

V28 N°2

APRIL - MAY 2025

# hana hou!

STORIES FROM HAWAIIAN AIRLINES



**FA'A FOOTBALL** Lofty goals for American Sāmoa's national soccer team  
**FAR OUT** The Islands from orbit **IN LIVING COLORATURA** Hawai'i at the Met



# MAUI DIVERS

JEWELRY

EXCLUSIVELY MADE IN HAWAII







[honolulucookie.com](http://honolulucookie.com)

Store locations:  
Oahu | Maui | Las Vegas | Guam

Every bite brings you back.



HAWAIIANMiles  
**BUY&FLY**

Earn 4 HawaiianMiles per \$1 spent!



V28 N°2  
APRIL - MAY 2025



ISLAND INTELLIGENCE

18 /  
**When Crows Fly**  
STORY BY SHANNON WIANECKI  
PHOTOGRAPHY BY ZACH PEZZILLO

20 /  
**Honolulu Hoofin’**  
STORY BY MADELEINE HILL  
PHOTOGRAPHY BY ELYSE BUTLER

23 /  
**Bound to Be Cherished**  
STORY BY MARTHA CHENG  
PHOTOGRAPHY BY MATT MALLAMS

24 /  
**A Little Italy**  
STORY BY MARTHA CHENG  
PHOTOGRAPHY BY LILA LEE

27 /  
**Festooning Hawai‘i**  
STORY BY CONNER GORRY  
PHOTOGRAPHY BY ANDREW RICHARD HARA

28 /  
**The Reshaper**  
STORY BY JACK TRUESDALE  
PHOTOGRAPHY BY ELYSE BUTLER

DEPARTMENTS & FEATURES

34 /  
**A Story of Circles**  
Cirque du Soleil tells the  
mo‘olelo of Hawai‘i  
STORY BY DW GIBSON  
PHOTOGRAPHY BY ELYSE BUTLER

48 /  
**A Life by Design**  
Since the 1970s  
Nake‘u Awai has defined  
two generations of  
Island fashion  
STORY BY LESA GRIFFITH  
PHOTOGRAPHY BY JESSE RECOR

58 /  
**Mortal Refinement**  
Appreciating the art of  
war with the Japanese  
Sword Society of Hawaii  
STORY BY MARTHA CHENG  
PHOTOGRAPHY BY ANTHONY CONSILLIO

68 /  
**Fa’a Football**  
American Sāmoa’s  
national soccer team  
plays for home, for family  
and for redemption  
STORY BY CATHARINE LO GRIFFIN  
PHOTOGRAPHY BY DANA EDMUNDS

80 /  
**Islands Upon an Island**  
Seeing Hawai‘i from  
the International  
Space Station  
WORDS BY DAVID THOMPSON

92 /  
**Hawai‘i in the House**  
Island singers take  
opera’s biggest stage  
STORY BY SARAH ROSE  
PHOTOGRAPHY BY LONDON NORDEMAN

102 /  
**anchors, Skulls and Hula Girls**  
Remembering Sailor  
Jerry’s indelible legacy  
in Chinatown  
STORY BY CATHARINE LO GRIFFIN  
PHOTOGRAPHY BY BRENDEN DONAHUE



110 /  
**Events Calendar &  
Island by Island**

135 /  
**Hawaiian Airlines  
Information**

152 /  
**PAU HANA**  
Helping Hounds  
STORY BY CONNER GORRY

# NA HOKU®

*Hawaii's Finest Jewelers Since 1924*

Green Flash Sunset Pendant  
with Opal Inlay, Diamonds  
and Tsavorites in  
14K Yellow or White Gold

An incomparable collection of Hawaiian and Island lifestyle jewelry

O'AHU • MAUI • KAUA'I • BIG ISLAND OF HAWAII • NCL PRIDE OF AMERICA

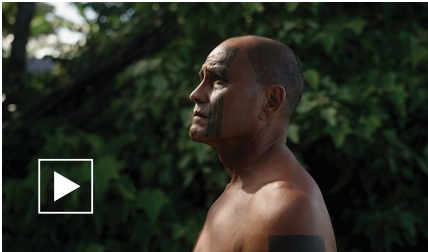
BELLEVUE • BOSTON • CHICAGO • DALLAS • DENVER • LAS VEGAS • NEW YORK  
ORLANDO • PHILADELPHIA • PLEASANTON • PORTLAND • ROSEVILLE • SAN DIEGO  
SAN FRANCISCO • SAN JOSE • WASHINGTON, D.C.

NaHoku.com • 1-800-260-3912

HAWAII'S BEST  
People's Choice Awards  
The Star-Advertiser  
2014 - 2024



Now showing on your in-seat media player and at [HawaiianAirlines.com](http://HawaiianAirlines.com)



**MARKS OF DISTINCTION / Few Polynesian tattoos illustrate one's commitment to culture and community more than the maka uhi, or facial tattoo. Meet the Native Hawaiian men who've earned their maka, revived a tradition that was nearly lost and assumed the kuleana (responsibility) that comes with it.**

PHOTOGRAPH BY **ROMEO LAPITAN**



**IMAGE CORRECTION / Using the archaic technology of wet-plate photography, Kenyatta Kelechi creates modern images with a nineteenth-century feel. The aim, he says, is to accurately portray Native Hawaiians as a corrective to the kinds of wet-plate images being produced in the Islands during the latter half of the 1800s.**

PHOTO COURTESY **HONOLULU MUSEUM OF ART**



**NET ZERO / Join the Papahānaumokuākea Marine Debris Project as they journey to the remote islets and atolls of the Northwestern Hawaiian Islands to remove tons of plastic waste and "ghost nets"—lost and jettisoned fishing nets that snag on coral reefs and threaten sensitive ecosystems.**

PHOTOGRAPH BY **ANDREW SULLIVAN-HASKINS**

Coming soon



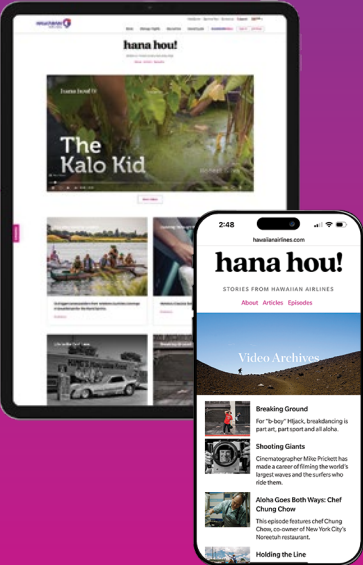
**FA'A FOOTBALL / The national football team of American Sāmoa heads to Apia, Western Sāmoa for its shot at redemption at the World Cup Qualifiers in September, 2024.**

PHOTOGRAPH BY **DANA EDMUNDS**

@hanahoumag

/HanaHouMagazine

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



hana hou!



[hawaiianairlines.com/hawaii-stories/hana-hou](http://hawaiianairlines.com/hawaii-stories/hana-hou)



TORI RICHARD

ALA MOANA CENTER • OUTRIGGER WAIKIKI BEACH RESORT • HILTON HAWAIIAN VILLAGE • ROYAL HAWAIIAN HOTEL • KAILUA VILLAGE SHOPS • KAHALA MALL  
SHOPS AT WAILEA • WHALERS VILLAGE • HYATT REGENCY MAUI RESORT & SPA • KINGS' SHOPS • GRAND HYATT KAUAI RESORT • SHOPS AT KUKUI'ULA

[TORIRICHARD.COM](http://TORIRICHARD.COM)



**PUBLISHER & CEO**  
Jason Cutinella

**PARTNER/GM—HAWAII**  
Joe V. Bock

**EDITOR-IN-CHIEF**  
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

**EDITORIAL PRODUCER**  
Anthony Banua-Simon

**FILMMAKERS**  
Blake Abes  
Romeo Lapitan  
Erick Melanson

**VIDEO EDITOR**  
Jhante Iga

**STUDIO DIRECTOR/PRODUCER**  
Kaitlyn Ledzian

**DIGITAL CONTENT MANAGER**  
Brigid Pittman

**DIGITAL PRODUCTION DESIGNER**  
Arriana Veloso

**PRODUCER**  
Taylor Kondo

OPERATIONS

**ACCOUNTS RECEIVABLE**  
Gary Payne

**OPERATIONS DIRECTOR**  
Sabrine Rivera

**TRAFFIC MANAGER**  
Sheri Salmon

**OPERATIONS COORDINATOR**  
Jessica Lunasco

**CLIENT SERVICES DIRECTOR**  
Kristine Pontecha

ADVERTISING

**SENIOR DIRECTOR, SALES**  
Alejandro Moxey

**ADVERTISING DIRECTOR**  
Simone Perez

**DIRECTOR OF SALES**  
Tacy Bedell

**HEAD OF MEDIA SOLUTIONS & ACTIVATIONS**  
Francine Beppu

**ACCOUNT EXECUTIVES**  
Rachel Lee  
Micah Aina

**OPERATIONS & SALES ASSISTANT**  
Kylie Wong

CONTACT

**EDITORIAL INQUIRIES**  
editors@NMGnetwork.com

**SALES INQUIRIES**  
sales@NMGnetwork.com

CONTRIBUTORS

Andrew Richard Hara  
Anthony Consillio  
Brenden Donahue  
Catharine Lo Griffin  
Conner Gorry  
DW Gibson  
Dana Edmunds  
David Thompson  
Elyse Butler  
Jack Truesdale  
Jesse Recor  
Landon Nordeman  
Lesa Griffith  
Lila Lee  
Madeleine Hill  
Martha Cheng  
Sarah Rose  
Shannon Wianecki  
Zack Pezzillo



Published by:  
NMG Network  
41 N. Hotel St.  
Honolulu, HI 96817

©2025 by NMG Network, LLC. Contents of *Hana Hou!* are protected by copyright and may not be reproduced without the expressed written consent of the publisher. *Hana Hou!* assumes no liability for products or services advertised herein.

Volume 28.2 | Apr-May 2025



3375 Koapaka Street, G-350  
Honolulu, HI 96819  
Phone: 808-835-3700  
Fax: 808-835-3690

Mailing Address:  
PO Box 30008  
Honolulu, HI 96820

For questions related to travel, visit us online at [HawaiianAirlines.com](http://HawaiianAirlines.com) or contact us at any of the following numbers:

**UNITED STATES / CANADA**  
1-800-367-5320  
Monday-Sunday, 24 hours  
Text 38285  
Monday-Sunday,  
5:00am - 11:00pm HST

**AUSTRALIA**  
(61) 1-800-955-912

**CHINA**  
(86) 10-6502-6766

**JAPAN**  
(81) 570-018-011  
Monday-Sunday

**NEW ZEALAND**  
(64) 0800-449-415

**AMERICAN SAMOA**  
(684) 699-1875

TO SUBSCRIBE, VISIT  
[NMGNETWORK.COM/PUBLICATIONS](http://NMGNETWORK.COM/PUBLICATIONS)

**SOUTH KOREA**  
(82) 2-775-5552

**TAHITI**  
(689) 40-866-000

**CONSUMER AFFAIRS**  
[HawaiianAirlines.com/CAO](http://HawaiianAirlines.com/CAO)

**BAGGAGE INQUIRIES**  
1-866-389-6654  
Monday-Sunday,  
8:00am - 4:30pm HST

**HAWAIIAN MILES**  
For information on our frequent flyer program, please contact our HawaiianMiles Service Center  
Monday-Friday,  
7:00am - 4:30pm HST  
1-877-HA-MILES or  
1-877-426-4537

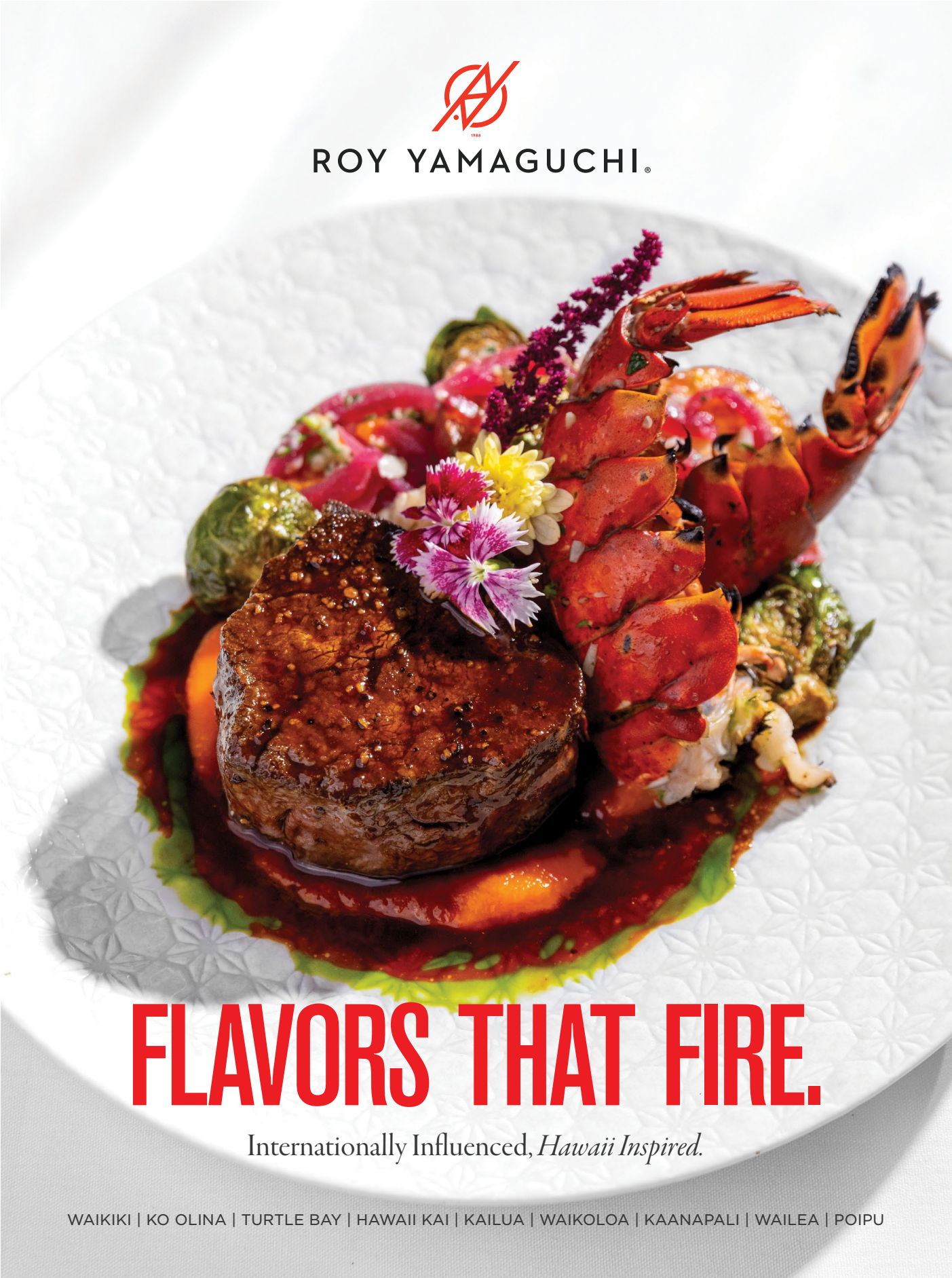
**HAWAIIAN AIR CARGO INQUIRIES**  
1-877-422-2746  
[HawaiianAirCargo.com](http://HawaiianAirCargo.com)



**ON THE COVER**  
Epic View

The main Hawaiian Islands, from Ni‘ihau (left) to Hawai‘i as seen from the Space Shuttle *Discovery* in 1985.

PHOTOGRAPH COURTESY NASA





Catharine Lo Griffin



“I coach outrigger canoe paddling, and I always tell the kids that showing up and trying matters more than winning,” says **Catharine Lo Griffin**. “Even if I don’t believe it myself.” Lo Griffin followed American Sāmoa’s national soccer team to Apia, Sāmoa, for the World Cup qualifiers for “Fa’a Football” in this issue. “The team reminded me, though, that it’s true. Their pride comes from representing their country, win or lose. Regardless of the odds, they played their hearts out for their country and for each other. Character, said Theodore Roosevelt, is defined by being the person in the arena ‘who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat.’ These words echoed in my mind the whole time I was writing this story.” Lo Griffin is a frequent contributor to *Hana Hou!*

Jesse Recor



**Jesse Recor**, who shot “A Life by Design,” heard about Kanaka Maoli (Native Hawaiian) designer Nake’u Awai through the coconut wireless—her friend’s tūtū (grandmother) was best friends with and muse to Awai. “I was excited to photograph him in the context of his life’s work: his shop,” she says. “It’s filled with more than fifty years’ worth of inspiration, textile references, screens, layers of fabric, pictures of family and especially of my friend’s tūtū.” For the outdoor photoshoot, Awai suggested the Hawaiian Mission Houses Museum, the site of his first fashion show in 1974. “It gave me chills, and then he said that the photoshoot would be his first time back,” says Recor. She was delighted that Awai was “a bit of a ham” in front of the camera, making expressive faces and funny poses. Recor lives on Kaua’i and has a background in design, which initially drew her to Awai’s work. See more of her photography at @jesse\_recor.

DW Gibson



For **DW Gibson**, *‘Auana* felt like two distinct things—Cirque du Soleil and Hawai’i—had come together to make something entirely new. “Hawaiian cultural practitioners brought such reverence for the Cirque du Soleil tradition, and the Cirque du Soleil team brought equal reverence to learning about the Islands,” he says. “This reciprocity is the essential ingredient that makes the show work.” As he interviewed the Cirque team for “A Story of Circles,” Gibson could tell that creating the show was richly collaborative. “Everyone had such sincere and deep respect for each other, and that came through in how they described the creative process,” he says. “The director, Neil Dorward, is a good listener, and it seems like everything stemmed from that.” Gibson is a regular contributor for *Hana Hou!* His latest book, *One Week to Change the World: An Oral History of the 1999 WTO Protests*, was published in 2024.

