and international flavors. From savory BBQ and fresh poke bowls to sweet treats like shave ice and malasadas, there is something to satisfy every craving. Enjoy the festival atmosphere, live Hawaiian music and hula, and the charm of Kailua's seaside vibe, while indulging in mouth-watering delights. Join us for a taste of paradise at Street Eats, A Kailua Village Food Truck Festival.







Congratulations

HAWAIIAN AIRLINES

Happy 95th Anniversary!

How time flies. Mahalo for conveying the spirit of aloha to destinations around the world!



WWW.KTASUPERSTORES.COM



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!



(808) 775-1821 ahualoafamilyfarms.com



VOLCANO ART CENTER

Volcano, Hawaiʻi

Volcano Art Center promotes, develops and perpetuates the artistic, cultural and environmental heritage of Hawai'i through art and education. Celebrate the Past, Present and Future of the Arts as VAC turns 50 in 2024! Join us for exhibits, classes, and concerts honoring Hawai'i artists and attend free, ongoing programs including Hula Arts At Kīlauea and Guided Forest Tours. Become a member today.



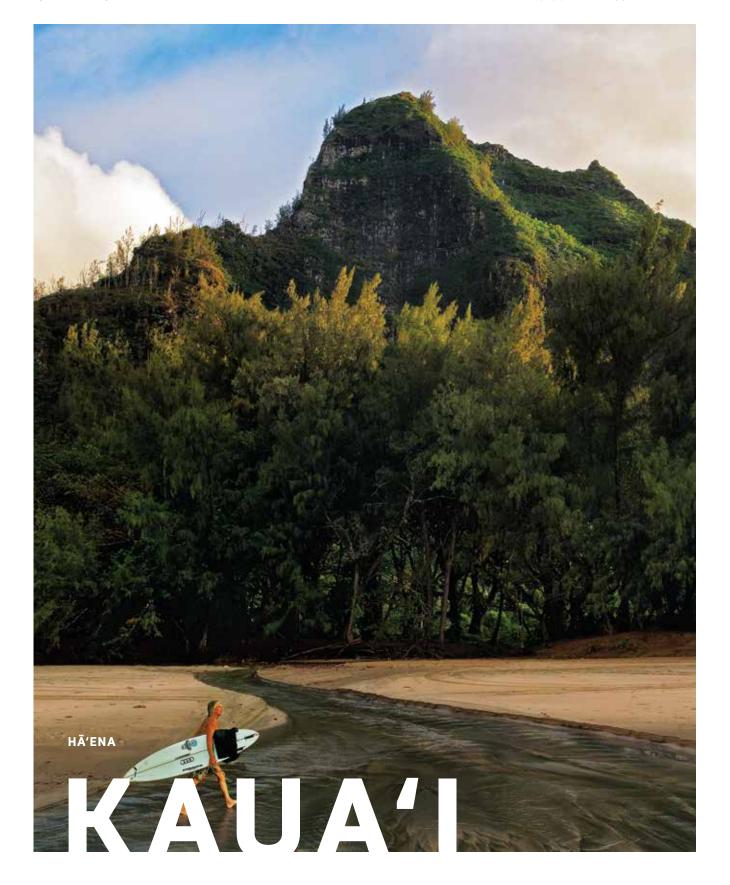
(808) 967-8222

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volcanoartcenter.org

ISLAND BY ISLAND

PHOTOGRAPHY BY JOHN WEHRHEIM







OCTOBER

OLD KAPA'A TOWN HO'OLAULE'A MULTI-CULTURAL 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

ART KAUA'I

Through 10/25

Art Kaua'i is the annual juried show of the Kaua'i Society of Artists, featuring works in multiple mediums by a distinctive group of artists living on the island. Kukui Grove Shopping Center, (808) 228-9624

RHAPSODY IN BLUE

10/6

From classical to jazz, embark on a journey through genres marking the 100th anniversary of Gershwin's timeless masterpiece Rhapsody in Blue. Presented by Kauai Concert Association. St. Michael's Church, kauai-concert.org

HARVEST FESTIVAL

0/12

This annual event features entertainment, activities, rides and slides for keiki and pumpkins galore. Free. 10 a.m. to 4p.m. Kekaha Neighborhood Center, (808) 212-5602

NOVEMBER

WINGS AND WOODLANDS

11/2 - 8

An art exhibition and sale honoring Kaua'i's native birds. Presented by the Kaua'i Society of Artists. Kukui Grove Shopping Center, (808) 228-9624

ESCHER STRING QUARTET 11/7

The Escher String Quartet is based in New York City, where they serve as Artists of the Chamber Music Society of Lincoln Center. Presented by Kauai Concert Association. KCC Performing Arts Center, kauai-concert.org

SMALL WORKS SHOW

11/15-1/3/25

A show of small works—16 by 16 inches maximum—created by local artists. Presented by the Kaua'i Society of Artists. Kukui Grove Shopping Center, [808] 228-962