Landon Nordeman



**Landon Nordeman**, who shot “Hawai’i in the House,” has snapped pictures of presidential candidates, professional soccer players, Broadway actors and Hollywood stars. But, he says, nothing could have prepared him for the presence he felt when entering opera star Quinn Kelsey’s dressing room. “Even though he welcomed me with a kind smile while sitting in his makeup chair, I could feel his gravitas,” Nordeman says. “When he stood to put on his tailcoat and top hat, his physical stature was intimidating. I focused on getting close enough for an honest and compelling portrait.” Nordeman didn’t realize it at the time, but the photograph he took of Kelsey putting on his red gloves would be one of his favorites of the year. “It’s as though he is looking right through you,” says Nordeman. “A rare moment indeed.” For the past twenty years, Nordeman has photographed in more than seventy-five countries. Today, he teaches at the International Center of Photography in New York City and has an upcoming exhibition at the Leica Gallery. See more of his work @landonnordeman.

CIRQUE DU SOLEIL®

# AUANA

A NEW SUN RISES IN HAWAI'I

A Hawai'i-inspired production featuring a cast of acrobats, talented musicians and singers, and profound hula dancers. Now performing at the OUTRIGGER Theater in Waikiki.

**OUTRIGGER**  
WAIKIKI BEACHCOMBER HOTEL

TICKETS AVAILABLE AT  
[CIRQUEDUSOLEIL.COM/AUANA](https://www.cirquedusoleil.com/auana)

SCAN FOR TICKETS



# Delivering More Together



Now that Hawaiian Airlines is part of Alaska Air Group, guests are being rewarded with new flights and improved schedules. More benefits, including a combined loyalty program, are on the horizon.

Summer is a special time to be in the airline business. This year, our teams are preparing to welcome onboard millions of travelers visiting family and friends or exploring destinations in our growing network. It is also a time of exciting change at Hawaiian Airlines as we further integrate our operations with Alaska Airlines, bringing more value for our guests.

Since Hawaiian joined Alaska Air Group last fall, we have begun to leverage our combined fleet and routes to add new flights, improve schedules and offer Hawaiian and Alaska guests more options and convenience when traveling to and from Hawai'i, while facilitating connections from across the continental US and our Islands.

For example, together we now provide 20 percent more seats between Seattle and Honolulu by deploying Hawaiian's wide-body aircraft on three of our six

daily nonstop flights linking our two largest airport hubs. Flying between San Diego and Maui? Today our guests enjoy both a mid-morning and a late-afternoon departure out of San Diego (instead of the overlapping morning flights that each carrier previously operated individually), and mid-afternoon and red-eye departures from Maui—the latter flight timed to enable connecting itineraries on Alaska's network throughout the day. In June, we are adding nonstop flights between San Francisco and both Kona on Hawai'i Island and Lihue on Kaua'i with Alaska's Boeing 737s.

Flying to, from and within Hawai'i will always be Hawaiian's core mission, but we are also looking forward to utilizing our aircraft to support the global expansion of our combined network beyond the Islands. On May 12, we will launch new nonstop service between

BY **JOE SPRAGUE**, CHIEF EXECUTIVE OFFICER,  
HAWAIIAN AIRLINES

Seattle and Narita in Tokyo, with our Hawaiian Airbus A330 aircraft, followed by Seattle-Seoul flights in October. As we grow our presence in Asia, we remain committed to welcoming visitors from Japan through some twenty-four weekly flights between Honolulu and Haneda, Osaka and Fukuoka.

During the peak summer season in Alaska, we will fly Hawaiian's A330 aircraft on two daily roundtrips between Anchorage and Seattle. This allows us to accommodate a spike in travel demand—including from cruise ship passengers—and take advantage of the aircraft's cargo capacity to transport products more efficiently.

While integrating our fleet and schedules to better serve our guests is incredibly important to us, I also acknowledge that this change can be intimidating, or even confusing for many travelers. We have been working to streamline booking and day-of-travel information on our websites and across digital channels to ensure our guests know what to expect throughout their journey, whether they are boarding a Hawaiian or Alaska flight, or both. We've also begun co-locating our lobby spaces in San Francisco, Sacramento, Phoenix, Las Vegas and Los Angeles to make the airport experience more seamless.

Last, this summer we are eager to introduce a combined loyalty program—a significant project that will bring our frequent flyers the best benefits of both Hawaiian and Alaska in a single, industry-leading offering.

As you can tell, the merging of our airlines unlocks endless possibilities for Hawaiian and Alaska to do more for our guests. We couldn't be more enthusiastic for the future, or more grateful to have you on this journey with us.

*Mahalo,*

# NA HOKU<sup>®</sup>

*Hawaii's Finest Jewelers Since 1924*

Our Waterfall collection comes in several styles and sizes and is available in 14K Yellow, White or Rose Gold.

An incomparable collection of Hawaiian and Island lifestyle jewelry

O'AHU • MAUI • KAUA'I • BIG ISLAND OF HAWAII • NCL PRIDE OF AMERICA

BELLEVUE • BOSTON • CHICAGO • DALLAS • DENVER • LAS VEGAS • NEW YORK  
ORLANDO • PHILADELPHIA • PLEASANTON • PORTLAND • ROSEVILLE • SAN DIEGO  
SAN FRANCISCO • SAN JOSE • WASHINGTON, D.C.

NaHoku.com • 1-800-260-3912

HAWAII'S BEST  
People's Choice Awards  
The Star-Advertiser  
2014 - 2024





# Do what few do

## The Cook Islands, your 2025 getaway awaits



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

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

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

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



[www.CookIslands.Travel/hanahou](https://www.CookIslands.Travel/hanahou)

## Top 10 things to do in the Cook Islands



### 1 Relax and unwind

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



### 2 Explore Rarotonga at your own pace

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



### 3 Indulge in Polynesian-infused cuisine

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



### 4 Amazing water activities

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



### 5 Try a land activity

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



### 6 Wonder at the beauty of Aitutaki lagoon

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



### 7 Visit a local church

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



### 8 Discover Atiu

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



### 9 Saturday morning market

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



### 10 Fun nightlife

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





**hana hou!**

**island  
intelligence**



# When Crows Fly



Until last year, efforts to reintroduce captive-bred ‘alalā into the wild had failed on Hawai‘i Island. Now the endemic Hawaiian crow (seen above and on pages 16–17, with an antenna for a GPS tracker) is gaining a talonhold on Maui.

Releasing ‘alalā on Maui was never an option—until it became the last, best choice to save the species. Back in 1890, ornithologist George Munro recorded flocks of Hawaiian crows soaring above Kona, on Hawai‘i Island. Within a century, ‘alalā were extinct in the wild, but two dozen survived in captivity. For decades the Hawai‘i Endangered Bird Conservation Program and the San Diego Zoo have been fighting to revive the species. The

breeding program proved successful, but the reintroduction not so much: Several attempts to release ‘alalā into their native habitat met frustrating, almost ironic ends. The Hawaiian hawk, or ‘io, picked off the naïve, captive-bred crows one by one. After the last release failed in 2020, the crows’ caretakers looked to Maui. There are no ‘io on Maui. But did ‘alalā ever live there? Biologists don’t know. Fossil records reveal that in

STORY BY SHANNON WIANECKI  
PHOTOGRAPHY BY ZACK PEZZILLO

ancient times, five corvid species soared above the Hawaiian archipelago. But by the time humans arrived, only the ‘alalā remained and only on Hawai‘i Island. Early Hawaiians kept them as pets, recognized them as ‘aumakua (family guardians) and mimicked their spectacular calls. Like ravens, ‘alalā are highly intelligent; unlike ravens, they are strictly forest dwellers. They are the only Hawaiian bird large enough to disperse certain native seeds. Without the ‘alalā the Hawaiian forest is incomplete. Maui Forest Bird Recovery Project manager Hanna Mounce lobbied for the crow’s translocation. She’s an out-of-the-box conservationist who built a forest from scratch for the Maui parrotbill and released sterile mosquitoes to suppress avian malaria. Her Hawai‘i Island colleagues agreed to let her try releasing ‘alalā on Maui. Since crows hadn’t inhabited the island in living memory, they were considered a new species. Mounce’s crew spent almost two years researching the birds’ potential impact on Hawaiian tree snails or other rare species. Identifying a release site within Maui’s limited terrain was a challenge. The chosen spot, Kipahulu Forest Reserve, is accessible only by helicopter. The team flew in supplies, built aviaries and installed sophisticated feeders that could dispense food and weigh and photograph the birds. On November 11, 2024, five ‘alalā took wing. “It’s gone as well as we could have expected,” says Mounce. Her crew logs seven-day shifts in the remote field camp. Their job: Watch the crows’ every move. Hearing them shriek from the canopy and watching them fly farther afield is a thrill, says Mounce. Soon the birds’ eyes will turn from sapphire to brown—an indication of maturity. Any day now they will pair off, claim their own patches of forest and mate. When the first wild ‘alalā chick hatches, the entire forest will rejoice.

MAUIFORESTBIRDS.ORG/ALALA



*lola*  
Simply Sisters • Hilo, Hawai‘i



Contemporary Aloha Wear • LolaMillerDesigns.com • Hilo Bayfront • 244 Kamehameha Ave • (808)769-3384



# Honolulu Hoofin’



After an illustrious career around the world, Tony Meredith has a full dance card here in Hawai’i. He returned to his hometown of Honolulu and opened Aloha Ballroom Studio (seen above), where he teaches classes for all ages and skill levels.

When Tony Meredith was 19, *Saturday Night Fever* was in the theaters, and the disco craze was in full swing. His cousin wanted to impress her ballroom dance instructor, so she asked Meredith to help her practice a new dance: the Hustle (Google it if you were born after 1970). Little did he know these were the first steps to a remarkable career in dance and, eventually, his own studio in Hawai’i.

Growing up in San Diego, American Sāmoa and Hawai’i, Meredith often emulated the freestyle choreography he saw on *American Bandstand* and *Soul Train*. He’d never tried partner dancing, but he fell in love with its collaborative style. Ballroom dance is like a conversation, Meredith says. “We exchange energies to communicate. I love the mind-body-spirit connection that it brings.”

From there Meredith answered an ad in a San Diego newspaper for

ballroom dance instructors—“Will train. No partner necessary”—then parlayed his talent and drive into a successful career. Along with his dance partner, Melanie LaPatin, he won the United States Latin Professional Championship and the World Professional Ballroom Championship. He donned the glitzy, sequined costumes of the industry, rubbed elbows with Hollywood types and high-fashion figures and brought his choreography expertise to movies, Broadway, a Celine Dion tour and *So You Think You Can Dance*.

Eventually, the once captivating lifestyle became repetitive and exhausting. He opened a studio in Ohio and settled there for a few years until island life called him home. The Aloha Ballroom Company studio in downtown Honolulu has wood floors and a black pressed metal ceiling from which hangs a hodgepodge of chandeliers. Meredith

and his instructors teach individuals, couples and groups. Last fall he held a ten-week “Thriller” choreography class based on the 1983 Michael Jackson video, culminating in a flash-mob performance in Chinatown just before Halloween.

For students, ballroom dance is an escape from the stress of everyday life, says Meredith. They revel in the music and movement, even if they think they have two left feet. “I think life is kind of a dance,” Meredith says. “It’s rhythm. It’s energy, which is the same as music. It’s like how they say, ‘Change your words, change your mind.’ You could put on one of your favorite songs right now and suddenly you’re in a whole different world. And your life starts happening differently.”

ALOHABALLROOMCOMPANY.COM  
@ALOHABALLROOMCO



## Gifts that celebrate Hawaii’s beauty & aloha

For over 45 years, we’ve made cookies, chocolates and confections by hand, using only the finest ingredients. Watch dedicated artisans at our Hilo Flagship Store create signature dipped shortbreads – and more – right before your eyes!

Hilo - Factory & Retail Gift Shop - 585 Hinano Street  
Honolulu - Ala Moana Center, Street Level 1, Center Court  
BigIslandCandies.com





*Kahulale'a*

Ala Moana Shopping Center | Moana Surfrider, A Westin Resort & Spa

( 8 0 8 ) 9 4 7 - 4 8 5 2      ( 8 0 8 ) 4 9 2 - 1 0 4 4

WWW.KAHULALEA.COM

# Bound to Be Cherished



**Above left, Tomomi Nakashima practices (and teaches) the vanishing arts of bookmaking, binding and conservation at Kuro's Workshop, her home studio in Kailua, O'ahu. Above right, some tools of the trade.**

“**W**hen I receive a book to fix, I really need to listen to the book,” says Tomomi Nakashima at her home workshop in Kailua, O’ahu. “I take a look inside, and then I just try to talk to the book: ‘OK, tell me which part of you has the problem.’ Of course, it’s not gonna tell me, but when I start observing page by page and spine and cover, the book usually shows me this is the place I need to fix.” Nakashima and Joyce Tuia, who together started Kuro’s Workshop in 2018, are book conservationists: They have cleaned and rescued a scrapbook of invitations issued during King Kalākaua’s reign (a project that took seven months); restored a hundred-year-old songbook, reinforcing its pages with Mino *washi*, a traditional type of paper made in the Gifu prefecture, where Nakashima is from; and mended many childhood books and family Bibles. Each restoration is returned with a list of the repairs and materials used,

documentation for future conservators who might need to handle the book. “A patient record,” Nakashima calls the summary.

About thirty years ago Nakashima, then a student at the University of Utah, was applying for a job shelving books at the campus library; she found it filled but was offered a position in the preservation department instead. She knew nothing about book preservation at the time. Stepping inside her new workplace “totally opened my eyes, because there are so many broken books on the shelf.” She learned how to mend pages, sew text blocks, make covers. She eventually moved into rare books, some dating back to the thirteenth and fourteenth centuries, and at times would find a flower pressed in the pages, preserved for hundreds of years. It was like stepping into a “completely different world,” she says, one in which the books’ materials had as

much to teach as what was written in the pages. “Since then I have always worked with books. I cannot think about my life without books.”

Nakashima, who was Tuia’s Japanese-language teacher in college, pulled Tuia into bookbinding, and when Tuia returned home to Hawai’i, Nakashima followed. But “I’m not so much into the old, moldy, hairy books,” Tuia admits. “I really like clean, new material and making books.” So Kuro’s Workshop also teaches bookbinding to the public—stitching new journals, wrapping covers with heirloom fabrics and, in more advanced classes, binding tomes with leather. Each book, new or old, that passes through the women’s hands “is just one of the books in all of the world,” Nakashima says, “but no book is the same after it is used.”



# A Little Italy



Onda Pasta has long been known as one of the few businesses supplying fresh, handmade pasta to restaurants and selling at farmers markets. Now its new storefront, Onda Pasta & Provisions (seen above) is as close to a neighborhood *mercato* as you'll find in Hawai'i.

Asked about his favorite pasta shape, Paolo Del Prete points to the tattoo on his forearm: spaghetti twirled around a fork, the strands slicked with tomato sauce and adorned with a sprig of basil. Del Prete oversees the handmade-pasta operations—today, pappardelle ribboning out of the extruder and rigatoni drying on trays above a fan—at the Onda Pasta & Provisions shop in Kaimukī. The new store offers about a dozen types of pasta, including unusual shapes like the ruffle-edged *mafaldine*, hollow strands of *bucatini* and flavored pastas such as a basil spaghetti, which Del Prete recommends tossing with barely cooked chopped cherry tomatoes, mozzarella, a drizzle of olive oil and fresh basil as a garnish. Don't have a good finishing olive oil? You'll find that here, too, on the well-stocked shelves, plus house-made ragù, Sicilian salted capers, European natural wines and gelato from Honolulu's Il Gelato.

When Onda Pasta began in 2011, it was one of the first businesses in Honolulu making fresh pasta. Its founder, Andrea Onetti, was raised in Rome and started selling tagliatelle and gnocchi at O'ahu farmers markets, eventually supplying about eighteen establishments around the island. If you're eating fresh pasta at a place that didn't make it, it's likely from Onda. Brick Fire Tavern, next door to the current Onda Pasta storefront, is among those restaurants, offering pasta plates, like a *casarecce* (short and loosely rolled) with Calabrian sausage and a tomato vodka sauce, alongside its Neapolitan pizzas.

In 2023, Danny Ka'aiali'i, a veteran restaurateur, along with Matt Resich, the owner of Brick Fire Tavern, bought the business from Onetti. When they took over, they decided to "start a new chapter," Ka'aiali'i says, in the form of the Onda Pasta & Provisions shop,

while still making pasta for Honolulu's restaurants—twenty-six and counting. Del Prete tweaked the recipes slightly, adjusting ratios of flour, semolina, eggs and water adapted to the slightly cooler and drier conditions in the Kaimukī production kitchen that Ka'aiali'i and Resich built out.

Del Prete, who is from Naples, Italy, says he's a relentless perfectionist, which he attributes to his twenty-one years as a platoon commander in the Italian army. He started his new career when he joined Onda Pasta in 2022. He says when he began making pasta, "I remember when I was a child, preparing fresh pasta at home with my mother and my grandmother." He decided on the spaghetti tat, he says, because "I couldn't help but fall in love with this job."

@ONDAPASTAPROVISIONS



@jamsworld\_1964 | @JamsWorld1964 | jamsworld.com



60 YEARS

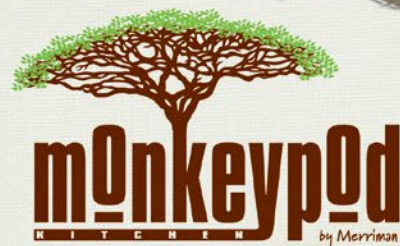
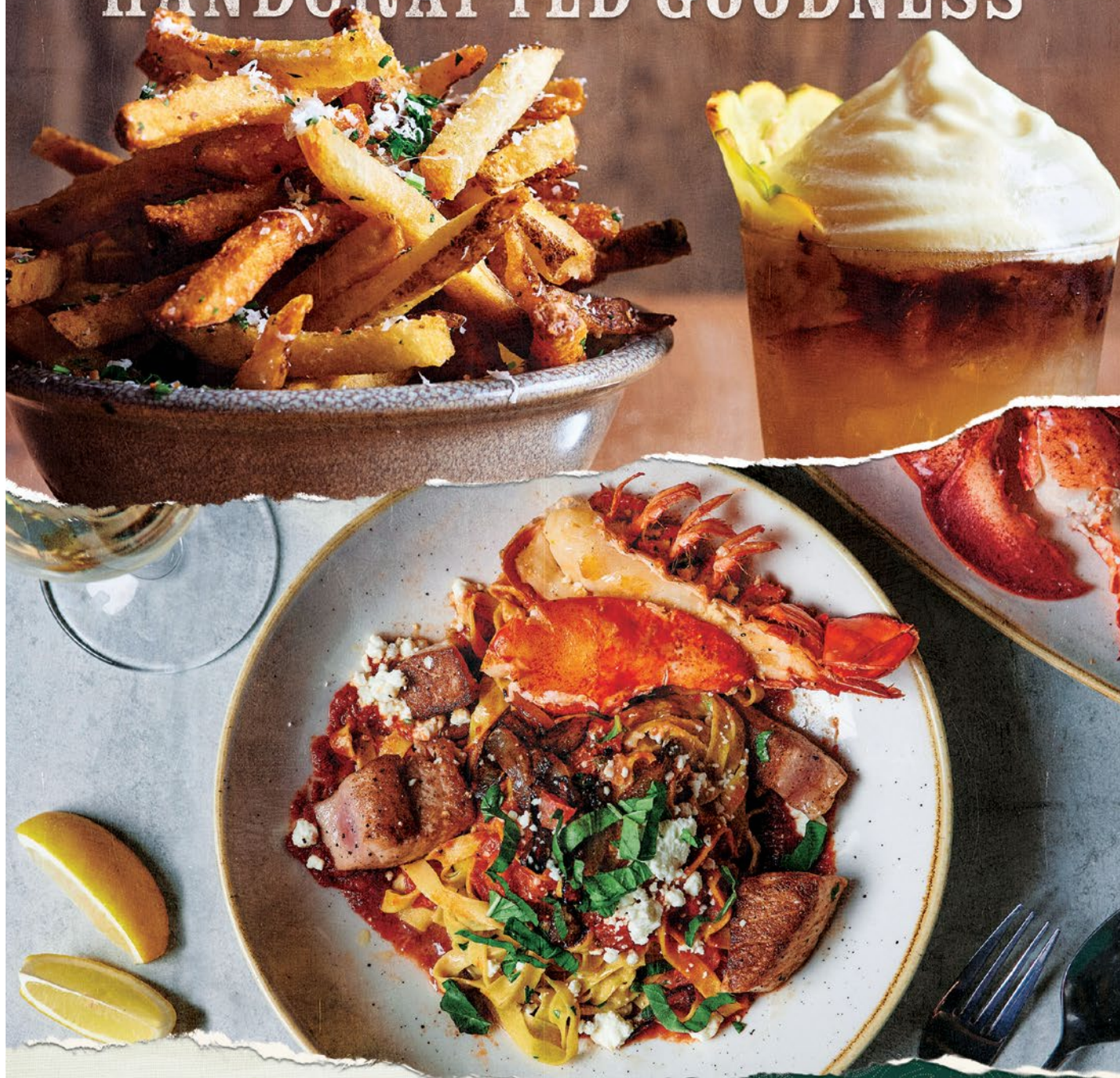


Visit Us!

O'ahu International Market Place | Factory Store 411 Puuhale Road | Kaua'i The Shops at Kukui'ula  
Big Island Keauhou Shopping Center | The Shops at Mauna Lani | Kings' Shops at Waikoloa



# HANDCRAFTED GOODNESS



MONKEYPODKITCHEN.COM @MONKEYPODKITCHEN  
WAILEA • KA'ANAPALI • KO OLINA • WAIKIKI



Ulu  
Kitchen  
by Merriman

ULUKITCHEN.COM @ULUKITCHENMAUI  
KA'ANAPALI

HAWAII ISLAND INTELLIGENCE

## Festooning Hawai'i

STORY BY CONNER GORRY

PHOTOGRAPHY BY ANDREW RICHARD HARA



A cattleya in bloom, one of the orchid varieties that the Hilo and Kona Orchid Societies have been voluntarily planting in public spaces, ensuring that Hawai'i Island lives up to one of its monikers: the Orchid Isle.

Despite being home to only three endemic orchids, Hawai'i Island has been nicknamed the "Orchid Isle," in large part because of Vanda Miss Joaquim. Brought by Chinese plantation workers in the 1920s and then by soldiers returning from WWII, the hybrid orchid once covered Hawai'i Island with lilac, fuchsia and yellow blooms. Entire fields delighted passersby. Families planted them in front yards for ornamentation and for sale. Vanda Miss Joaquim became the most popular flower used in lei.

In 2014 the Hilo Orchid Society, under then-president Julie Goettsch, launched the Orchid Isle Project to do right by the nickname, festooning the island with orchids for popular enjoyment. According to current HOS president Ellen Train, some four thousand orchids have been tied to public trees since. High-profile, moderately trafficked spots where the orchids will thrive are prioritized: in hāpu'u ferns at the Hilo Airport, on trees lining Hilo's bayfront and along the

nature walk at the Mauna Loa Visitor Center. The Kona Orchid Society joined forces in 2022, planting hundreds of orchids in Kona and Hōlualoa on the island's west side.

All orchids used in the project are donated by society members, professional growers and hobbyists (plants infested with the introduced pest, the little fire ant, will be politely rejected). Heat-tolerant dendrobiums and phalaenopsis are planted around Kona, and cattleyas and oncidiums flourish on the east side and in Hōlualoa, where it's cooler and rainier. "It's very exciting to see them blooming and flourishing," says KOS president Whitney Steele. Sadly, Hawai'i Island's endemic orchids, "remote, rare and not especially showy," says HOS vice president Tom Mirenda, are not part of the project because they're endangered and difficult to acquire. And Vanda Miss Joaquim? It's still used for lei but not in the Orchid Isle Project, as Vanda Miss J is virus-prone—too great a risk even with the project's tool-sterilization protocols.

Orchids can be finicky and the project has faced challenges. Plants die, others fall victim to tree pruning, and umbrellas sprung open in sudden Hilo downpours knock them from trunks. Then, as always, there's Pele. The 2018 eruption affected 50 percent of island growers when lava ran through the orchid-rich Puna district, says Train, hitting the industry hard. "Everyone was scrambling for orchids after the flow, and the project was put on hold," she says, until a generous donation from Kalapana Tropicals jump-started the program in 2021.

Tying typically occurs in spring, when roots are growing strong. Due to insurance requirements, only society members may participate. But those interested in joining are welcome to connect with this knowledgeable bunch, who share their passion for orchids at monthly meetings and at the annual HOS Show and Sale, held each July.

[HILOORCHIDSOCIETY.ORG](http://HILOORCHIDSOCIETY.ORG)



# The Reshaper



Artist Ruben Aira Jr. (seen above in his garage studio in Hawai'i Kai) gives new life to broken and beat-up surfboards. He rarely lacks for source material, especially during the winter season, when punishing North Shore waves break many a waverider's boards and bones. Apart from carving sculptures—including trophies for prestigious surfing competitions—Aira's art keeps foam and fiberglass out of the landfill.

Ruben Aira Jr. likes to take apart surfboards. “There’s something beautiful about things that are designed to be functional,” Aira says on a recent morning in his garage in Hawai'i Kai. On a resin-covered table before him lie slivers of old, pointy-nosed shortboards, cut lengthwise and curving gently. “They look organic without me doing anything to them,” he says. The boards’ rocker—the curve that helps a surfer avoid nose-diving on a steep drop—struck Aira as petals that he could fuse together into a flowerlike sculpture. “People don’t even think about it,” he says. “It doesn’t occur to them that it’s anything more than waste.”

Aira, a 60-year-old former wave-rider himself, has turned trashed surfboards into a successful art career. For a few years he created trophies for the Vans Triple Crown, a trio of surf contests at Hale'iwa, Sunset Beach and Pipeline, as well as other World Surf League events. He'd carve broken boards from one year's contest

into trophies for the next. (John John Florence, Carissa Moore and Kelly Slater have some of them.) One of his sculptures, “Hohonu”—an old, yellowed longboard split lengthwise with its insides carved into sharp, organic swirls painted white and fused back together—received the Merit Award in Mixed Media Arts at the 2024 Hawai'i Craftsmen Annual Statewide Exhibition.

Born in Cuba and raised in Maryland, Aira grew up spending time in art museums. He went to art school for a few years and traveled for more. He ended up on the North Shore in his early thirties, had kids and never left Hawai'i. A job making prints for aloha shirts—flowers and kapa (bark cloth) patterns—was “a good crash course in Hawai'i,” he says. He had mostly worked with wood, but one day he started carving up an old, broken board in relief. He grew bored with that. “I was about to give up and just move on to doing something else,” he says. But then he asked himself,

“Are you giving up because there’s really nowhere else you could take this, or because you’re giving up?” He broke up a board and reconfigured it into a sculpture. That, he liked. “When I started doing this I was poor,” he says, “and sometimes poverty makes you more creative than when you’re comfortable.”



Aira rarely suffers for lack of material. Surf bums looking to make a buck collect bundles of broken boards along the North Shore and sell them to Aira for cheap; good Samaritans drop them off outside his gate. (Winter is the most bountiful season for broken boards.) And the margins are decent. “These guys that come here on vacation, they got so much money, they come over to my house—I’ll take that one and that one and that one, too,” Aira says. The most important element is the least expensive, he says. “Creativity is free if you’re willing to look at something differently.”

@RUBENAIRAJR



  
The Original Aloha Shirt Since 1936®

ALA MOANA CENTER • ROYAL HAWAIIAN CENTER • HALE'IWA STORE LOTS • SALT AT OUR KAKA'AKO  
HAWAI'I ISLAND: KINGS' SHOPS • KAUAI: PRINCEVILLE CENTER

 kahala.com  @kahala



# KAVA...

## THE DRINK OF THE GODS



ACCORDING TO HAWAIIAN FOLKLORE, KAVA IS THE **SACRED DRINK** OF THE GODS.

THE EFFECT OF OUR PREMIUM QUALITY KAVA INCLUDE FEELINGS OF RELAXATION AND WELL-BEING. EXPERIENCE THE STRONG AND SMOOTH TASTE OF THE **BEST-SELLING** KAVA IN THE ISLANDS.

 **Instagram** FOLLOW US ON @HappyWarriorKava



available at  
**amazon**  
& LOCAL RETAIL STORES

[www.happywarriorkava.com](http://www.happywarriorkava.com)





hana hou!

departments  
& features





## A Story of Circles

Cirque du Soleil's latest high-flying production, *Auana*, tells the mo'olelo of Hawai'i







On the opening page, Cirque du Soleil aerialist Lais Camila performs a portion of *‘Auana*, Cirque’s new show in Waikiki. Based on the history and mo’olelo (stories) of Hawai’i, its opening scene (seen on page 35) depicts the early Polynesian migrations (seen also above).

**H**ina, at center stage, sits inside the moon—an oversize hula hoop hanging from the ceiling, its suspension cable vanishing behind the proscenium. Her feet dangle just above the stage. She’s still for a moment, the anticipation building in the audience. Then—surprise—she zooms out above the seats, swinging through the air as she lies back and lets go, only her lower back balancing on the hoop. Then she grabs the hoop, pulls herself up, and returns to center stage. The aerialist embodying the Hawaiian goddess of the moon flashes the audience a smile, leaving them guessing at what godlike act of gravity defiance might come next. In both its acrobatics and its storytelling, the moment captures the essence of *‘Auana*, Cirque du Soleil’s newest show,

running at the Outrigger Beachcomber Hotel in Waikiki. When Hawaiian researcher and consultant Keao NeSmith first heard the title of the show, he knew he wanted to be a part of it. “*Auana* means to adjust, to allow ourselves the leeway to go this way or that way,” he says. “I said, ‘Wow, the potential is so great. You’re not limiting yourself to anything.’” NeSmith, known for translating classics like *Alice’s Adventures in Wonderland*, *The Little Prince* and the *Harry Potter* series into ‘ōlelo Hawai’i (Hawaiian language), is the Hawaiian-language adviser for *‘Auana*. His aim in helping Cirque develop a show rooted in Hawaiian culture: “to see our own lore being produced on the stage and told by Hawaiians in our language.”

Conversations about bringing a Cirque production to Hawai’i had begun before the pandemic. The idea simmered through the global shutdown, and the creative process began in earnest two years ago. But how to stage an acrobatic theatrical production with roots in Montreal in a way that honors Native Hawaiian culture? Cirque wanted to create a show “about the spirit of Hawai’i through the lens of Cirque du Soleil,” as Neil Dorward, the show’s director, put it. To do it, Dorward pulled in some of Hawai’i’s respected practitioners, like NeSmith, and immersed himself in Island culture. “Neil came to O’ahu, and we jumped in a van to drive around the island,” recalls Aaron J. Salā, who’s been involved as creative cultural producer

# NA HOKU®

Hawaii's Finest Jewelers Since 1924

## KABANA

Na Hoku is Hawaii's only authorized retailer of KABANA jewelry.

### An incomparable collection of Hawaiian and Island lifestyle jewelry

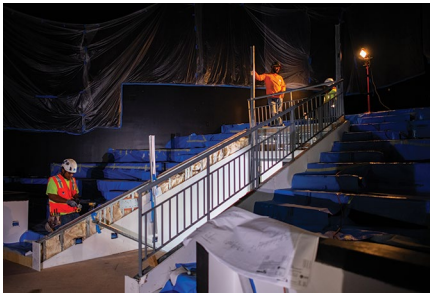
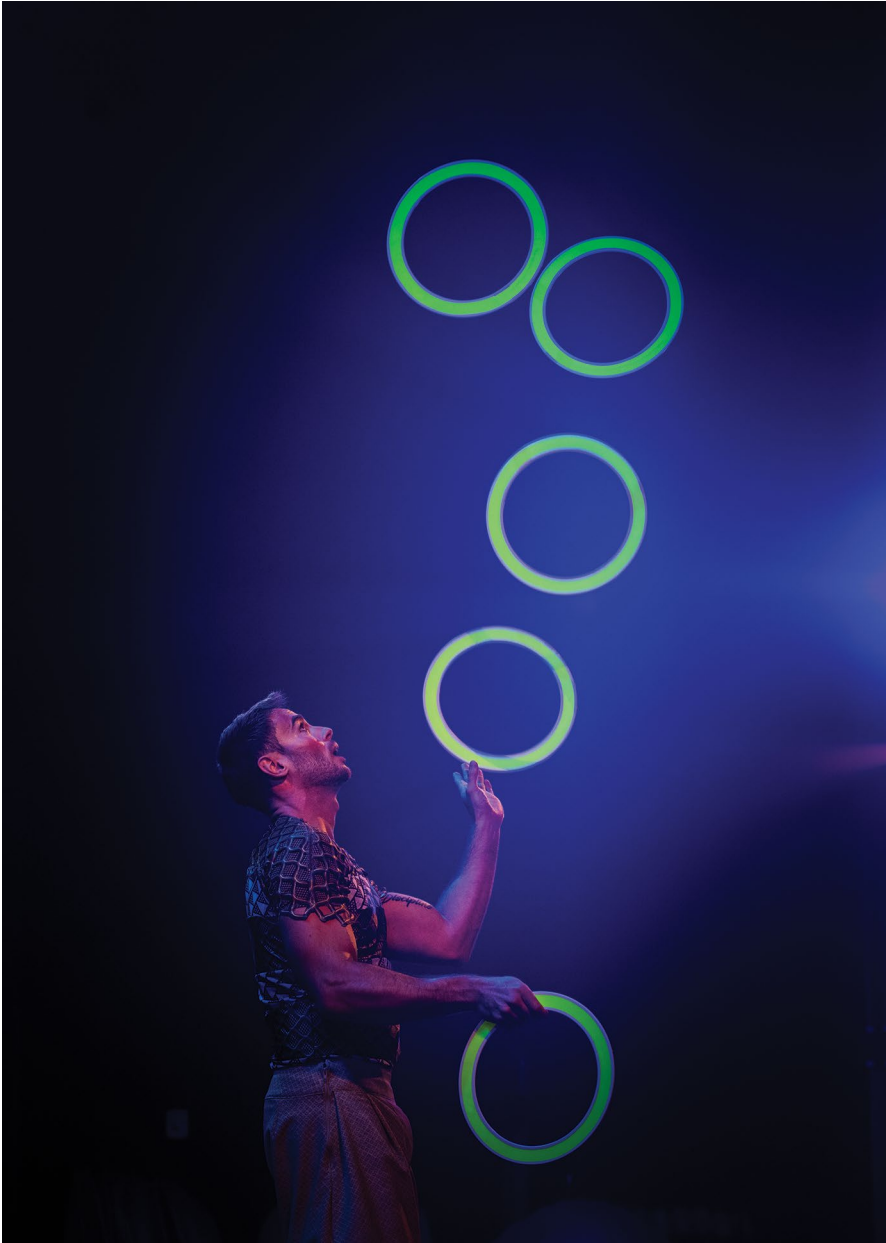
O'AHU • MAUI • KAUA'I • BIG ISLAND OF HAWAII • NCL PRIDE OF AMERICA

BELLEVUE • BOSTON • CHICAGO • DALLAS • DENVER • LAS VEGAS • NEW YORK  
ORLANDO • PHILADELPHIA • PLEASANTON • PORTLAND • ROSEVILLE • SAN DIEGO  
SAN FRANCISCO • SAN JOSE • WASHINGTON, D.C.

NaHoku.com • 1-800-260-3912

HAWAII'S BEST  
People's Choice Awards  
The Star-Advertiser  
2014 - 2024





TOP / Anna Ivaseva tests her makeup using an ultraviolet light in the dressing room. 'Auana's makeup designs, created by Heidi Doucet, interact with the show's lighting.