32ND ANNUAL HAWAIIAN SLACK KEY GUITAR FESTIVAL— KAUA'I STYLE

11/24

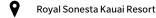
Some of the Islands' most respected slack key guitarists perform live along with craft and food vendors. I to 5 p.m. Outrigger Kauai Beach Resort & Spa, [808] 226-2697

5K TURKEY TROT & SHOOT

11/28

A family friendly Thanksgiving Day run, walk or trot on the beautiful Hōkūala grounds paired with a 9-hole Par 3 Turkey Shoot to benefit Alakoko and Hawai'i Food Bank. 6 to 9 a.m. Ocean Course Hōkūala, kauaiturkeytrot.org

Kauai Writers Conference



November 11–17, 2024

kauaiwritersconference.com

✓ info@kauaiwritersconference.com



Widely considered to be the premier writing and publishing event in the US, the Kauai Writers Conference includes a faculty of forty-five bestselling authors, prominent literary agents and publishers. You can choose from forty conference sessions and twenty intimate master classes on many aspects of the art and business of writing.

The carefully selected agents and publishers come in search of new authors. They offer one-on-one sessions in which writers can present their work. Attendees range from people just beginning their writing journey to others who

have completed novels, memoirs, screenplays, works of nonfiction, short stories and collections of poetry. They come to hone their writing craft, find their way to successful publication, and enjoy the company of fellow writers and renowned authors.

This year's authors include, among many others, Lauren Groff, Billy Collins, Ruth Ware, Chris Pavone, Tom Perrotta, Molly Ringwald, Christina Baker Kline, Jean Kwok, Meg Wolitzer and Marta Kauffman. Publishers include Simon and Schuster, HarperCollins and Poets & Writers.

The event features deeply authentic Hawaiian cultural experiences with performances by major legends of Hawaiian music. The conference takes place in the beautiful Royal Sonesta Kauai Resort on Kalapakī Beach, Līhu'e. Indoor-outdoor settings for classes and meals make for a casual atmosphere in which lifelong friendships form, book deals get made and lives are changed.

Learn more and register at kauaiwritersconference.com



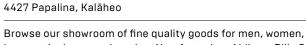
BREAK + FEAST

5460 Koloa Road A201, Koloa Village

At Break + Feast, every dish offers a journey where tradition meets innovation. Explore a fusion of cultural influences in each flavorful creation, crafted to create a memorable dining experience. In a chic, well-lit space with modern café vibes and earthy accents, the culinary creativity here transforms each meal into an exceptional event.



(808) 431-4508 breakandfeast.com



HORSES ARE GOOD COMPANY

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, Mu'umu'u, 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 Kuhio Highway, Kapa'a

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



(808) 822-4527 glass-art.com



SALTY WAHINE GOURMET HAWAIIAN SEA SALTS

1-3529 Kaumuali'i Highway Unit 2B, Hanapēpē

Salty Wahine Gourmet Hawaiian Sea Salts is a family-owned Kaua'i Made Company that specializes in Kosher Hawaiian Sea salts, seasonings, and tropical sugars using fruit infusions like mango, coconut, guava, passionfruit, dragonfruit, and pineapple. All products are made by hand with Aloha in our Salty Wahine commercial kitchen/factory in Hanapēpē, Kaua'i.



(808) 378-4089 **saltywahine.com**



HAPPY 95TH ANNIVERSARY

Hawaiian Host extends heartfelt congratulations to Hawaiian Airlines on 95 years of success. Here's to being the premier airline of the islands!

HawaiianHost.com



Aloha Welcome aboard

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

Please enjoy our hospitality, and have a relaxing flight!

In Hawaiian culture, mea ho'okipa means "I am your host."

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

160 / In-Flight Meals

161 / Streaming Entertainment on A321neo Aircraft

162 / In-Flight Snacks, Souvenirs and Beverages

164 / Terminal Maps

166 / HawaiianMiles Partners

168 / Route Map

170 / The 'Ohana Pages

HO'OKIPA HO'OKIPA

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.



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.



Executive Chefs Wade Ueoka and Michelle Karr-Ueoka opened MW Restaurant in visit their new location at 888 Kapi'olani Boulevard in Honolulu.

MWRestaurant.com



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.

A taste of tradition

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

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"

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.

Viewing on a Personal Device

IN THE HAWAIIAN AIRLINES APP

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

IN A BROWSER "

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

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, including Bryan Tolentino, Brittni Paiva and Ku'ulei Mamo.

Wings of Jazz

Glen Goto, Reggie Padilla and David Yamasaki are among the featured artists in this ecletic exploration of Island jazz.

Island Favorites

From the latest songs to all-time classics, Island Favorites presents the best of Hawaiian musicians, including Kimie Miner, Kalani Pe'a and others.

Keiki Corner

A collection of Island songs and stories for kids and the young at heart, featuring Henry Kapono, the Sons of Hawai'i and more.

*Available only on A330 and A321neo aircraft.





Kimie Miner (left) and Henry Kapono (right).