BOTTOM / The disused theater at Outrigger Beachcomber Hotel underwent a multimillion-dollar renovation to accommodate the show, which is scheduled to run for the next ten years.

AT LEFT / Thomas Janke throws rings during one of several juggling acts—using both hands and feet—throughout the show.

since the project's inception. Salā, a well-known cultural practitioner and the current president and CEO of the Hawai'i Visitors and Convention Bureau, along with other members of the early creative team, explored cultural sites with Dorward, who hails from London. He'd already helmed *Mad Apple*, another Cirque production, but had scant knowledge of Hawaiian culture. "Aaron gave me so much information," says Dorward. "I was just trying to learn as quickly as I could." He and the creative team sifted news articles from decades

past, artifacts and documents at the Bishop Museum, seeking inspiration for what a Cirque show about Hawai'i might look like.

As Dorward applied himself to learning about the Islands, Salā visited Las Vegas to take in other Cirque du Soleil shows; he had his own learning to do about the company's distinctive style and how it might interact with Hawaiian storytelling. The team ultimately created an eighty-minute show—eight acts and a finale—that tells stories of Hawai'i broadly and O'ahu specifically. "Each act

is representative of a different mood, a different emotion," says Salā, "and each is inspired by its own Hawaiian story."

'Auana begins with a voyaging scene: the first Hawaiians leaving present-day Tahiti to travel across the ocean, with joy and hardship, turbulence and calm. "There's an epic opening, very much *Lord of the Rings*," says NeSmith. "It's wild and chaotic, and then this chaos becomes more organized as you go along." His reference to Tolkien is pointed: NeSmith has translated *The Hobbit* into 'ōlelo Hawai'i. Following

ALOHA WEAR

LEXBREEZY

HAWAII

DISCOVER ALOHA IN ALOHA WEAR.

NOW OPEN IN HILO, HAWAII' I AT PRINCE KUHIO PLAZA

ALA MOANA CENTER | PEARLRIDGE CENTER | KAILUA O'AHU | @LEXBREEZYHAWAII | LEXBREEZYHAWAII.COM





Hula dancer Māhealani Kamau tells the story of the “golden age of tourism” and its impact on Waikīkī, wearing a costume by Native Hawaiian designer Manaola Yap (seen also on pages 32–33).

acts feature Hina, the goddess of the moon; the tragic love story of Naupaka and Kauī; he’e nalu (surfing) and the beautiful waves; the mo’o, a shape-shifting lizard demigod; Pele, the goddess of fire; and, in the finale, a celebration of life expressed through the colors of the ānuenue (rainbow).

The show also tells stories of place, with a focus so sharp that at one point the storytelling zooms in on Kaluaokau, the land in Waikīkī where the Beachcomber sits today. NeSmith wanted *‘Auana* to give audiences a detailed but also expansive sense of Waikīkī—one that includes all of the original ahupua’a, or land division, extending from the mountain ridges of Mānoa to the reefs off Waikīkī Beach. This wider view, says NeSmith, encourages people to see Waikīkī

as more than the tourist destination it’s become. “It helps ho’oponopono (reconcile) our understanding of Waikīkī as a genuine place,” NeSmith says, “deep and rich in Hawaiian culture.”

**Of course, stories are only part of the Cirque experience:**

There are plenty of the breathtaking acrobatics that audiences have come to expect, along with roller-skating and juggling (with hands and feet), diving and swimming, a comedic “trickster,” live musicians and dancing—hula and beyond.

The stakes for the performers, often moving at great heights at great speed, are life and death, every night. Excellence is critical. “I’ve been performing for twenty years,” says Lais Camila, an aerial performer from

Brazil with fourteen years of experience with Cirque du Soleil, “I can’t make a mistake, so I have to always be rested and in a good place mentally. I have to keep my body in shape and remain conscious about what I eat and keep myself balanced. There’s a lot of physical commitment.”

Cirque du Soleil performers are known around the world for the risks they take, and *‘Auana* is no exception. At one point Camila—whose performance, with its hula hoop moon, is inspired by Hina—is raised into the air, her entire body dangling by the strength of her neck, bent back to clinch the hoop as she’s hoisted to the theater’s highest point. In another act a performer balances on a skateboard-sized surfboard, which he somehow keeps in place despite the fact that it’s

# NA HOKU<sup>®</sup>

*Hawaii's Finest Jewelers Since 1924*

**EFY**  
Starfish Collection

An incomparable collection of Hawaiian and Island lifestyle jewelry

O'AHU • MAUI • KAUAI • BIG ISLAND OF HAWAII • NCL PRIDE OF AMERICA

BELLEVUE • BOSTON • CHICAGO • DALLAS • DENVER • LAS VEGAS • NEW YORK  
ORLANDO • PHILADELPHIA • PLEASANTON • PORTLAND • ROSEVILLE • SAN DIEGO  
SAN FRANCISCO • SAN JOSE • WASHINGTON, D.C.

NaHoku.com • 1-800-260-3912

HAWAII'S BEST  
People's Choice Awards  
The Star-Advertiser  
2014 – 2024





stacked atop three cylinders, each with a mind of its own. Even the acts that don't seem as immediately dangerous are captivating. One performer jumps into a giant fishbowl full of water; another stuffs his entire body inside an oversize balloon.

While the acrobatics are amazing in themselves, they're choreographed to tell a part of Hawai'i's story, a duty the performers take seriously. "I feel like a baby crawling, there's been so much to

learn every day," says Camila. "I hope I can honor the 'āina [land]. It's a big responsibility as a foreigner."

The respect that the performers bring to storytelling is returned in kind by the cultural team. "The acrobats, they're not human," says NeSmith. "It's almost supernatural to watch them do their thing. It reminds me that our limitations are artificial, because you can transcend your physical limitations—even more so, what we do with our minds." Salā,



**BOTTOM /** Yap helps dress singer and musician Trishnālei in the show's signature print, which alludes to ancient kapa (bark cloth) patterns.

**LEFT /** Performer Miguel Diaz learns to apply his makeup for the "Wheel of Life," the final chapter of 'Auana, which recounts the role of 'ālae 'ula, or Hawaiian mudhens, in the mythical origin of fire.

too, marvels at what the performers can do. "We are asking these human bodies to stretch further than is normal, to reach higher than is normal, to balance—literally balance—in a way that is not normally possible," he says.

Half of the show's thirty-two performers were cast from Cirque du Soleil's international talent pool; the other half are local, like Māhealani Kamau, a hula dancer from Kāne'ohe, O'ahu, who's been "dancing straight

# HAWAII'S FAVORITE SURF SHOP

**Merrik Mochkatel**  
Photo: Latronic/Freesurf

H I C S U R F . c o m

**Oahu:** International Marketplace, Sheraton Waikiki, Ala Moana Center, Kailua, Hale'iwa, Ka Makana Ali'i, Pearlridge Center, Town Center of Mililani.  
**Big Island:** Kona Commons, Shops at Mauna Lani, Parker Ranch Center, Prince Kuhio Plaza.  
**Maui:** Maui Mall Village & Lahaina Cannery Mall.

# Hawaiian Island Creations





Mami Ogiwara performs a hula in a chapter telling the story of Māmala, a chiefess of O’ahu who surfed and, according to legend, was also a mo’o—a fearsome and fickle deity who could shapeshift between the form of a beautiful woman and a giant lizard.

out of the womb,” she says. That rootedness in tradition is critical, says Kamau. “If you’re going to have a show in the place where Hawaiian people are, it’s important to us that we have our stories, our culture represented right. ... The creative team has been really focused on making sure our culture is honored in the right way. Every part of this creation process has been so attentive and sensitive.”

No detail was too small for debate, and there were “many sleepless nights,” says Salā, “as the energy churned and we talked through things—not always agreeing. That process I’ve loved. It’s been so challenging and so fun. We’ve hemmed and hawed over one word sometimes. Should we use skaters for this? Or acrobats for this? If acrobat, why?” In addition to Dorward, NeSmith and Salā, the creative team working

its way through these exhausting, invigorating conversations included the show’s costume designer, Manaola Yap, and choreographer kumu hula (hula teacher) Hiwa Vaughan.

While the show can be understood without language, the production has a script and lyrics, all in ‘ōlelo Hawai‘i. “I have to give Neil credit for that,” says NeSmith. “He said, ‘I want this show to be only in Hawaiian, I don’t want it to be in English.’ For someone coming from London, to make this the first decision is super impressive. It’s unusual. It immediately caught the cultural team’s attention. If we’re allowed that space, we’re going to run with it.” The move was in keeping with Cirque du Soleil’s spirit of experimentation, particularly when it comes to language. Several Cirque productions include a made-

up language—“Cirquespeak” or “Cirquish”—and one show, *Alegría*, features lyrics that are a mix of Spanish, Italian, English and French. “If you can do that,” says NeSmith, “why not Hawaiian?”

Including Hawaiian, for Dorward, isn’t so much about trying to teach the audience or burnish the show’s cultural cred as it is about the sound of ‘ōlelo Hawai‘i itself. “The language is so beautiful. For the people who don’t understand it, it acts like a musical instrument,” Dorward says. “It really feeds your soul.”

**In developing the script and lyrics,** NeSmith says he was trying to honor traditional stories while introducing new twists. “We’re taking cultural icons and storylines and having

*So Close to the Ocean You Can Taste It*

LUANA HOSPITALITY GROUP

LAVA LAVA BEACH CLUB  
Oceanfront at Kauai Shores Hotel  
and Waikoloa Beach Resort

HUGGO'S  
Oceanfront Kona

ON THE ROCKS  
Oceanfront Kona

KAI  
EATS + DRINKS  
Oceanfront Kona

SIPSAVORSTAY.COM





“There’s an epic opening, very much *Lord of the Rings*,” says Keao NeSmith, one of the Hawaiian cultural advisers who helped Cirque develop *‘Auana*. “It’s wild and chaotic, and then this chaos becomes more organized as you go along.” Above a moment from that epic opening, depicting the early Polynesian voyagers on their journey to Hawai’i.

fun with them,” he says, “retelling the stories in our own way where we can embellish along the way.”

For instance, NeSmith plays with the idea of “cirque du soleil,” or “circus of the sun,” throughout the show, pointing out that “cirque” can also conjure images of a circle. “The circle of the sun is a very meaningful trope in Hawaiian lore, because the sun is the manifestation of the god Kāne,” he says. “It captures this whole idea of cycles—sun cycles, moon cycles, tide cycles, human cycles that we go through, ups and downs. I buried—as nuggets throughout the show—the phrase ‘circle of the sun,’ which in ‘ōlelo is pō’ai o ka lā.” Nearly every act, NeSmith points out, features a circular motion—spinning, tumbling, skating and swimming.

NeSmith also plays with the story of Māui, depicting the demigod dipping

his hook into the water in the opening moments of *‘Auana*. “According to South Pacific stories,” says NeSmith, “Māui fishes out the islands from the sea. So, Māui’s tossing the hook at the beginning of the show is symbolic of the earliest migrations. Each story we tell is like one of the islands that emerges.”

The theater’s 786 seats (small by Cirque du Soleil standards) surround a thrust stage that make *‘Auana* a more intimate experience than many other Cirque productions. The theater used to be home to the long-running *Magic of Polynesia*, but when that show closed in 2019, the space underwent a multimillion-dollar gut renovation tailored for *‘Auana*, which is set to run for ten years.

Over that time, NeSmith hopes to see things grow. “There are so many

places that are firing in my mind,” he says. “We could take these stories into the schools, take them to our elders and have engagement with so many different people.”

Both Dorward and NeSmith want the show to stay true to its namesake, always exploring with the creative freedom that brought NeSmith on board in the first place. “We’re going to evolve,” he says, “to make adjustments, to allow ourselves the leeway to go this way or that way.”

“The nice thing about theater is that it will always be fluid,” Dorward says. “It’s a living, breathing piece of art.” **hh**



Locations

From the skies  
to your front door  
Let us help  
welcome  
you home

With decades of  
expertise and a  
deep connection  
to the islands, our  
agents have guided  
countless families  
to their dream  
homes in Hawaii.

Voted Hawaii’s  
Best First Place for  
the 14th year in a  
row, our dedicated  
and award-winning  
agents are here to  
guide you every step  
of the way to finding  
the perfect place to  
call home.



Annie Madayag  
RS-69096  
808-389-4721



Cari L. Tanabe  
RB-23394 | Partner  
808-282-0120



Cindy Fullmer  
RS-71491  
808-256-7519



Denise M. A. Smith  
RS-73085  
808-225-2770



Ellen H Hiromoto  
RB-12390  
808-255-2015



Hiroko I. Manuszewski  
RS-83152  
808-351-8968



Jeff Iwashita  
RB-22895 | Partner  
808-799-4022



Jodee Farm  
RB-13178 | Partner  
808-256-8573



Lindsey Itamoto  
RB-22332  
808-927-0148



Priscilla Walthouse  
RB-21578 | Partner  
808-782-4545



Shirley Mercado  
RS-68604  
808-223-8806



Tani Wade  
RB-24053  
808-561-4393

Locations  
Welcome Home

14  
YEARS IN A ROW  
HAWAII'S  
BEST  
2024  
Awarded by the Star Advertiser

55  
YEARS  
SINCE 1969

Leading  
REAL ESTATE  
COMPANIES  
OF THE WORLD



## A Life by Design

Since the 1970s Nake‘u Awai has defined two generations of Island fashion



**O**n a Saturday morning in December, Nake‘u Awai sits in a strategic front corner of his shop/studio/archive space in a nondescript strip mall in Kapālama, just down the hill from his alma mater, Kamehameha Schools. At 86, Awai is often hailed as the elder statesman of Hawaiian fashion. Nowadays there’s renewed interest in his work—fashion is cyclical, after all—but ask him how he feels about that and he dryly responds,

“I don’t swim in it.” His goals lie elsewhere: “If I can help in any way to perpetuate Hawaiian fashions, call on me.”

Maybe that’s why Awai isn’t as much a local household name as other Hawai‘i brands like Sig Zane Designs or Manuheali‘i—yet the founders of both readily credit Awai with helping them early in their careers. In the Native Hawaiian creative community, Awai has “if you know, you know” status.

His bright blue hair (“going to Fantastic Sam’s for haircuts—one of those things that wasn’t planned but you end up doing”) matches his aloha shirt, emblazoned with frolicking squid (by his longtime friend Colleen Kimura, who does business as Tutuvi), a neckerchief neatly tied under the collar. With his boyish bangs and provocative zingers, Awai is a force of mischief.

Near him are racks of his creations: simple sundresses and contemporary

# KAUAI COFFEE

## Hawaii's Premier Coffee EXPERIENCE

Coffee Education – from seed to cup

Samples of 100% Kauai Coffee

Artisan roasting demonstrations

Farm Tours available

Visit our *Kauai Coffee Estate* and experience Hawaii's number one coffee destination. A place where coffee is sustainably grown and artfully roasted with care for our resources and people.

OPEN DAILY | [KAUAICOFFEE.COM](http://KAUAICOFFEE.COM) | 808.335.0813

870 HALEWILI ROAD | KALAHEO, HI 96741

© KAUAI COFFEE COMPANY, LLC 2024





**Nake'u Awai (seen at right and on page 48) and Allen Akina with a model in the studio they shared on Ke'eaumoku Street. Both designers returned to Hawai'i from California in the early 1970s, at the start of the second Hawaiian Cultural Renaissance. Awai credits Akina with inspiring him to create his own fabrics.**

riffs on traditional long-sleeve mu'umu'u and aloha shirts, all featuring his singular prints in striking color combinations.

A steady stream of customers enters the shop, devotees looking for a new mu'umu'u or aloha shirt and catching up with Awai's niece, Marvi Rosehill-Ching, who along with Gerald Chun make up the designer's team. The trio is busy dealing with daily duties as well as preparing for the Merrie Monarch Festival, the annual hula competition and Hawaiian cultural touchstone that takes place in April. Nake'u has participated in the festival's Hawaiian Arts & Crafts Fair "pretty much since the beginning of time," quips Rosehill-Ching, packing up "lock, stock and barrel" and shipping it all to Hawai'i Island.

**Awai's road to becoming an Island fashion icon** was a winding one. He was head of his high school newspaper, and he studied journalism at the University of Washington. But the emphasis was on broadcast news at the time, which didn't interest him. But theater did interest him—students in that department were lazy but still

got good grades, he jokes. He was cast in productions and learned costuming. In 1960 he graduated with a degree in drama and headed to the respected (and now defunct) Corning Summer Theater program in upstate New York. While there, friends enrolled in the Catholic University of America in Washington, DC, encouraged him to give journalism another shot in the university's master's program. But the racism he encountered spurred him to quit after one semester. As Rosehill-Ching puts it, it was a defining moment of his life.

He headed back to New York, where he took dance classes and became good enough to make it a career. But still he encountered racial barriers. "It wasn't until after I left New York that I realized the Broadway shows were all white, and they would never have hired me because I would have stood out. I auditioned and auditioned and I thought, 'What the s\*\*, how come I'm not being selected?'"

Instead, he found work on touring productions such as Rodgers and Hammerstein's *Flower Drum Song* (which originally ran on Broadway from 1958 to 1960 and included Hawaiian performer Ed Kenney in its cast) and did

children's theater, performing at schools up and down the East Coast.

He was cast in a production called *Aloha Hawaii*, created to tour in Germany. Awai still has the program, which calls hula "Hawai'i-Ballet." The songs were all translated into German from English, and out of a cast of thirty-six, only six were Hawaiian. As a stranger in a strange land, the pull of the Islands remained strong: While on a trip to Greece before the show opened, Awai sat on a beach and turned on his radio. "I heard, 'Aloha, this is Webley Edwards saying, *Hawaii Calls*,'" At the name of the popular radio program recorded in Honolulu from 1935 to 1975 and broadcast around the world, "I started to cry," Awai says.