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Supported on IOS 13+ and on Android 8.0+

Internet Explorer and Edge browsers are not supported at this time

HO'OKIPA HO'OKIPA

In-Flight Snacks and Souvenirs



Made in Hawai'i Snack Sampler



'Ono Snack Box

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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

Snack Packs .	
Samurai Furikake Popcorn	\$8.00
Kona Chips Furikake Chips	\$9.50
Island Princess Caramel Macadamia Nut Popcorn	\$7.50
Hawaiian Chip Company Taro and Sweet Potato Chips	\$8.50
Mananalu Water in Reusable Aluminum Bottle, 16 oz. "	\$3.50

Made in Hawai'i Snack Sampler K

Choco Caramel Popcorn, Choco Mochi, Lightly Salted and Maui Onion Macadamia Nuts, Mele Mac	
Classic Snack Box GF	\$8.50
Crackers, Chickpeas, Turkey Stick, Hummus,	
Gummies, Sweet Treat	

Keiki (Child) Snack Box GF	\$8.50
Cheese Puffs, Granola Minis, Turkey Stick, Applesauce,	
Gummies, Sweet Treat	
'Ono Snack Box GF	\$8.50
0.110 0.110.110.110 0.11	\$0.50
Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Sweet Treat	

Cheese Tray	
with Crackers and Dried Fruit	\$7.00

Classic Snacks

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

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

\$11.00

In-Flight Beverages

Canada Dry Ginger Ale

Milk (Lowfat or Whole)

Club Soda / Tonic Water /

Flavored Sparkling Water

Pineapple Daiquiri** (Kō Hana)

Old Fashioned** (On the Rocks) \$10.00

Aviation** (On the Rocks)

Cocktails

Spirits

Mai Tai (Kō Hana)

Rum (Koloa Rum)

Vodka (Ocean)

Scotch (Dewars)

Gin (Tanqueray)

(Koloa Rum)

Whiskey (Jack Daniel's)

Koloa Pineapple Passion***

Juices

Juices	willes & Champaghe	
Passion-Orange-Guava* (POG)	Summer Club Pogmosa Sparkling White Wine with	\$10.00
Pineapple Orange Nectar / Apple / Orange	Passionfruit, Orange, Guava	
	Mionetto Prosecco	\$10.00
Mott's Tomato /	Sparkling Wine Split	
Mr. & Mrs. T Bloody Mary Mix	Maradhada Cabana t	40.00
Hot beverages	Woodbridge Cabernet Red Wine Split**	\$9.00
Lion Coffee* / Tea	Benton Hills Cabernet Red Wine Half Bottle	\$19.00
Soft drinks		
Coke / Diet Coke / Sprite	Woodbridge Chardonnay White Wine Split**	\$9.00
Diamond Head Strawberry Soda	Benton Hills Chardonnay White Wine Half Bottle	\$19.00

\$10.00

\$10.00

\$10.00

\$9.00

\$9.00

\$9.00

\$9.00

\$9.00

\$8.00

Big Swell IPA (Maui Brewing Co.)	\$9.00
Bikini Blonde Lager** (Maui Brewing Co.)	\$9.00
Da Hawaiʻi Life Lite Lager (Maui Brewing Co.)	\$9.00
Hard Seltzer Dragon Fruit** (Maui Brewing Co.)	\$9.00





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

Benton Hills Cabernet	\$19.00
Red Wine Half Bottle	

B : 1111 OL 1	4
Benton Hills Chardonnay	\$19.00
White Wine Half Bottle	

Red or White Wine	\$8.00
Glass***	

Beers

(Maui Brewing Co.)	\$7.00
Bikini Blonde Lager** (Maui Brewing Co.)	\$9.00
Da Hawai'i Life Lite Lager (Maui Brewing Co.)	\$9.00
Hard Seltzer Dragon Fruit**	\$9.00

\$9.00

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.

Complimentary beverages provided by (*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

American cities. \$8 per glass thereafter.

First/Business Class.

Alcoholic Beverages

Pineapple Passion on flights to/from West Coast North

All beer, wine, champagne and spirits available for

purchase on North American flights. Complimentary in

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.



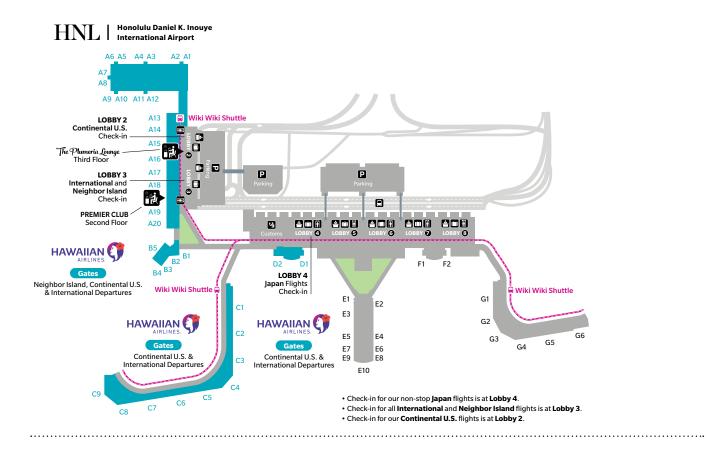
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^{**} Available on select North America flights only.

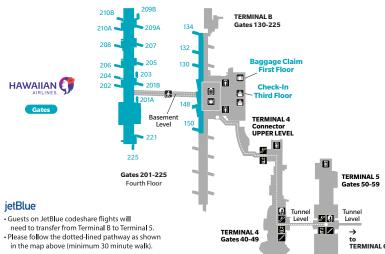
Snack box components are subject to availability. Please see snack box for list of included items.

Available on select North America flights only.

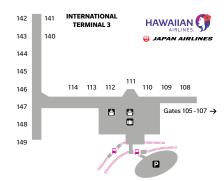
TERMINAL MAPS TERMINAL MAPS



LAX | Los Angeles International Airport



HND | Tokyo Haneda International Airport



INTERNATIONAL TO DOMESTIC

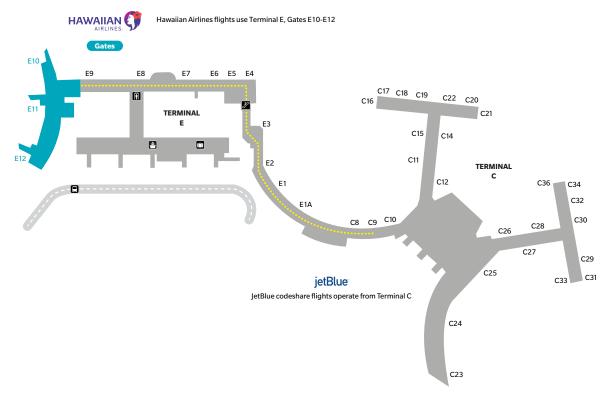
- 1. Collect baggage and proceed to **Customs** clearance.
- Check in at the JAL Domestic Connection Counter on Level 2
 Proceed through the domestic transfer security inspection area
- Take the escalator down to the JAL Domestic Transfers bus stop.
 Exit the bus at Domestic Terminal 1.

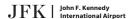
INTERNATIONAL TO INTERNATIONAL

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

For more information regarding transfers, please visit Hawaiian Airlines.com

BOS | Boston Logan International Airport





Guests on JetBlue codeshare flights will need to transfer from Terminal 4 to Terminal 5.

Please follow the yellow dotted-lined pathway as shown in the map below.

Expected time is 45 minutes (15 minute walk, and time for AirTrain and security).



NRT | Tokyo Narita International Airport



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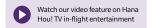




NOHO HOME

Inspired by the notions of authenticity and connection, NOHO HOME by Jalene Kanani invites you to style with aloha in your home.





HAWAIIANMIles

BUY&FLY





Local Motion

Since 1977, Local Motion Hawaii has provided authentic, premium surf wear, celebrating Hawaiian surf culture and to provide Aloha All Ways.







Laha'ole Designs

Established in 2013 by a Native Hawaiian artist, Laha'ole Designs draws inspiration from native Hawaiian flowers and oral history to create unique fashion and decor pieces.







KOA Pancake House

Established in 1988, Koa Pancake House is a fast-casual breakfast chain with seven locations on O'ahu best known for pancakes, breakfast items and local dishes.





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.

LANIKAI 🇯 JUICE





bonus

miles

House of Mana Up

House of Mana Up showcases products and gifts crafted by 100% Hawai'i-based companies, highlighting incredible ingredients found across the Islands.







La Tour Café

An O'ahu favorite with multiple locations, La Tour Café serves sandwiches on fresh-baked bread, locally inspired drinks and arguably the best macarons in Hawai'i.

la tour café





Koko Head Café

Dishing up creative brunch fare in Kaimuki since 2014, Koko Head Café aims to use locally sourced ingredients while creating a unique dining experience for locals and visitors.