After a stint in Reno, in a show called *Hello Tokyo* that starred Jimmy Borges, Hawai'i's "gentleman of jazz," Awai moved to Hollywood. He worked as a backup dancer on TV variety shows, hoofing it in support of performers such as Tom Jones. And he made his first foray into fashion: "Another fellow from Hawai'i and I learned how to do macrame, and I went around and sold them to places on the Strip and in Beverly Hills," says Awai. They used decorative cord to make things like collars and cuffs to be sewn onto dresses. The enterprising young Awai sold pieces to celebrity costumiers Bob Mackie and Jean Louis.

Awai got another fashion-related opportunity from his mentor, Claude Thompson, a former Alvin Ailey dancer who was a choreographer for theater, TV and film. He was working with Sammy Davis Jr.'s backup dancers in Las Vegas and tapped Awai to dress them. "I was given a \$7,000 budget to do costumes for the girls that surround Sammy Davis," Awai says.

As with so many Island-born people who leave Hawai'i, Awai felt pulled back after a visit home in the early 1970s. "I saw how old my parents were and felt someone needed to take care of them," he says. And, as countless others before and after him, he had to figure out how to make a living. Hula was out—it wasn't part of his dance repertoire—and modern jazz opportunities were limited, though he did appear in the *Paradise Found* revue in the Hilton Hawaiian Village Dome (demolished in 1999). "That's when I decided to go into



## Experience our Hawaii

Whether you want to fly high above the clouds, hike to a waterfall or snorkel with our sea life, adventure awaits.

## Come be here.

Discover our experiences and find the places where Hawai'i's most renowned artists come out to play.

## OUTRIGGER®

ACTIVITIES & EXPERIENCES



Hawaii's premier  
live music venue  
Year-round  
entertainment

**Blue Note**  
HAWAII



Daily live island  
music paired with  
handcrafted beers  
and cuisine

**MAUI**  
BREWING CO.



Home of Duke's  
on Sunday with  
the incomparable  
Henry Kaponu  
4–6pm

**DUKE'S**  
WAIKIKI



Scan to view Activities & Experiences





Over the years Awai has worked with Island artists to develop a library of designs. Pictured above is “Dream Ladies” by Richard Vyse. Other designs include “Wana ‘Ohe Kāpala” by renowned kapa (bark cloth) maker Moana Eisele, and “‘Ulu” (breadfruit, seen on page 54) and “Pahu” (drum, seen on page 48), also by Vyse.

something I was familiar with,” he says, “and that was fashion.”

**When he’d left for college in 1956,** O’ahu’s multicultural students dressed monoculturally—high school yearbooks of the era reveal youth kitted out like *Father Knows Best* extras. He returned to a changed Hawai’i, and his timing couldn’t have been better. It was the dawn of the second Hawaiian Cultural Renaissance, sparked by the 1971 Kalama Valley protests against Native Hawaiian farmers being evicted to make way for development. Music, art, comedy, drama and literature were all burbling with new talent inspired by Hawaiian and Island life, not taking cues from elsewhere. Native Hawaiians were writing new narratives, and Awai is a great storyteller.

Today, local Gen Z designers make cultural and style puns using traditional fabrics like palaka, the cotton plaid that was once the uniform of Hawai’i

laborers, to make contemporary streetwear—something Awai did more than fifty years ago, when he started his company. Unfortunately, according to Awai, larger manufacturer Surflin Hawaii had a monopoly on palaka at the time.

“So instead I went into denim,” he says, referring to his first collection, which he called Khaki Wahine. It caught the attention of upscale Ala Moana Center boutique Carol & Mary, which commissioned him to design mu’umu’u for their house label. Then Liberty House, the premier department store in Hawai’i at the time, hired him to design holokū, the fitted cousin of the mu’umu’u. Awai points to a gown of pale blue Swiss dot fabric hanging beside him, one of the actual holokū made in 1974—the Ka’iulani, named after the Hawaiian princess.

“But I hated working with their buyers,” says Awai, because they slavishly followed national trends when he was trying to establish a Hawaiian style vernacular. They would request that

he use the season’s palette. “And I would say, gosh they are not Hawai’i colors.”

Artist and designer Allen Akina moved back to Hawai’i from California at the same time as Awai, and they shared a studio on Ke’eaumoku Street. Akina created custom fabrics featuring his illustrations of Hawaiian women, which influenced Awai. “I thought that might be the direction that I should go, because it was hard to get special fabrics and if you printed your own, then they would be yours,” he says.

So today Awai has amassed a library of designs that he still taps, refreshing them by using new colors and fabrics. This design collection marks a milestone in Hawaiian fashion. While earlier companies created their own fabrics, “Nake’u is credited with being the first Native Hawaiian to use Native Hawaiian motifs,” says Tory Laitila, curator of textiles and historic arts of Hawai’i at the Honolulu Museum of Art, who included Awai in the 2024 exhibition *Fashioning Aloha*.

# NA HOKU®

Hawaii's Finest Jewelers Since 1924

## LEVIAN Aloha®

LeVian Aloha Monstera  
with Forest Green Tsavorite™  
in 14K Honey Gold™

### An incomparable collection of Hawaiian and Island lifestyle jewelry

O'AHU • MAUI • KAUAI • BIG ISLAND OF HAWAII • NCL PRIDE OF AMERICA

BELLEVUE • BOSTON • CHICAGO • DALLAS • DENVER • LAS VEGAS • NEW YORK  
ORLANDO • PHILADELPHIA • PLEASANTON • PORTLAND • ROSEVILLE • SAN DIEGO  
SAN FRANCISCO • SAN JOSE • WASHINGTON, D.C.

NaHoku.com • 1-800-260-3912

HAWAII'S BEST  
People's Choice Awards  
The Star-Advertiser  
2014 - 2024





An aloha shirt in Awai’s “Ulu” print illustrates how he keeps the designs fresh by using them in different color combinations and on varied fabrics. This is the same print on the shirt Awai is wearing on pages 48 and 56, to very different effect.

Awai commissioned artists such as Moana Eisele, Hiko Hanapi, Douglas Tolentino, Richard Vyse and Sig Zane to create designs. Signature prints include male hula dancers, chanters and kapa (bark cloth)-inspired patterns. “There is longevity in his prints, and one of my favorites is the kähili,” says Laitila, referring to the feather standard symbolizing Hawaiian royalty. In 2023 he was wearing his Awai kähili print while in Washington, DC, for a symposium at the National Portrait Gallery. “People were coming up to me and commenting that they liked my shirt. They don’t know what a kähili is, but they recognize a beautiful shirt. His

designs have a nice interplay of line and color and great use of negative space. They can be appreciated without having to know the background. He operates on those multiple levels.”

**Awai held his first fashion show** on July 27, 1974, at Hawaiian Mission Houses Museum. As much impresario as designer, he made his name through such events.

“His fashion shows were crazy and wonderful and sold out immediately,” says Maile Meyer, owner of Native Books and Nā Mea Hawai’i, who’s an all-around Native arts catalyst and counts Awai as

a mentor. “He didn’t need a bigger circle. All the grand dames were there, people who understood that there was Hawaiian fashion and that it could make a cultural statement using iconography that was relevant and contemporary.”

Laitila included Awai in *Fashioning Aloha* as much for the way he does business as for his designs. “One of his business models was almost like haute couture,” Laitila explains. “You would go to a trunk show, and he would have a lunch, with entertainers. You would pick a design, then you would go to the shop and it was tailor-made for you. It’s a community.”

Awai’s clothing is manufactured in Honolulu, which is getting harder as the ranks of skilled seamstresses and patternmakers dwindle. And while Chun and Rosehill-Chang do a lot of the legwork for him these days, Awai controls all aspects of production, from fabric design to final sale. “There are few people who can do that. He is able to because of his following. Other designers have tried but they’re no longer around,” says Laitila.

As a dancer, Awai is acutely aware of the human form and movement. “He has an innate ability to make clothes look beautiful on the body,” says Laitila. He dressed the kumu hula (hula teacher) Leina’ala Kalama Heine for her appearances with the acclaimed Brothers Cazimero music duo. “He was instrumental in giving us a so-called look,” says Robert Cazimero. “I trusted him, and he made some of the most interesting designs for my brother and I to wear. He dressed Leina’ala in a style that was truly elegant and above the norm of something that would be considered Island wear. Every time we had a new show, he always made sure she looked spectacular.” Anyone who attended the Brothers Cazimero’s popular May Day concerts at the Waikiki Shell understands what he is talking about.

Awai has also outfitted hula hālau (hula troupes), including Cazimero’s all-male Hālau Nā Kamalei. He recalls his hālau wearing tied pants designed by Awai for a concert in support of Kaho’olawe, the island once used by the Navy as a bombing range. “It brought the house down,” says Cazimero. “Nake’u was responsible

COMPASS

Whether You’re Moving  
Mauka or Makai, Hawai’i is Home.

LET OUR EXPERTS BE YOUR GUIDE ON THE HAWAIIAN ISLANDS AND BEYOND



Yvonne Jaramillo  
Ahearn  
Oahu | RB-20262  
808.721.8088



Christopher  
Barca  
Maui | RB-20936  
linktree/christopherbarca



Alesia  
Barnes  
Oahu | RB-22312  
808.397.7928



Jason  
Carey  
Oahu | RS-76292  
careyluxury.com



James S. Chan &  
Jenna Lau  
Oahu | RB-20132 | RS-82799  
808.551.7966



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



Chelsea  
Dimin  
Maui | RB-22400  
chelseaislandrealty.com



Jennifer L.  
Edwards  
Maui | RB-23247  
808.283.3436



Melvin D. Leon  
Guerrero  
Oahu | RB-21994  
melvinstates.com



Susan L.  
Higgins  
Kauai | RB-22852  
808.346.7900



Rebecca  
Hirsch-Keliihoomalu  
Big Island of Hawai’i | RB-19834  
808.895.1156



Gina M.  
Overton  
Oahu | RB-19334  
gina.overton@compass.com



Diana  
Rodbourn  
Maui | RS-81738  
diana@yestomaui.com



Olivia  
Sadeler  
Oahu | RS-78233  
olivia.sadeler@compass.com



Michael D. Styring  
& Lisa Styring  
Oahu | RB-21179 | RS-78047  
hawaiiirealtyinternational.com

#1 BROKERAGE IN THE U.S. BY SALES VOLUME  
THREE YEARS IN A ROW

Compass is a licensed real estate broker and abides by Equal Housing Opportunity laws. All material presented herein is intended for informational purposes only. Information is compiled from sources deemed reliable but is subject to errors, omissions, changes in price, condition, sale, or withdrawal without notice. This is not intended to solicit property already listed. As of 2023, closed sales volume. Source: realtrends 3/9/24







Awai outside his Kapālama shop-cum-studio, where he has worked since the 1970s. For half a century he has dedicated himself to perpetuating Hawaiian fashion, mentoring and encouraging new generations of designers who have followed in his footsteps.

for quite a few of those May Day and Merrie Monarch moments, and for that I will always be grateful.”

**Meyer champions Hawai‘i artists** and products at her shops, which are now Honolulu institutions. It was Awai, she says, who inspired a group of local artists and artisans to hold what today would be called a pop-up shop for the 1995 holiday season.

A new generation of Honolulu creatives were developing wares—from clothing and accessories to ceramics and housewares—that celebrated local ways and traditions. People like Grant and Janet Kagimoto of Cane Haul Road, Philip and Mieke Markwart of One by One, Danene and Pono Lunn of Manuheali‘i and lei maker Bill Char all knew each other through Awai and from participating in the thriving craft fair circuit. Meyer, who at the

time had a Hawaiian bookstore and art gallery up the street from Awai’s shop, fondly remembers the gang meeting up for lunch at Golden City Chinese restaurant in Kalihi. The holiday market would take place at 222 Merchant Street, where Jim Delano was roasting Lion Coffee beans in the basement. “Nake‘u said, ‘Let’s do this.’ So we did it,” says Meyer. “It was so successful that we all stayed.” It became the original Native Books and Beautiful Things, a hui, or cooperative, of the artists. Meyer says many of the beautiful things in the store were secured through Awai’s contacts.

“We used to have the most hilarious events and parties. Nake‘u was an incredible mentor, and I’m a bookseller today because he had total faith in the Hawaiian way of being. He had the audacity to be a Hawaiian in fashion at the time, to be outrageous and fun. He was no holds barred,” says Meyer.

In 2023, Awai celebrated fifty years in business with a fashion show at the Honolulu Night Market in Kaka‘ako, and there’s lately been a resurgence of interest in his work as Hawai‘i undergoes a mu‘umu‘u renaissance. Since 2015, January has been Mu‘umu‘u Month in the Islands, a movement started by Kaua‘i designer Shannon Hiramoto. In 2022 then-Gov. David Ige made it official. Awai has had overtures from people interested in buying his business, but he waves them off and shows no signs of slowing down.

“If you see who comes into his shop, they are the children of the children of his original customers,” says Meyer. “He has created a lot of comfort for Hawaiian men and women with familiar imagery and colors that work for our palettes. He doesn’t pander to anyone. He loves Hawaiian ways of being, knowing and dressing.” **hh**

# From Sushi to Seafood

A JOURNEY THROUGH JAPANESE, CHINESE & OCEANIC FLAVORS



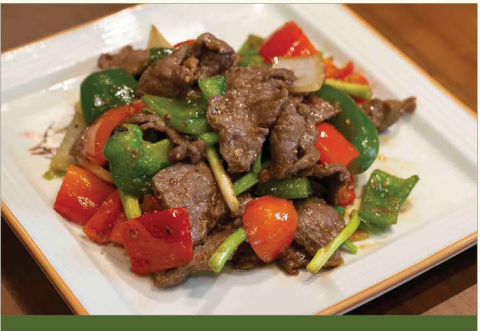
Chong Qing Hot Pot  
WARD VILLAGE & WAIKĪKĪ



Fuji Sushi & Teppanyaki  
PEARLRIDGE CENTER



Sakura Sushi & Hibachi  
KO OLINA & KA MAKANA ALI‘I + KONA & HILO



SXY Szechuan  
ALA MOANA CENTER



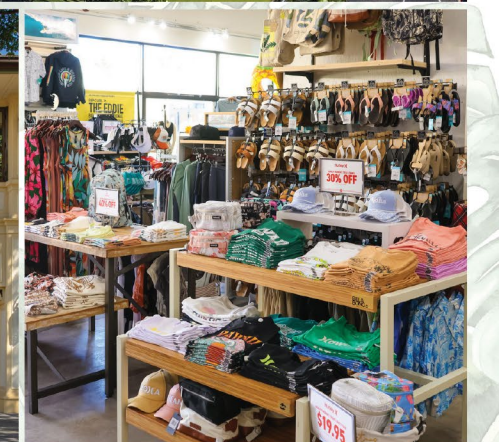
Rock-N-Crab  
KONA

@chongqinghotpot8818 | FujiHawaii.com | SakuraHI.com • SakuraKapolei.com • SakuraHilo.com • SakuraKona.com  
SXYszechuan.com | RockNCrabKona.com



## Mortal Refinement

Appreciating the art of war with the Japanese Sword Society of Hawaii



THE SHOPS  
AT MAUNA LANI

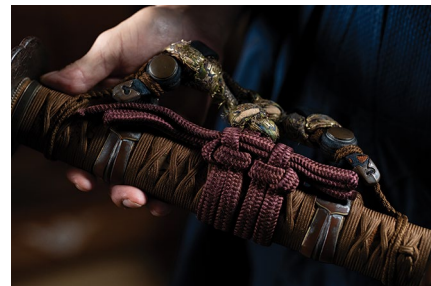
SHOP. DINE. EXPERIENCE HAWAII'S FINEST.



scan to learn more about events and experiences available

68-1330 Mauna Lani Dr., Kamuela, Hawai'i | [theshopsatmaunalani.com](https://theshopsatmaunalani.com) | @shopsatmaunalani





FACING PAGE / **Albert Furuto of the Japanese Sword Society of Hawaii examines one of his *nihonto* (swords), paying special attention to the curvature and patterns on the flat of the blade, which can range from resembling wood grain to waves (seen on page 58).**

ABOVE / ***Tsukamaki*, or the method of wrapping the handle, is an art in itself.**

**A**lbert Furuto is careful not to speak over the exposed blade. He turns his head away when he talks or covers his mouth. Saliva might corrode the sword. Touching the blade is taboo, too, lest the oils and sweat from your hands tarnish it. The sword we are currently not speaking over likely dates back to the 1600s. And though we can't touch it, Furuto promises that the blade is still very sharp, at once delicate and deadly.

Michael Nii, who along with Furuto is one of the longest-running members of the Japanese Sword Society of Hawaii, says a Japanese sword "can cut a gorilla in half, no problem." Not that he's actually used one for this purpose, of course. Sometimes he'll use a sword as part of his *iaidō* practice, the Japanese martial art of drawing the sword, or for *tameshigiri*, the art of testing the sharpness of a blade on a target. "We used to use sugarcane, but no more sugarcane already," Nii says, referencing the end of Hawaii's sugar industry. Instead of cane stalks, for target practice Nii uses "cheap bamboo mats," he says. "Roll several mats to the size of your thigh, and then you soak it in water in a bathtub so it has the consistency of a leg. Stand it up on this pole. And then you cut through it. It will go through it like butter."