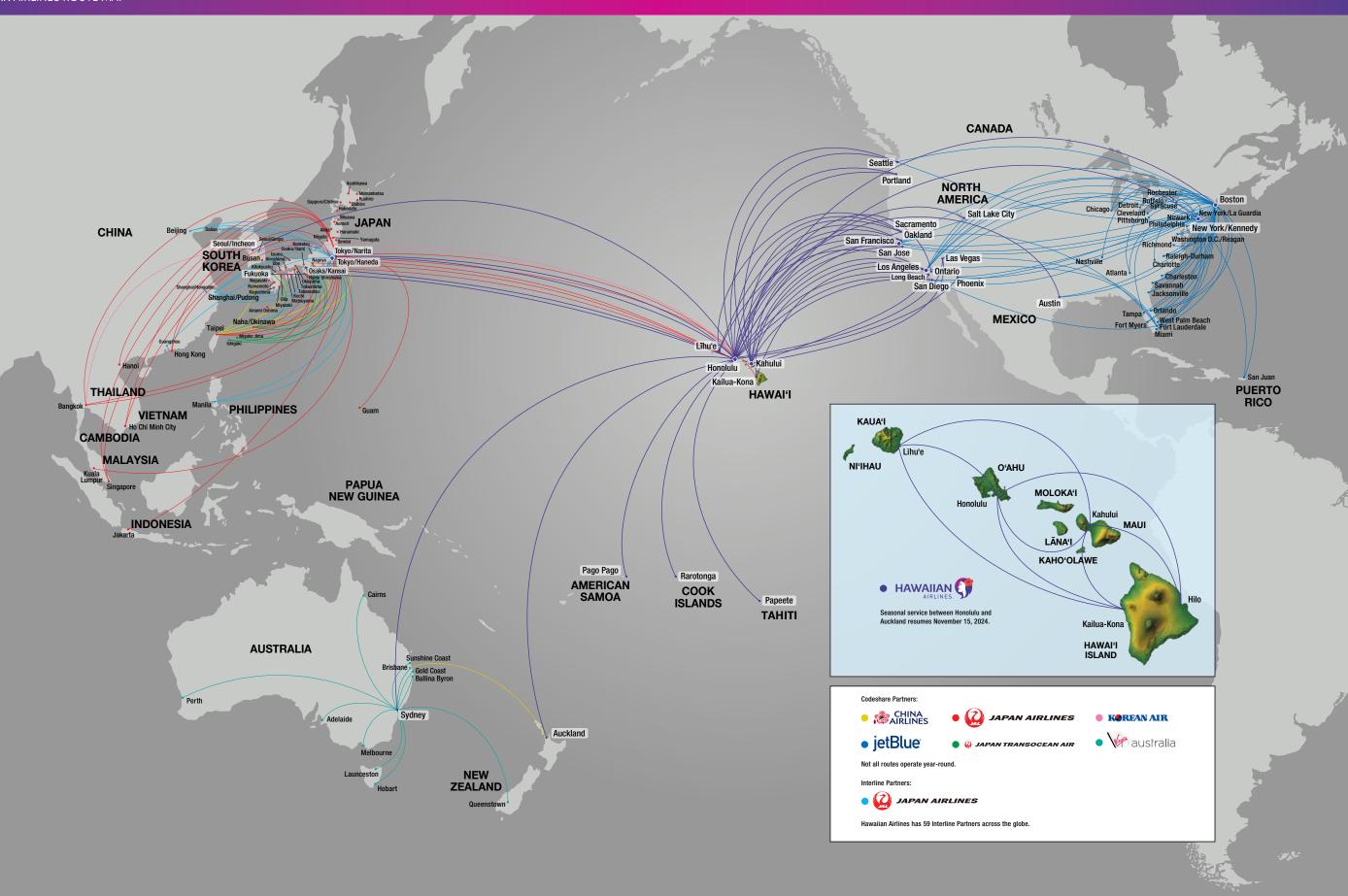
Hawaiian Airlines payment cards eligible to earn bonus Hawaiian Miles in connection with this offer are the Hawaiian Airlines" World Elite Mastercard", Hawaiian Airlines "Bank of Hawaii World Elite Mastercard", Hawaiian Airlines "Airlines" World Elite Mustercard "International Incorporated, and the Bankoh Hawaiian Airlines" Star behit Card issued by Bank of Hawaii pursuant to a license from Visa U.S.A., Inc.
Mastercard, Mord Elite Bustercard, and the circles design are recisitered 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

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



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The 'Ohana Pages



Live music and hula from the Hawaiian Airlines Serenaders highlighted the twentieth anniversary celebration of our Sydney to Honolulu route. At 5,066 miles, Sydney remains our farthest international destination, which makes Hawai'i the perfect landing for Australians connecting to our network of destinations in the continental United States.

Aussie Anniversary

It's been twenty years since Hawaiian Airlines embarked on a new chapter in its history with the launch of nonstop service between Honolulu and Sydney, Australia—one of its first long-haul destinations and most traveled international routes. Over a million Aussies have since chosen our five-times-weekly, nonstop flight to visit the Hawaiian Islands. Earlier this year, several of our company leaders and employees celebrated alongside the Sydney travel industry and community with events connected to the people and places of New South Wales.

"Our Sydney-Honolulu route has always been a special one, connecting two exceptional places to live and visit," said Andrew Stanbury, managing director of international and North America sales at Hawaiian Airlines, at the celebratory gathering for employees, partners, friends and family in downtown Sydney. "Hawai'i never stops winning

over the hearts of Aussies [and] they also hold a particular place in their hearts for Hawaiian Airlines. For that we are grateful, and it keeps us motivated to put our best foot forward for Australia."

Aloha Salt Lake City

In May we inaugurated daily nonstop service between Salt Lake City and Honolulu with a festive gate-side celebration, welcoming our first guests on the new route with fresh orchid lei, juice, cake and live music and hula by the Hawaiian Airlines Serenaders.

Hawaiian Airlines flight HA84 departs Honolulu at 6:50 p.m. and arrives in Salt Lake City at 5:15 a.m. the following day. The return flight, HA83, departs at 7:00 a.m. with a 9:55 a.m. arrival in Honolulu, giving guests ample time to spend at the beach or explore the island on their first day. The service also strengthens connections between the Aloha

State and Utah's vibrant Pacific Islander community.