In the past, Furuto has hiked into the mountains and sliced bamboo for *kadomatsu*, traditional New Year's



blue  ginger  
*live the aloha lifestyle*

MAUI OAHU  
KAUAI HAWAII  
BLUEGINGER.COM





Japanese Sword Society of Hawaii members (left to right) Albert Furuto, Anne Hillier and Earl Kawaguchi examine the signatures and dates on swords. A blade’s provenance is of critical importance—when or if it can be established. Hillier, who often helps translate any available documentation, says she joined the club for the opportunity to see antique swords and to help perpetuate Japanese sword knowledge.

decorations. But for the most part the approximately twenty members of the Japanese Sword Society, of which Furuto is president, treat swords as neither weapons nor tools but as art. The club also educates people about *nihonto*, or Japanese swords: Nonmembers bring in blades that have been in their families for generations, and JSSH guides them on how to trace a sword’s provenance, gives advice on caring for it, which might involve steps like maintaining the steel with clove oil, and instructs them on proper handling “so they don’t have to spend up to \$200 an inch” to polish the blade, Furuto says. (But members can also direct you to local polishers if you need it.) “And it’s also a social group because, you

know, we like to look at swords, see nice blades,” he says. “Your knowledge increases your appreciation, because now you can start discerning the quality of workmanship.” At the moment, Furuto, Earl Kawaguchi and I are gathered in the lounge of the Marco Polo apartment building, where Kawaguchi lives. He’s brought a few swords from his collection. The groundskeepers stop to watch Furuto unsheath a long, curved sword and examine the blade. He raises it to eye level and looks down its length, turning it to the sunlight, pointing out the design lines in the steel and the *nie* and *nioi*, crystals formed during the tempering process. Nie are larger, discrete bright areas, whereas nioi look like stipples of

mist on the blade. “When I look at it in the moonlight,” Kawaguchi says, “it gives me like ...” he trails off and shivers. Kawaguchi found this sword while working at the Kōke’e Radar Station on Kaua’i. It was leaning against a bookshelf in a corner; he offered its owner \$300. His most prized blade was given to him in a pawnshop in St. George, Utah. After the owner realized how much it would cost to restore it, “they decided to give it to me, figuring I would take better care of it,” Kawaguchi says. The handle was broken, the blade rusty, the *saya* (scabbard) chipped. He spent nearly \$5,000 to restore the blade and sent it to Japan for the fittings. “This is my baby,” he says, showing me the rebuilt handle

wrapped in white ray skin, pebbled and pearlescent in the light, peeking out from under an intricate, eight-string wrapping style that was once reserved for *daimyo*, or feudal lords (*tsukamaki*, or the art of sword handle wrapping, is an entirely different aspect of Japanese swordcraft). From the scabbard he slides out a small, hidden knife. “Just an accessory,” Kawaguchi says. “To eat a fruit. Or to kill someone.” He shows me the chrysanthemum *mon* (crest) on the *tang* (the part of the blade that extends into the handle). The chrysanthemum symbolizes the imperial family of Japan, but whether the emperor actually gave it to a samurai is unknown. “Maybe if I have a windfall of money, I’ll send it to get papered,”



**OAHU**  
KAHALA MALL  
KAILUA VILLAGE SHOPS  
NORTH SHORE MARKETPLACE  
HILTON HAWAIIAN VILLAGE  
KA MAKANA ALI’I  
WAIKIKI BEACH WALK

**KAUAI**  
THE SHOPS AT KUKUI’ULA  
**HAWAI’I**  
QUEENS’ MARKETPLACE

**MAUI**  
THE SHOPS AT WALEA  
WHALER’S VILLAGE  
  
SOHALIVING.COM  
@SOHALIVING





A thirteenth-century *katana* (a single-edged sword that’s worn with the edge facing upward) with the swordsmith’s name and date written on the *tang*.

Kawaguchi says. “Right now I’m just enjoying [its] beauty.”

**Members don’t know the history behind most of their blades.** They can only imagine the samurai who once held them and whose blood they might have spilt. One JSSH member’s nihonto has been “papered,” or authenticated. It was a gift from Toyotomi Hideyoshi, a sixteenth-century samurai and daimyo and one of the most powerful men in Japanese history. But authentication is an expensive (hundreds of dollars or more) and lengthy (years-long) process, so most owners forgo it. (And maybe it’s

better to imagine what the sword once was than to find out it’s commonplace.) Authentication involves sending the blade to Nihon Bijutsu Token Hozon Kyokai, the Society for the Preservation of Japanese Art Swords, which was founded in 1948 in Japan to preserve the dwindling craft. By the middle of the twentieth century, more Japanese swords were in America than in Japan, a result of Japan being forced to surrender its weapons at the end of World War II.

In later years, swords deemed cultural treasures were returned to Japan. Many blades outside of Japan, though, don’t have a known chain of custody; one of JSSH vice president

George Garcia’s most prized blades, for example, is not authenticated. Perversely, he values it because its provenance isn’t clear. He guesses the blade was forged in the 1400s to 1500s, based on its length, shape and curvature. “The signature says Masamune,” he says, acclaimed as Japan’s greatest swordsmith, who created blades that exemplified beauty and harmony. But because “it shows traces of a very old alteration, we think it’s Muramasa,” another legendary smith who was infamous for creating “bloodthirsty blades ... a little bit disturbed. Some people say if you look at a Muramasa blade too long, it will drive you crazy because of the lack of harmony.” And yet the blade’s temper line

is *suguha* with *notare*, he says, “smooth and gentle, and has a flow like a long swell.” It’s difficult to verify who made the sword, Garcia says. He bought it on eBay for \$2,000, but “it could be worth ten times as much. What I do know is that I get a little nervous, a little cold sweat, when I handle it because it’s extremely sharp.”

**“Tour of Duty was really good for me** because I bought a Rolls-Royce after,” Furuto says. “Then I traded it for swords.” An actor and retired stuntman, Furuto’s first role was in *The Karate Kid Part II*, when the film production built a replica



*“With great aloha, five generations later, the Tamura ohana continues to take pride in the family tradition of serving you.”*  
- Clifford Tamura, Owner & CEO



86-032 Farrington Hwy. Waianae, HI  
808-696-3321 | tamurasupermarket.com

   @tamurasupermarket





**Furuto joined the Japanese Sword Society in the 1980s, inspired in part by his love of samurai movies. Today he's president. The club helps people appreciate sword craftsmanship, he says, and possibly avoid painful errors. "It's about education—if people have some nice swords, they won't give them away to a pawn shop that's not going to give them the right value."**

Okinawan town in Kāne'ohe. He went on to work in movies like *Godzilla* and on TV series like *Tour of Duty*. "I did everything—falls, getting blown up, getting shot, fight scenes, car stunts," he says. What he didn't get to do on-screen, though, was Japanese sword fighting, the directors favoring flashy fights rather than the more restrained Japanese style.

Furuto traces his love of movies and swords back to his childhood. "When I was young, back in the '50s and '60s, we'd go to Toyo Theater [by Honolulu's Chinatown] and watch samurai movies," he remembers. He loved the swishing of the swords and grew up with his own toy samurai swords and the real one his father owned. So about forty years ago, when one of his college professors at the University of Hawai'i at Mānoa told him about the JSSH, which met in the quarry (now the university's lower campus), Furuto immediately sought it out.

Though extensive scholarship exists of the 1,500-year history and eras of

Japanese swords, not so much is known about the origins of JSSH. "The original history has been lost," Furuto says. He estimates it dates back seventy years, and of its original members, only the 94-year-old Denichi Tanaka ("I believe he fought in World War II ... on the Japan side," Furuto says) is still living.

But many of the current JSSH members' sword collections began with Robert Benson, who owns the Bushido Antiques store in Honolulu and is now recognized as one of a handful of American experts on the polishing and restoration of Japanese swords. Furuto bought his first sword from Benson, and in later years became interested in children's swords. "In the Tokugawa era, courtwear dictated that you have a pair of samurai swords," Furuto says. "And that's why if a child was going to be the next daimyo, he would have to appear in court, and he would need the right formal dress. That was one reason I was told why there are

children's swords." Now, he owns more than twenty children's swords. He's drawn, in part, to what these swords symbolize: "the spirit and the love that the parents have for the children that they would make these things," Furuto says. "And the child, too, wanting to emulate the dad—it's like when I was going to those movies and I wanted to emulate the samurai. And so I just felt that there was a love and concern for the future generations. The love parents have for the children is special."

Nii has purchased a sword for each of his three daughters. After acquiring one for his youngest, he discovered it in the book *Modern Japanese Swordsmiths*, which dates the blade to the early 1900s and shows the signature by Minamoto Morinobu on the tang. It's valued at one million yen (about \$6,300). The first sword he ever bought, from Benson in the 1980s when Bushido Antiques was on Maunakea Street in Chinatown, is for

his eldest: "First blade for first girl," he says. It was forged in the 1400s by swordsmith Munemitsu, verified by the Nihon Bijutsu Token Hozon Kyokai.

Nii came to nihonto while researching his family's lineage, which originated centuries ago in Hiroshima. "I started thinking somebody in my family might have had a sword," he says. But if they did, he hasn't found it. Still, he's drawn to them because "you're holding history that goes back hundreds and hundreds of years." And part of the joy in collecting is in the hunt: Collectors scour eBay and pawnshops, and Nii often attends the annual San Francisco Japanese Sword Show, the largest in the country, where he says he's often elbowed aside by buyers from Japan eager to reclaim their heritage.

Not every JSSH member owns a sword. Anne Hillier came to them through *Touken Ranbu*, a video game that personifies legendary historical swords as hot young men. It launched in 2015, igniting a new generation of women interested in Japanese swords and inspiring sword-adjacent fitness routines as well as exhibitions of some of Japan's most treasured swords. It even motivated a crowdfunding campaign that raised 45 million yen, more than a quarter-million US dollars, to construct a replica of the Hotarumaru sword—a designated Important Cultural Property of Japan. Hotarumaru means "firefly," deriving from a legend that fireflies had repaired the blade.

Hillier, who works for the Hawai'i Department of Education, joined the club for the "opportunity to see real antique Japanese swords, right here in the city where I live. These items are hundreds of years old, preserved and handed down and bought and sold, and still exist." She says nonmembers often bring family heirlooms to the club to learn more about their nihonto. "I'm descended from peasants, so we didn't have any Japanese swords in the family." But since joining the club, she's learned more about the other Japanese Americans in Hawai'i, "the priests and teachers and writers and more educated and higher-class people who owned swords"—the previous generations long gone, their swords outliving them as they will outlive their current owners. As Kawaguchi says, "We're just caretakers of the swords." **hh**





# Fa'a Football

American Sāmoa's national soccer team plays for home,  
for family and for redemption





## It's a muggy Saturday afternoon in August

at the Waipi'o Soccer Complex, where Field 21 is packing a crowd. Spectators roll up with beach chairs, giant umbrellas and coolers in tow. One group has brought their own Polynesian drums. In white is Hawai'i's top semipro team, Paradise Soccer Club. In blue is the senior men's national team from American Sāmoa. From the sidelines, the high-octane beat of the wooden *to'ere* drum reverberates across the field, calling for something special to happen.

It's not every day a national team plays in your backyard, which explains the big turnout. What's more, it's American Sāmoa, the squad featured in the 2023 movie *Next Goal Wins*, directed by Taika Waititi, based on a 2014 documentary of the same name. The story follows the lowest-ranked team in the world, seeking redemption after suffering the most humiliating defeat ever in an international match, a 31-0 loss to Australia in 2001. The team hires ex-Major League Soccer coach Thomas Rongen to prepare them for the World Cup Qualifier in 2011. (Spoiler alert: American Sāmoa goes on to score two goals against Tonga, giving them their first international win.)

Now, thirteen years later, the team is in Honolulu for a seventeen-day training camp in advance of the 2026 World Cup Qualifier, which will be held in Apia, the capital of Sāmoa, on September 6. The crowd has come to see just how good—or notoriously bad—the team is. Answering the call of the *to'ere*, midfielder Zach Mana'o nails a forty-yard goal, securing a 2-0 victory for the sport's most famous underdogs. After the postgame team cheer (“*Sau ia!*” [come on!] “*Uso*” [brother]!), they pose for a photo with Paradise Soccer Club and present them with a case of canned tuna, American Sāmoa's top export (in 2020 the StarKist cannery processed two million cans a day).

The win lifts the boys' spirits, which are frayed from the twice-a-day practices and being around each other 24/7. The Football Federation



ABOVE / American Sāmoa's men's national soccer team celebrates a 2-1 victory over the Cook Islands, sweet redemption after an emotional 0-2 loss to archrival Sāmoa in the World Cup Qualifier last September. It was American Sāmoa's first win in nine years.

FACING PAGE / “When I stand on that soccer field, I feel a strong energy. Everyone I grew up with, all my family members—they're with me,” says veteran goalkeeper Nicky Salapu, who was born in American Sāmoa and raised in Sāmoa.

of American Samoa (FFAS) chose Honolulu for training because the weather is similar to that of Apia, where the four lowest-ranked teams in the Oceania Football Confederation (OFC) will compete to advance: American Sāmoa will meet archrival Sāmoa, and the victor plays the winner of Tonga vs. Cook Islands. FFAS has rehired Rongen—the same high-energy, cool-running Dutch-American coach, now 67, who inspired success in 2011—as head coach.

Fielding a national team—much less a competitive one—is a challenge for a place like American Sāmoa, to put it mildly. The talent pool is shallow: The unincorporated US territory covers a scant seventy-seven square miles, slightly larger than urban Honolulu, with a population of forty-five thousand (about the size of Pearl City). Funding comes solely from Federation Internationale de Football Association (FIFA); corporate sponsors won't even glance in the direction of such a small market. Every international match incurs exorbitant travel costs that are prohibitive for families in a territory with a median household

income of \$28,352. And soccer is less popular in American Sāmoa than rugby, volleyball or even cricket. If the deck weren't stacked enough, the most talented young athletes set their sights on American football, its scholarships and professional contracts being more reliable tickets to a better future.

Still, FIFA requires that all national team players or their parents or grandparents be born in the country they represent. The current squad has eight players from American Sāmoa, three from O'ahu (when the US Navy withdrew from the territory in 1951, American Samoans were offered free passage to Hawai'i, and more than a thousand took the offer). Twelve more live on the US continent. It's hard to ignore the fact that several American Sāmoa players are related to key FFAS executives. If it looks and smells like nepotism, that's because it might be. But when you're short on resources, it's natural to lean on people you know.

This year team members come from nine different US cities. Their time in Honolulu is as much about esprit de corps as it is about honing technique. “Trying to create team chemistry can be





RIGHT / From grassy pitch to sandy beach: The team—twenty-three players from nine cities—spent two weeks on O’ahu training for the World Cup Qualifier. Left to right: Ali’i Mitchell, Zion Best, Kauvaha Tua and Kaleopa Siligi kick it at Bellows Beach, O’ahu.

FOLLOWING SPREAD / Players flew to Pago Pago, American Sāmoa, for a final week of training and scrimmages on their home field. Here, Ben Stefanon (left) and John-Kacey Ferrera-Sala (right) defend the goal for white. Every huddle (seen on the opening spread) included a prayer and cheer: “*Sau ia* [come on]! ... *Uso* [brother]!”

challenging because everybody is the top dog wherever they came from,” says assistant coach Shani Simpson. “But if they’re willing to fight and work for one another, they could do well.” Simpson is a former United Soccer League championship and MLS player who now serves as director of coaching for the San Francisco Seals, a professional youth soccer program that his father started in 1982.

Tavita Taumea, CEO of FFAS for the past 19 years, and Rongen know very well how abrasive cross-cultural dynamics can be. Taumea, whose stoic, mild manner is the opposite of Rongen’s animated, brash personality, recalls how Rongen’s Western standards quickly clashed with *fa’a Sāmoa*, the Samoan way, when he first arrived in 2011 and saw that there weren’t any beds in the team’s quarters.

“Where do the players sleep?” Rongen asked.

“You just walked across the room where they are sleeping,” Taumea replied.

“Where are the beds?”

“In Samoan culture the boys are not used to sleeping on the beds.”

“No, we need to have beds for the players,” Rongen protested. “So where’s the equipment person?”

“What that means?”

“Someone to fix the beds for the players.”

“Hey, Thomas,” Taumea said, “our culture, no one fix your bed. You have to fix your own bed.”

Rongen admits it took time to adjust. He remembers the first time the prayer curfew bell—sounded by clanging an oxygen tank in each village—interrupted a practice. “Cars and buses are stopping, people are coming off the buses. While I’m looking at that, my players are all sitting on the ground,” he says. “I’m





going, ‘Guys, training is still happening.’ They go, ‘Coach, every day at 6 o’clock we have to reflect.’”

Rongen got used to it, even came to appreciate it. “A beautiful part of their culture is slowing down and understanding what is really important in life: family, religion, staying true to their culture. In Western society it’s the total opposite.” Rongen borrows from his own experiences to instill the importance of mutual respect in his players. On his flipchart he scribbles three phrases: NA’O LE MANUMALO PEPI. “Just win, baby,” he translates. Underneath that: FA’A MATA’I. “I want everybody to be chiefs of their own capacity.” And finally: FA’A SAMOA. “The closer we can get to this, the closer we can get to ‘Just win, baby.’ That may be even more important than the footballing part.”

**After the training in Honolulu ends,** the team flies to Pago Pago’s humble airport in American Sāmoa, where relatives flock to meet them. It’s a momentous trip for two 15-year-olds from Hawai’i, Kody Savelio and John-Kacey Ferreira-Sala. Their dads, Patrick Savelio, FFAS’ Honolulu liaison, who’s instrumental in coordinating logistics for the team, and John Ferreira, who started a banana bread business to support John-Kacey’s soccer endeavors, are proud chaperones. John-Kacey’s grandfather and grandmother (his mom’s parents, his American Sāmoa bloodline) and extended family from American Sāmoa are also tagging along as his cheerleaders.

“For 15-year-olds to play in a World Cup qualifying game? That is pretty awesome,” says Rongen, who says these class of 2027 grads could be the team’s next leaders. “Have they proven they belong? No doubt. But it’s a lot to ask of a 15-year-old to compete against men—and in the case of Western Sāmoa, pros and semipros. The big question is, Are they ready to play at that level?”

The two class of ’27 grads say they are. “It’s not just about wanting to win, it’s about refusing to lose,” Kody Savelio says, repeating one of his favorite Rongen mantras. Ferreira-Sala, who was named the 2024 Interscholastic League of Honolulu Defensive Player of the Year,

adds, “We’re playing for our country—that’s forty-thousand-plus people in American Sāmoa—along with people supporting us from all the places we’re from. That’s a lot of energy behind us.”

Anticipation builds as the World Cup qualifier approaches. The players practice drills and scrimmage against each other. They stretch, they take ice baths in truck beds and kiddie pools, and on Sunday they go to church. Falling easily into the unhurried rhythm of equatorial island life, they’re more relaxed here, and kicking the ball around on the FFAS field feels, well, like home.