"We know the Hawaiian Islands have a special place in the heart of Utahns and for some, a Hawai'i vacation also means reuniting with friends and family," said Brent Overbeek, executive vice president and chief revenue officer at Hawaiian Airlines. "Our new Salt Lake City service comes at the perfect time for travelers planning their summer vacations and we look forward to welcoming them with our award-winning Hawaiian hospitality."

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Last spring Hawaiian Airlines employees who are also Lahainaluna High alumni personally congratulated each student in the school's class of 2024 with orchid lei, words of encouragement and 35,000 Hawaiian Miles.

Graduation Celebration

Last spring, on the eve of Lahainaluna High's Class of 2024 graduation, Hawaiian Airlines employees who are alumni of the West Maui school returned to the campus to attend a commencement rehearsal and congratulate more than 200 students. While there, they offered lei, words of encouragement and 35,000 HawaiianMiles.

"I'm a reflection of all those who invested a single second into my life," Ke'van Dudoit, a 2009 "Luna" graduate and Hawaiian Airlines guest service chief at Kahului Airport, told students and staff gathered at campus football field. "You have been challenged mentally, emotionally and physically with the events that unfolded in August, but look at how you overcame those challenges. Your resilience and fortitude have brought you to this special time in your life: graduation. As you venture on to your new endeavor, I ask that you also keep in mind those who have positively influenced your life and that you return home to Lahaina to make a positive impact on our beloved community." Established in 1831 and considered the oldest high school west of the Mississippi River, Lahainaluna sits at the base of Pu'u Pa'upa'u, a former volcanic cone whose hillside is marked by a large, white letter "L." From this vantage point it is impossible to miss the tragic devastation of Lāhainā town from last year's wildfires.

The fires struck the day of Lahainaluna's freshmen orientation, shutting the campus for several weeks, said principal Richard Carosso, who underscored how important it was for students and staff to eventually return to classes in mid-September.

"For a lot of them, when they leave the gates, they are faced with it," he explains. "When they come through the gates, the school is still standing, their friends are still their friends, classes, lunch, recess, everything is the same as before. So, when they come through the gates, they get to forget all that. The whole year it has been, 'Take care of the kids, take care of the kids.' But them just showing up and being positive and having good energy and persevering through these bad circumstances—we

have to remember, the staff has been through the same ... the kids, being good kids, I don't think they understood how much they have done for us."

Hawaiian gifted every Lahainaluna graduate 35,000 HawaiianMiles to support their academic travel as they head to college. Carosso said many students accepted scholarships offered by the University of Hawai'i at its campuses across the Islands.

"It is truly overwhelming to witness the depth of emotions, gratitude and satisfaction radiating from these resilient, soon-to-be graduates of Lahainaluna," reflected Ryan Casco, a Hawaiian Airlines flight attendant and 1996 graduate, following the ceremony. "This place holds a special significance, resonating with strength and compassion that defines the essence of our Lahaina community, my home. As we observe graduates embarking on their next chapter, presenting them with this humble token serves as a heartfelt reminder of just how exceptional they are and how much they mean to us all. We couldn't be prouder to see them

representing not only this unique place but also embodying the values and spirit of Lāhainā, which continues to thrive during these challenging times."

Old Vests, New Life

O'ahu surfers Cathy Chin and Marlene Renee Smith long yearned for a way to bring their favorite snacks out to their local break. For them, keeping food on hand meant more time to ride waves.

"I had been trying to bring out protein cookies by attaching them to the back of my surfboard in a Ziplock baggie, but that did not work," explains Chin. "All we wanted was to surf for longer, but we kept getting hungry and would have to paddle back in." So, in January 2023, the two entrepreneurs began devising watertight designs.

Smith created multiple versions of a surf bag at home with her sewing machine and iron, using materials that ranged from Tyvek to sailcloth to polyester. Prototypes had to meet several criteria: Be small enough to fit in boardshorts and not create water drag; be functional, waterproof and durable enough to withstand wear and tear from the elements. She shared various options with friends and fellow waveriders, including former professional surfer Keone Downing.

"Downing said something like, 'You know, if you are surfers, then you care about the ocean and what you're taking out into it. Maybe you should look for some kind of recycled material," Smith recalls. "That triggered us to look at things like old boat sails and busted party tents, but we struggled with those all having too much sun exposure, too much degradation, too many holes, you name it."

Then one day, the answer came to Smith: Aviation life vests. "My husband works in aircraft maintenance, and we had a facility in the Netherlands doing maintenance work for private jets. I'd seen them take the expired life vests out and toss them in the trash."

Aviation life vests are made with durable nylon and coated with waterproof polyurethane. While the coated material can withstand the test of time, the various vest accessories can degrade or weaken, and so airlines are required to replace them every ten years.



The Think Blue Surf Bag recycles aviation life vests into waterproof bags. Because the bags are hand-cut, each can have unique patterns or images.