On September 3 the team hops the short flight from Pago to Apia, amped to play in spite of a few not-so-trivial challenges. A leg injury plagues veteran striker and ‘Aiea resident Frankie Beauchamp, whose wife and two toddlers have also made the trip from Honolulu, and goalie Felise Fata is battling an excruciating tooth infection. Then, three nights before the game, Rongen leaves for the Netherlands: His 94-year-old mother has been hospitalized with a broken hip.

**Apia is to Pago what O’ahu is to Moloka‘i.** Sāmoa’s capital city is more dense and developed, with resorts and restaurants that cater to Western preferences—at Western prices. (A Big Mac meal at the sole McDonald’s is a whopping 72 tala, or about \$26.) Inland and away from the colonial buildings in the city center, lush foliage surrounding the thatch and tin-roofed *fale* (houses) softens the landscape, interrupted only by the palatial churches that pop up like castles out of the forest. At the local grocer, 10 tala (\$3.60) fetches a pound of turkey tails, a very fatty meat that’s a Samoan favorite.

In the village of Lepea, there’s a popular swimming hole called Papase’ea (“sliding rock”), where a series of small waterfalls is believed to be guarded by the spirit woman Telesā. Some say they hear Telesā singing but never see her. The phenomenon spawned a Samoan proverb: *E tetele a Pesegā, ae matua i le ō ō E tetele a Pesegā, ae tua i Nuu Lelei*. Loosely translated, “Whenever something bad







happens, good always comes of it, even if we don't see it at the time."

If anyone can live by those words, it's Nicky Salapu, who somersaults off the cliff and down a sixteen-foot face of slick boulders at Papase'ea, his old stomping grounds. Never mind that he's 44 and the starting goalie. Leaps of faith come easily to Salapu, who was crucified after the 2001 drubbing with disparaging headlines like "The Keeper Who Conceded 31 Goals." When you've been deemed the worst in the world, there's nowhere to go but up.

The team wasn't entirely responsible for that historic loss, though. It was mostly a consequence of FIFA's last-minute decision to require US passports for every American Sāmoa player. Of the twenty-man squad (most of whom were born in neighboring Sāmoa), Salapu was the only one left eligible. The U20 (under-20) players, the most obvious substitutes, were sitting for exams, forcing FFAS to recruit pretty much anyone with a passport who could kick a ball. At age 20, Salapu was the elder statesman of a team of teenagers hopelessly mismatched against professionals. Ironically, Salapu's performance led to a contract with Palm Beach Soccer Club (now Gold Coast City FC), and a few months later he was living in Australia.

Salapu was born in Faga'alu, American Sāmoa, but he was taken to Sāmoa at three months old to be raised by his grandparents. He had been born with his left foot bent backward, a deformity his grandmother corrected by wrapping his foot with *lapalapa* (coconut stalk) and regularly massaging it into position. By the time he was 11, he was playing soccer with the adults in his village of Lepea, "where the [soccer] legends are born," one OFC staffer says. Salapu played for Sāmoa's national teams for eight years before returning to American Sāmoa after his grandparents died.

The tournament gives Salapu a chance to reconnect with family he hasn't seen in five years. Every time he returns, he donates jerseys and cleats to Lepea's soccer club—he hasn't forgotten the days when he had to cover the holes of someone else's discarded shoes with electrical tape or play barefoot. He

stops at his parents' house, where his youngest sister hugs him like he's been gone forever. He pays his respects at the graves of his grandparents, father, sister Erica and brother Michael—both gone too soon, he says. Before he dons his goalie gloves at game time, he will write all their names on his wrist tape.

Rongen calls the showdown between American Sāmoa and Sāmoa an "El Clásico," referring to the standoffs between Spain's soccer powerhouses Barcelona and Real Madrid. It's fair to say that the two Sāmoas exhibit a similarly fierce rivalry with relatable geopolitical differences. The Samoan archipelago was split in 1899 as Britain, Germany and the United States jockeyed for power in the South Pacific. Germany controlled the western; the eastern went to the US, which had already established a naval coaling station at Pago Pago. (On April 15, 2025, American Sāmoa will celebrate the 125th anniversary of Flag Day, when the American flag was first raised on the main island of Tutuila in 1900 in a declaration of sovereignty over Tutuila and neighbor island Aunu'u.) Local chiefs formally ceded the eastern islands to the US in 1904, and "American Sāmoa" became a strategic US Navy base until 1950, when oversight was transferred to the Department of the Interior. American Sāmoans do not have US citizenship or voting rights, but the US government recognizes their right to self-determination and does not interfere with their system of communal landownership and other traditional practices.

After World War I, New Zealand seized Western Sāmoa from Germany and retained control until 1962, when Western Sāmoa became the first Pacific Island nation to gain independence. It officially changed its name to Sāmoa in 1997. Its population is about three times that of American Sāmoa, but American Sāmoa has a higher GDP thanks to subsidies from the US government. To align more closely with trading partners Australia and New Zealand, Sāmoa made two bold changes: In 2009 it switched to driving on the left side of the road, and in 2011 it shifted to the western side

of the international dateline, skipping December 30 and jumping ahead to December 31. That put it twenty-four hours ahead of American Sāmoa, even though they're only forty miles apart.

"We're the same people, same culture, same language. So there's a camaraderie, but it's also, like, who's the better Sāmoa?" says Jaeyah Saelua, a *fa'afāfine* (a third gender recognized by Samoans) who made history as the first transgender player in a FIFA World Cup qualifier when she started for American Sāmoa's men's national team in 2011. (Saelua figured prominently in *Next Goal Wins*.) Sāmoa has never lost to American Sāmoa, and they don't intend to. "Every time we play Sāmoa, the slide tackles, the tussles for the ball—they're much harder. The speed is up, and the level of play is higher."

When the national anthems play, nobody feels the emotional tug more than Salapu. "When I stand on that soccer field, I have a strong energy. Everyone I grew up with, all my family members that are still alive and have passed, they're with me. I feel like I'm representing them, not only American Sāmoa," he says. "When I'm playing, my heart is in American Sāmoa, but my soul is here in Sāmoa with my family." With hands over hearts, love of country is on display, but, as the players stand shoulder to shoulder, another allegiance is also apparent: a universal devotion to the beautiful game.

**While the world's finest stadiums boast** retractable fields with UV lights and irrigation systems to keep the turf pristine, Sāmoa's Toleafoa JS Blatter Stadium makes do without an electronic scoreboard, a concession stand or even a game clock. Someone climbs the flagpole barefoot to raise the national flags.

It's eighty-six degrees at game time—hot enough to warrant official cooling breaks—with humidity at 70 percent. Dark clouds bode a downpour but no one is fazed. Saelua passes out American Sāmoa flags as the crowd of six hundred, mostly home-team supporters, trickles in.

Assistant coach Hugo Gutierrez, who lives in Mililani on O'ahu and is the



ABOVE / The two Sāmoas played a confrontational match in Apia, the capital of Sāmoa, which hosted the first round of the World Cup Qualifier.

FACING PAGE / The agony of defeat: Mitchell kneels at the end of the match against Sāmoa.

boys varsity soccer program director at Punahou School, says the players were quiet in the locker room, feeling the weight of the moment. Gutierrez, a seasoned competitor who's played professionally in Mexico and coached in Brazil, explains that the work has been done. "You have rehearsed and rehearsed," he reminds them. "You don't read the play, you write the play. If you read the play, it's already been written. If you write the play, you're in charge of that play. The moment you stop thinking and you start feeling, you're at a different level of soccer."

Both teams are fired up, and it's clear the game is going to be physically brutal. Three minutes in, American Sāmoa misses an opportunity to score when the ball caroms off the crossbar. Still, they maintain position on the field, and Sāmoa has a hard time penetrating their midblock. The cringe-worthy roughness results in stop-and-start action with players tumbling and trainers running onto the field—it's painful to watch. Before halftime, rightwinger Petu Pouli goes down with cramps, John-Kacey Ferreira-Sala takes a knee to the ribs and Beauchamp is carted off on a stretcher.





As substitutions are made, momentum shifts. “Coming into a heated game like that, if you’re not mentally prepared, it can be a whirlwind,” says starting forward Ali’i Mitchell, who along with returning players Beauchamp, Salapu, Kaleopa Siligi and team captain Justin Mana’o, still feels the agony of losing to Sāmoa and failing to advance in 2015.

Mitchell, a certified medical dosimetrist who works with cancer patients in Atlanta, is widely respected by his teammates for his dedication. His dad was born in American Sāmoa and moved away after joining the military. (True factoid: More soldiers enlist from American Sāmoa per capita than any other state or territory.) Their family sport was golf—his brother and sister both played in college—but at 16 Mitchell decided he wanted to play soccer. He loved it so much that he drove an hour each way to play for the nearest club. After high school he played for Middle Georgia State University.

During his sophomore year Mitchell became curious about his Samoan heritage. He read about the *Next Goal Wins* documentary online and discovered FFAS was recruiting players for 2015. “Since I was a kid, I’ve always wanted to be a part of history. I just didn’t know how I would do it,” says Mitchell. He sent FFAS a clip, and after impressing them at tryouts in Seattle that May, he made the team. A month before the tournament, as misfortune would have it, he popped his ankle three times. He still played, but not at 100 percent. “As soon as we didn’t advance, I had a lot of guilt because I couldn’t do what I had wanted to do for the team. To sit on that for nine years—it stinks,” he says, hungry for vindication.

At halftime the score is still nil-nil, but some of the American Sāmoa players are rattled, convinced they should have scored already. “When you get into a pressure situation, if you go in with any doubts, those doubts get magnified,” says Simpson, who’s subbing for Rongen, in the locker room. He lets them vent before telling them, “You guys are frustrated, anxious or whatever’s going on in your head, but you’re playing really well. We just did exactly what we’ve been training to do.



ABOVE / **Former Major League Soccer coach Thomas Rongen was hired to train the team in Honolulu. Rongen previously led American Sāmoa to its first international win in 2011.**

FACING PAGE / **Pouli “Petu” Pouli prepares mentally with his teammates. “In soccer, you can dominate shots on goal, possession, tackles won—and still lose,” says head coach Shani Simpson. “It’s a cruel game,” adds assistant coach Hugo Gutierrez. “You still love it.”**

Sit back, absorb pressure, force them to hit long balls, counterattack.”

When play resumes, the refs call a penalty—a cheap one, according to those on the visiting side—against American Sāmoa that results in a crucial first point for Sāmoa. At seventy-two minutes Salapu gets kicked above the eye while diving for the ball, and the goalkeeper is down for almost eleven minutes. As regulation winds down, the window of opportunity for American Sāmoa starts to close.

“Depending on which side of the ball you’re on, the clock moves at different speeds,” says Gavin Coffin, a FIFA superfan and teacher from Hilo who flew over for the game. Two minutes before the game ends, Sāmoa scores a second goal to cement the win. At the final whistle the heavens release a deluge, and Mitchell sinks to a squat, pinching his forehead as the raindrops mix with his tears.

**“As you mature you realize you’re not just playing for yourself,** you’re playing for the kids in American Sāmoa who aspire to be like you or hope to someday make history, because American Sāmoa deserves it. We just come up short sometimes,” an anguished Mitchell

says. “I want the best for the people, the kids, my nieces and nephews. I want everyone to realize American Sāmoa does produce soccer players and not just football players.”

A few days later Sāmoa defeats Tonga, advancing to round two, which takes place in Vanuatu and New Zealand in November. (Spoiler number two: Sāmoa didn’t advance to round three.) The tournament concludes with American Sāmoa beating the Cook Islands in a friendly match. It’s the first game the team has won in nine years, and the players leave on a positive note. “Hopefully, after the emotions subside and they get a little distance, they can look back and say, ‘Yeah, we actually did play well,’” Simpson says, underscoring that success is not measured by wins only. “You can lose but still win big.”

With their next reunion uncertain, saying *tōfā* (goodbye) is bittersweet. “You wouldn’t think you can really build anything in that amount of time, but in those short weeks you go through thick and thin. Every single day you wake up, and you might be tired of seeing those guys,” Mitchell laughs. “But at the end of the day, we’re all usos. We’re all brothers. And we push each other to be better. We know we’re different, but in our hearts we’re all Samoan.” **hh**



WORDS BY DAVID THOMPSON

FEATURES

# Islands Upon an Island

Seeing Hawai'i from the International Space Station



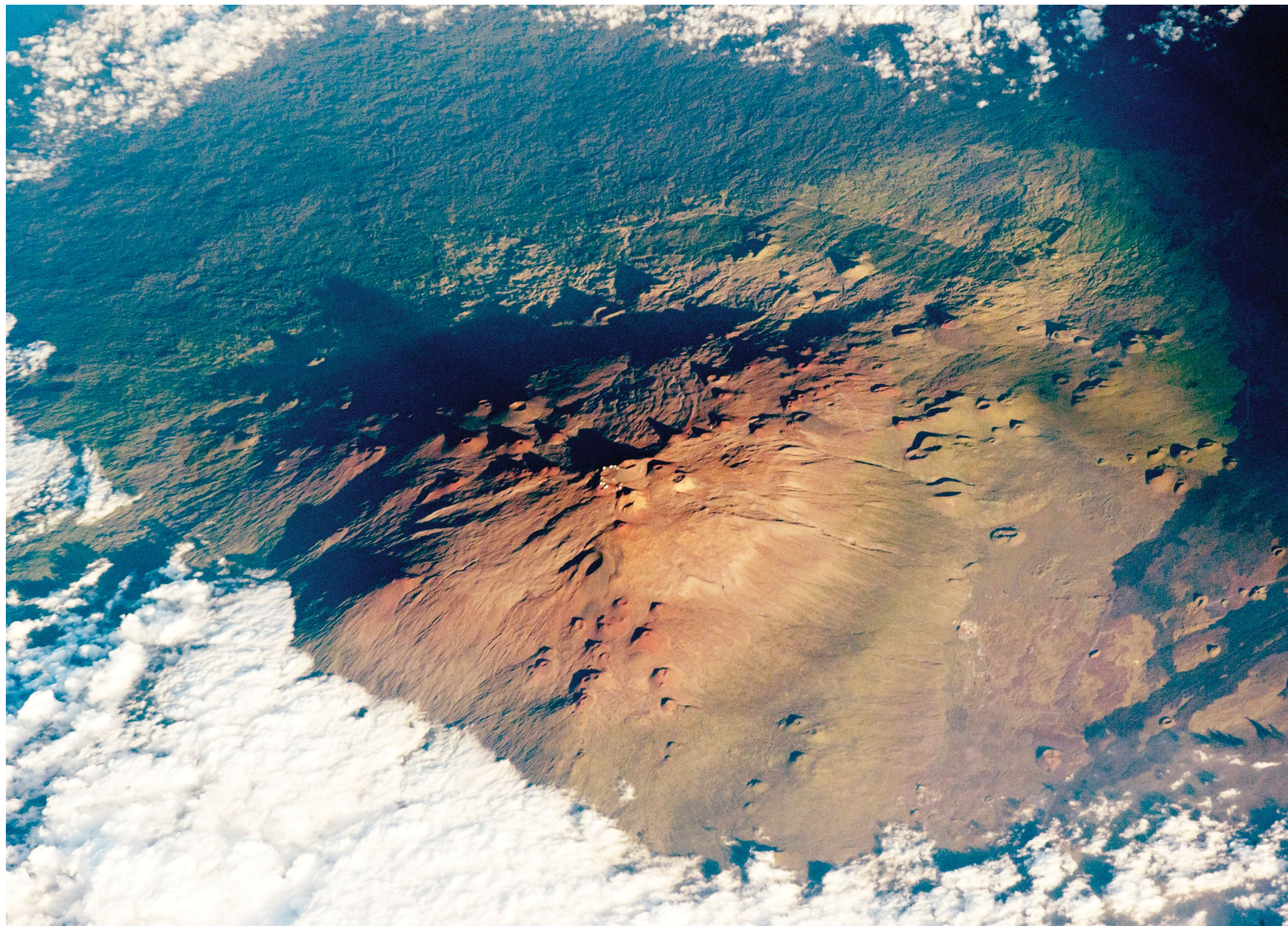


**W**hen scientists aboard the International Space Station aren't conducting experiments in microgravity, cosmic radiation or whatnot, they sometimes float over to an observation port to take pictures of Earth. At an altitude of around 250 miles, the ISS offers an extraordinary vantage point, one that flies over meteors, travels through the Northern Lights and comes with sixteen sunrises and sunsets per day. When the station's orbital path crosses the mid-North Pacific Ocean, the astronaut-photographers might suddenly find themselves at Hawai'i's ultimate scenic lookout—but only briefly: Zipping along at 17,500 miles per hour, they have to get their looks in quickly, before they're suddenly over North or South America.

Hawai'i can catch glimpses of the space station, too. When sunlight reflects from its acre of solar panels, it becomes the third-brightest object in the sky, after the sun and the moon. It looks like a very high-flying aircraft, with no blinking lights, making a beeline across the sky. It's easiest to spot around dusk or dawn. Various smartphone apps enable you to track it, or you can sign up at NASA's "Spot the Station" website for text or e-mail alerts at [spotthestation.nasa.gov](http://spotthestation.nasa.gov).

OPENING SPREAD / **With two visiting Russian spacecraft docked outside, the International Space Station passes over the Hawaiian Islands in 2010.**

RIGHT / **From the edge of space, Mauna Kea's immense height (13,803 feet) appears flattened, while its craters are thrown into relief by the angle of the sun.**







Urban Honolulu wraps around the base of Lē'ahi (Diamond Head). The *Hawaiian Dictionary* relates a saying about the iconic landmark, “Nani Lē'ahi, he maka no kahiki” (Beautiful Lē'ahi, a thing to see for those from afar). It's an adage as applicable to astronauts in orbit as to sailors at sea.



The deep, green folds of Mauna Kahālāwai (the West Maui Mountains) grade into the dry plains of central Maui. The town of Waikapū and part of Wailuku appear at top, Mā'alaea Small Boat Harbor is at the lower right and rows of wind turbines can be seen at the bottom of the frame.