While enjoying another good surf day on Oʻahuʻs South Shore, Chin and Smith paddled over to their friend Brad Otani, an aircraft mechanic for Hawaiian Airlines, and asked about the carrier's expired life vests. Otani later put out feelers with colleagues and ultimately, in July 2023, Chin and Smith received a donation of 300 life vests from Hawaiian's Brand and Technical Operations teams.

"I thought it was great what they were doing and was happy to support it," says Otani. "I was one of the surfers who tested the prototype made from our aircraft vests and I still use mine today."

That first donation allowed Chin and Smith to scale production and launch the Think Blue Surf Bag, a 100 percent waterproof pouch for surfers and outdoor enthusiasts. The surf bag can fit items like an electronic car key, a small protein bar or snack, surf wax, a small tin of sunscreen or lip balm, or a credit card and ID.

Thanks to its partnership with Think Blue, Hawaiian Airlines has so far given new life to 600 expired life vests. The collaboration adds to our company-wide waste reduction efforts, including phasing out singleuse plastics, upcycling cabin materials, sourcing sustainable packaging and more. The Think Blue Surf Bag is available for purchase online at DaretoThinkBlue.com and in select Oʻahu surf shops.

"We didn't have any big dreams or expectations about, like, saving the whole world or anything," Smith said. "But if we could make something people liked and get enough people to buy it and make it affordable, I think we can make a significant dent."

Employee Support

Last May, during National Military
Appreciation Month, Hawaiian Airlines
was recognized for its exceptional
support of employees who also serve
in the National Guard and Reserves.
Greg Scott, Hawaiian's manager of
information technology and a cyberspace
operations officer in the Hawai'i Air
National Guard, accepted The Hawai'i
State Committee of the Employer
Support of the Guard and Reserve
(ESGR)'s Pro Patria Award on behalf of
the airline.

The honor recognizes civilian employers that successfully empower guardsmen, guardswomen and reservists to fulfill their missions. Over the last year, that has included deployments to support disaster response following the Maui wildfires, military partnerships with Pacific Rim nations and national capitol security. The Pro Patria is the highest honor bestowed by an ESGR State Committee.

"As a member of the Hawai'i National Guard who is occasionally called up on orders to support the state or nation— [which requires] time away from my Hawaiian Airlines team and work—I've seen firsthand how the airline is supportive of its military members," said Scott.

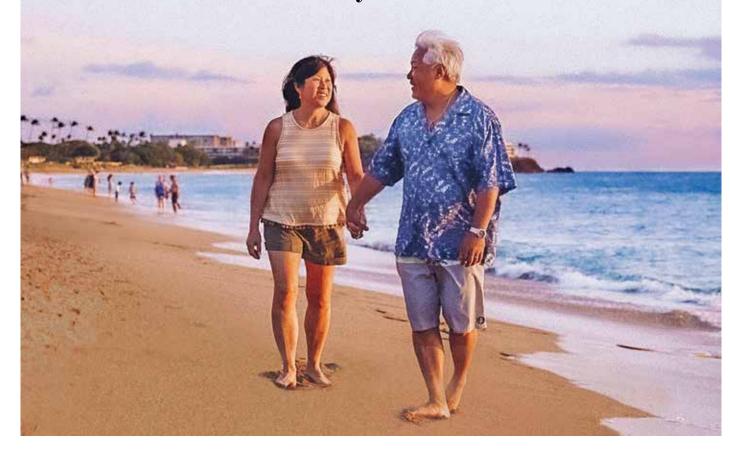
More than 530 veterans work across our operations, from flying aircraft to managing cyber security. Since January 2023, we have also been a partner of Embry-Riddle Aeronautical University's Aviation Maintenance Technology SkillBridge program, which provides servicemen and -women additional skills and opportunities to transition into the civilian aviation and aerospace sector.

For more news and information about our airline 'ohana, visit newsroom. hawaiianairlines.com



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The Busboy Who Saved Aerosmith?



s a 20-year-old aspiring drummer who'd recently moved to Lāhainā from Tempe, I did what a lot of poor musicians do: I bused tables. It was 1985, and I was working at Longhi's on Front Street, a Maui hot spot for VIPs, when a major rock star jangled in, all scarves and beads and bracelets, flanked by two gray-suited managers.

Several months earlier in Arizona, I'd paid good money to see Aerosmith, whose obvious intoxication onstage ruined the show. They were painfully bad, and I regretted shelling out what little I had for tickets. The policy at Longhi's was to let celebs dine in peace, so I didn't acknowledge Aerosmith's front man, Steven Tyler, at first. But being a musician, the need to say something gnawed at me.

"You look familiar," I said nonchalantly as I cleared the table. "Are you in a band?" He seemed incredulous. "Yes ... Aerosmith!" he snorted. "Oh yeah," I replied. "I saw your show in Phoenix a few months ago. Man, you sucked! You were all f*&"#ed up!"

Tyler was taken aback; then, after a beat he said, "Yeah, well, I don't really

remember that show ..." "We'll take the check," sighed one of the suits. I rushed off, head spinning. I'd just told one of history's greatest rockers that he sucked—right to his face! Would I get fired? I didn't care. I'd spoken my piece to a hero who'd let a young fan down because of his addiction. Maybe he'd remember that.

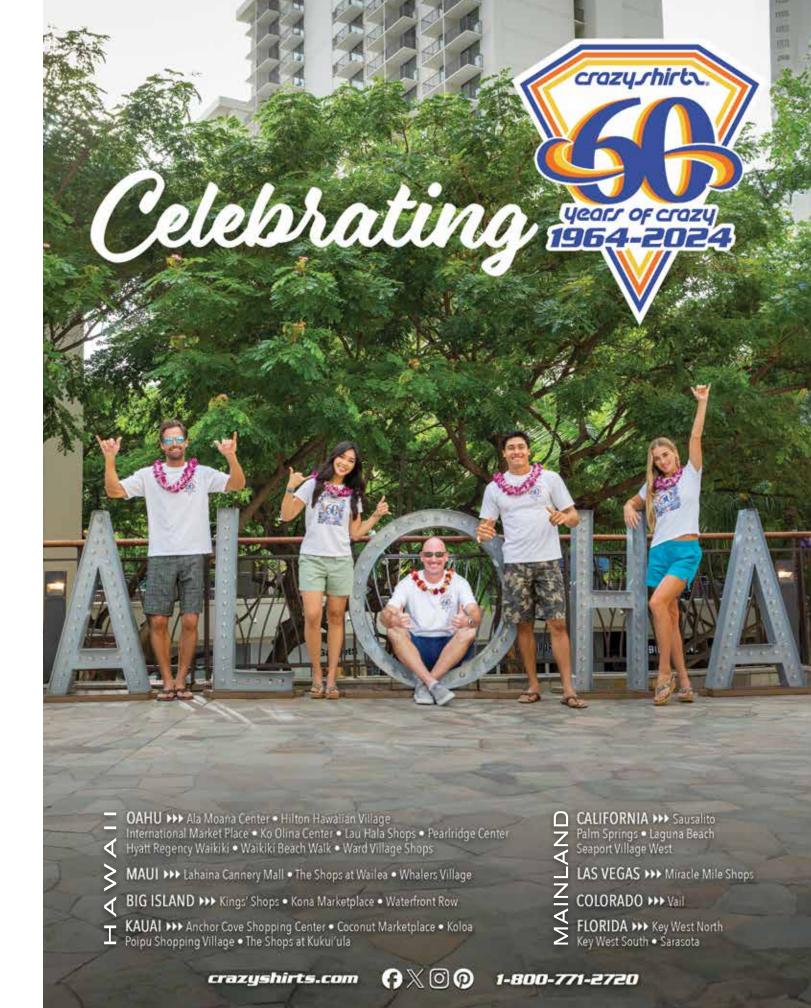
Moments later one of the suits approached, and I braced to catch heat. "Oh my god," he gushed. "That was amazing! Nobody tells him that ... nobody! Thank you!" He handed me his card, saying, "If you ever come to Boston, call me and I'll take you out to dinner. You just performed a miracle!" I looked at the card: Tim Collins of the Collins/Barrasso Agency. I was glad Aerosmith's manager cared enough about Tyler and the fans to know the reproach was needed, even if delivered by an unlikely messenger—better, maybe, because the messenger was unlikely.

Two days later I was in line for a movie in Kāʻanapali, boasting to some friends about calling Tyler out. To my horror, I looked back and saw someone I'm sure was Aerosmith's guitarist, Joe Perry, a couple places behind in line—and I'm also sure he overheard me. Ashamed of bashing one of my favorite bands, I avoided eye contact and exclaimed, "But they're really good, man!" I can't speak for Aerosmith, but if it had been my band and I'd heard fans trashing us over the singer's inebriation, there would have been some fireworks at the next band meeting.

It wasn't long before Aerosmith cleaned up and rose to even greater success, pumping out albums and hits. For decades I wondered whether those encounters influenced the band's decision to get sober. More than thirty years later in Waikīkī, I saw Tyler again at a meetand-greet. I asked if he remembered the busboy, hoping he'd gasp, "You're the guy!" But he just laughed. Now friendlier and unpretentious, he admitted he didn't recall that particular incident, but it was a series of similar encounters that helped put him and the band on the road to recovery. I like to think, though, that maybe mine was the first. I mean, if Tyler doesn't remember, I might as well claim it.

I also eventually saw Collins again. He'd left the music business, got clean himself and was helping others recover and establish healthy lifestyles. I sent an email to an organization he was affiliated with and was pleased to hear back from the man who'd thanked me for my honesty nearly forty years earlier. Unlike Tyler, he did indeed remember the uppity busboy and he even made good on his promise, treating me to lunch where we reminisced about the halcyon days of rock 'n' roll. With no rude interjections from the busboy.

After a celestial fifty-four-year run, Aerosmith retired from touring last August due to a vocal cord injury Tyler sustained. Maybe I'm just dreaming on, but perhaps I played a part in helping the band get a grip and keep its train a rollin'. And I didn't even get fired. **hh**





Chandelier by Philippe Parreno

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