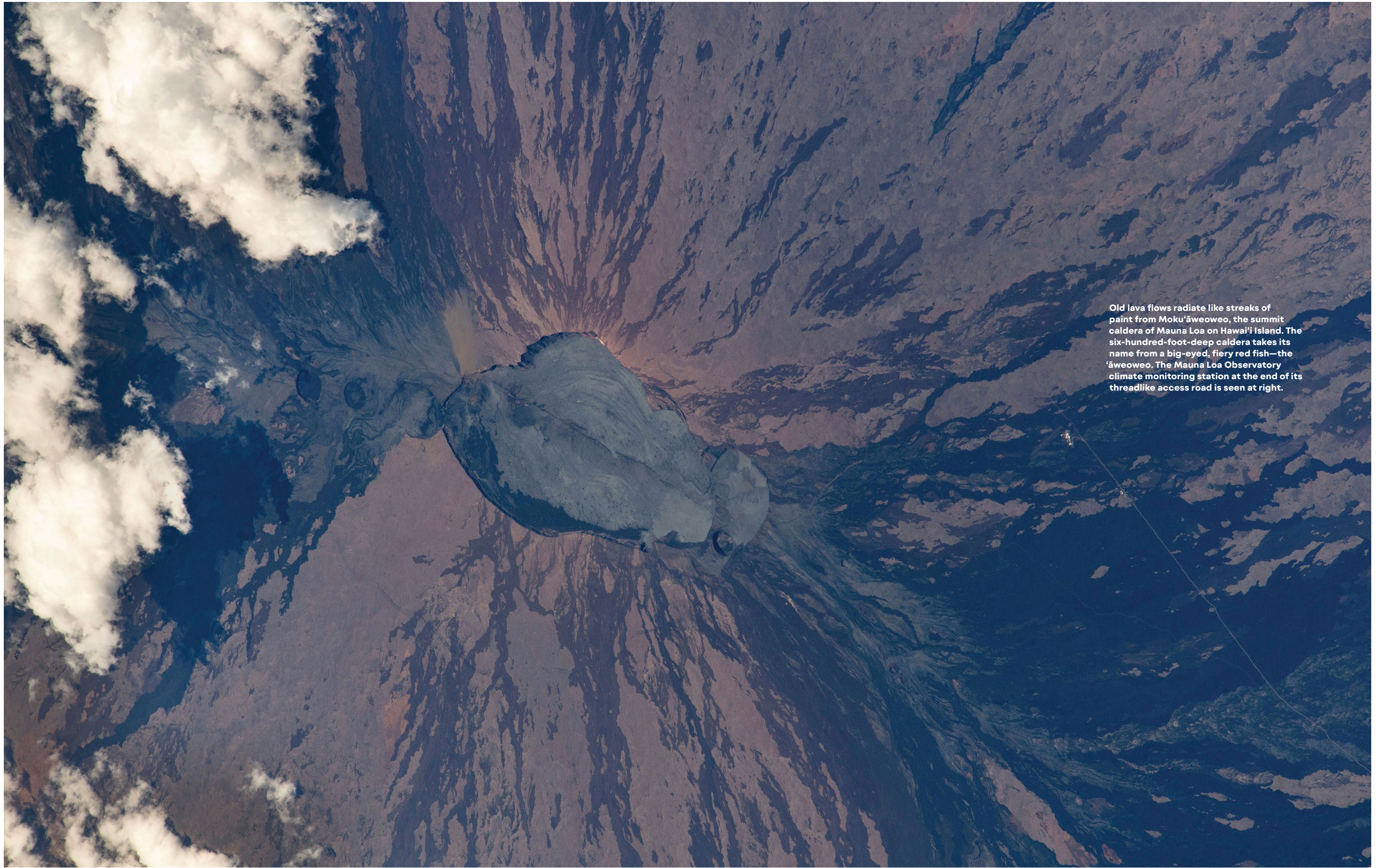


Situated between Kane'ōhe Bay (at top) and Kailua Bay (at bottom), Mōkapu peninsula once served as a secluded meeting place for Hawaiian chiefs. Now it's home to Marine Corps Base Hawaii. A swampy area of old fish ponds and salt flats separates the military base from civilian suburbs. Ulupa'u crater bulges from the peninsula into the deep blue sea at the far right of the image.



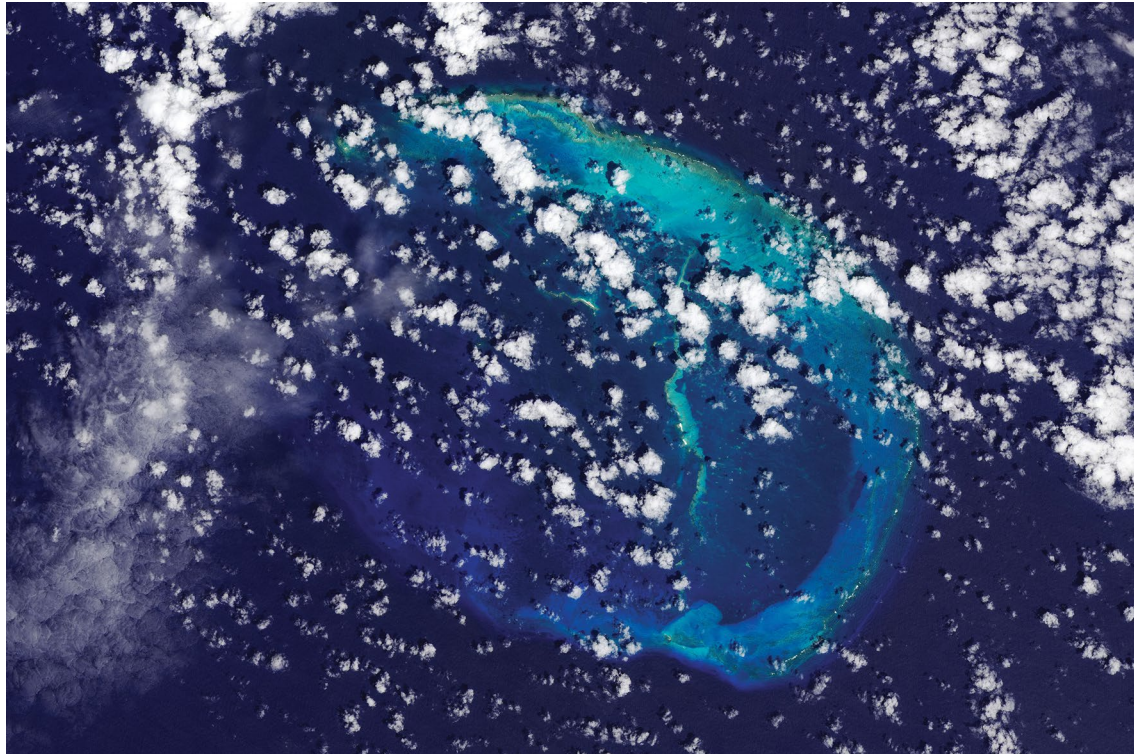
From space, some of the more noticeable features at Honolulu's Daniel K. Inouye International Airport include the 2.2-mile-long Reef Runway, the world's first runway built entirely offshore, and the US military's eighteen-hole Māmala Bay Golf Course, which isn't nearly as conspicuous from the ground.





Old lava flows radiate like streaks of paint from Moku'āweoweo, the summit caldera of Mauna Loa on Hawai'i Island. The six-hundred-foot-deep caldera takes its name from a big-eyed, fiery red fish—the 'āweoweo. The Mauna Loa Observatory climate monitoring station at the end of its threadlike access road is seen at right.





Millions of years ago, the atoll of Kānemilohaʻi (French Frigate Shoals) was a full-fledged volcanic island. Time has reduced it to a handful of lava-rock pinnacles and sandy islets scattered about an eighteen-mile-long lagoon fringed by coral reef—the eventual fate of the inhabited Hawaiian Islands. It lies 550 miles northwest of Honolulu in the Papahānaumokuākea Marine National Monument.



The lights of Oʻahu outline its shape and reveal how its population is distributed. Most of Hawaiʻi's 1.4 million residents live there, concentrated in the brightest areas. Seen from the ISS, Honolulu's city lights, filtered through Earth's atmosphere, twinkle like stars. But actual stars seen from the ISS don't twinkle at all, as there's no atmosphere to distort their light.





A 2022 eruption of Kilauea volcano sends vog—volcanic smog—swirling off Hawai'i Island's South Point as it moves westward. Prevailing northeasterly trade winds keep vog away from neighboring islands. But when the winds blow from the south, hazy skies, scratchy throats and red eyes spread across the island chain. The oblique angle in this photograph helps highlight the haze.



## Hawai'i in the House

Island singers take opera's biggest stage

**A**h, la maledizione!” sings Quinn Kelsey. The curse!

Rigoletto, the hunchback, kneels over his teenage daughter, Gilda, dead in his arms, a victim of adolescent love, a nobleman's whim and a father's resentment. The Hawaiian baritone is the picture of mourning, suffering a parent's worst imaginable fate: outliving a child. There are loud sobs among the audience. These last notes from Giuseppe Verdi have not been sung with more purity or pain at the Metropolitan Opera of New York this century. The crowd is trying very hard not to shed tears, and mostly failing. “You know she's not really dead, right?” chuckles a man in the row ahead of me, waving a Kleenex over his shoulder in my direction.

But in that moment, O'ahu native Quinn Kelsey, 47, is keening for his little girl, and nothing can bring her back as long as the curtain is up—and the thunderous applause and rounds of standing *bravissimos* threaten to keep the curtains aloft all night. This Rigoletto has taken the opera world by typhoon, and however long Kelsey can sustain those final, agonized cries could never be long enough for this score, this house or this writer. He's that good.

“Opera lovers should relish Kelsey's capacious, shadowed, echoey tone because—unlike so many artists, even talented ones—you always can hear instantly that it's him,” swooned







PHOTO COURTESY NINA WURTZEL / MET OPERA



ABOVE / Baritone Quinn Kelsey (in red gloves, seen also on pages 92–93) performs the title role beside fellow Hawai'i-born opera singer Jordan Shanahan as Count Monterone in the Metropolitan Opera of New York's 2024 production of Verdi's *Rigoletto*.

LEFT / Costumes for *Rigoletto* hang backstage at the Met.

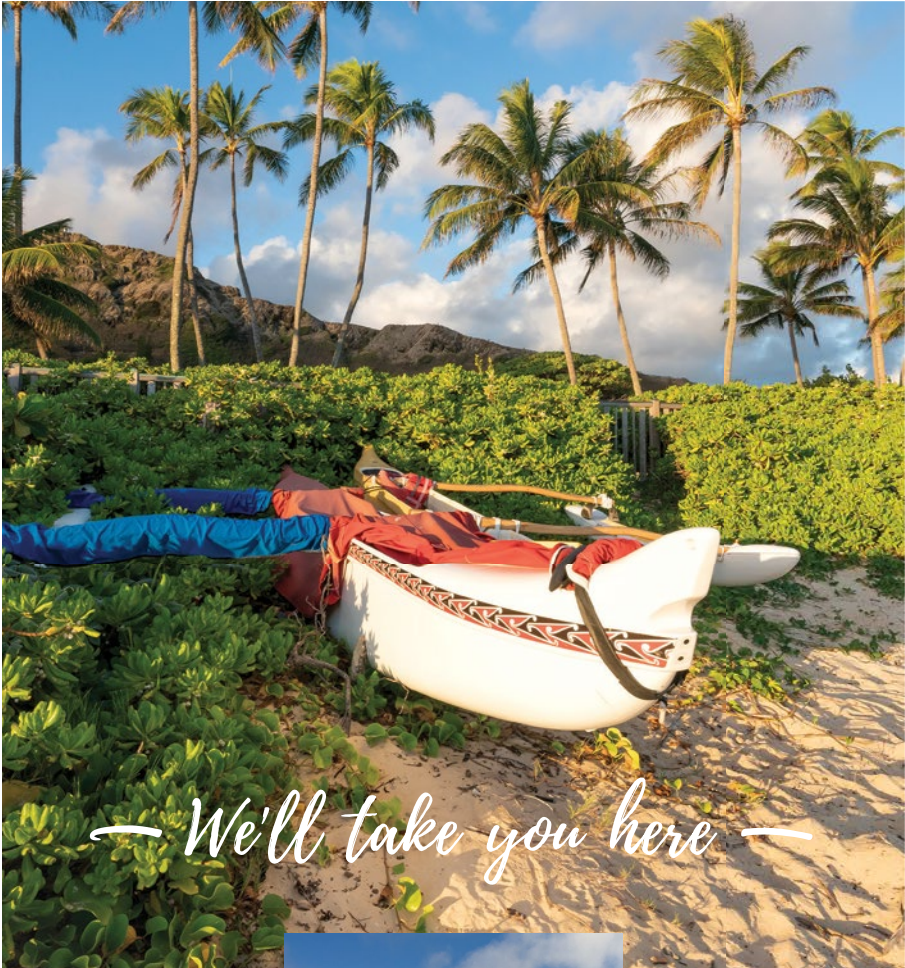
RIGHT / Shanahan practices at the keys. "Jordan is always working on music," says Kelsey. "Even when he's already on the job."

*The New York Times* over his "unmissable" *Rigoletto*. More remarkable yet, Kelsey is not the only Native Hawaiian receiving ovations at the final bow: Jordan Shanahan from Kailua had his own Met Opera debut as Count Monterone, who bestowed the fateful curse leading to *Rigoletto*'s tragedy. Only days before, the first Native Hawaiian woman to tread the boards at the Met, Tasha Hokuao Koontz, debuted in *Ainadamar*.

Days later, Kelsey's presence, pipes and interpretive chops are out in force again as Baron Scarpia in *Tosca*, the manipulator who threatens evils only the darkest soul could summon. On New Year's Eve 2024, he opened the Met's first new staging of *Aida* in almost forty years as King Amonasro. For a tiny collection of islands thousands of miles from any other landmass, Hawai'i is making itself heard. The state is pumping out

voices with such power and nuance, it's enough to make music nerds wonder, What's in those North Pacific waters anyway? **Backstage in the lounge suite at the Met**, Kelsey, in a black felt fedora, black coat and turtleneck, does not look like a grand opera divo but rather a long-lost Blues Brother. He's holding a case of Pampers to bring

home to his daughter, and when he speaks he is all humility and aloha. "When you sit down and kind of begin to walk yourself back through the last twenty, twenty-one years, it's crazy," he says, reflecting on the skyward trajectory of his career: Three overlapping principal contracts in one season at the Met place Kelsey firmly in the pantheon of Italian opera's brightest lights. Music is a family business for him; the Kelseys are a kind of Hawaiian version of the Trapp Family Singers. His sister, Blythe, is artistic manager at Hawai'i Opera Theatre; their parents met singing a duet with the Hawaiian chorus at the University of Hawai'i at Mānoa. His mother was a classically trained soprano and the piano accompanist and choir director at the UH Laboratory School, which both Quinn and Blythe attended. But the world of vocal performance on O'ahu is so tiny that the idea of making a living at it felt foreign to a younger Quinn. "I had no clue about what to do after high school, no clue about how to go about even discussing music school, as weird as that sounds," he says. With UH right across the street from the Laboratory School, he enrolled in the fall of 1996, "thinking, if nothing else, that I would just get a bunch of credits, and then if something better came along, I hadn't wasted any time." But in the late 1990s, "suddenly my world exploded," Kelsey says. While he was a student at UH, Hawai'i Opera Theatre received a large grant from the Arthur and Mae Orvis Foundation to open its own opera studio. "You know, everybody wanted to come to Hawai'i in January to March to work with young singers," he says. A master class there led to a Chautauqua summer fellowship in upstate New York, where Kelsey joined singers from schools such as Juilliard and Yale. From there he won admission to young artist development programs at the San Francisco Opera and Lyric Opera Chicago. While Hawai'i can seem as far from the opera scene as it's possible to get, "I feel a great sense of responsibility to Hawai'i Opera Theatre," Kelsey says, "because I don't know what I would have done otherwise without them."



 **Polynesian**  
adventure  
**Your Adventure, Our Aloha**

O'ahu | Maui | Hawai'i Island | Kaua'i

Sightseeing Experiences | Custom Groups | Charter Bus Services

1-877-930-1740 | [www.PolyAd.com](http://www.PolyAd.com)





ABOVE / Shanahan's wig for his role as Count Monterone, the moral center of director Bartlett Sher's production of *Rigoletto*, set in Germany's Weimar Republic.

FACING PAGE / "That's 'local boy' attitude," says Kelsey of this photo with Shanahan. "We may be doing something devious, or we may be just hanging out. I love that."

Kelsey's sense of kuleana (responsibility) extends to Hawai'i performers off-island, too. To celebrate Shanahan's debut, he posted "Two Hawaiians walk into the Met ... finally on stage with @baritoneshanahan. Only took 25 years" to his Instagram. The singers have been friends since they were music performance majors at UH studying with the same voice professor, John Mount.

"Three Hawaiians in the Met! I'm singing in *Ainadamar*," replied Tasha Hokuao Koontz in the comments. Kelsey immediately invited her for dinner. Kelsey's buddy, chef Kini Kahauolopua, "works at one of the big hotels and really cares about authentic Hawaiian food, so when I realized that Tasha was already here in rehearsals for *Ainadamar*, all three of them came over to my place for a big pile of Hawaiian food."

Kelsey is quick to honor Hokuao Koontz as the first Native Hawaiian woman to ever sing a role at the Met, then drops the tea that she will be in the world premiere of *The Sheltering Tree*, set during the Hawaiian monarchy, sung in both Hawaiian and English, which will debut at Hawai'i Opera Theatre in spring 2026. "It is so interesting to

BATIK CLOTHING FOR MEN, WOMEN, AND CHILDREN

WARD CENTRE | INTERNATIONAL MARKET PLACE  
KINGS' SHOPS WAIKOLOA | WESTIN HAPUNA BEACH HOTEL

[www.noanohawaii.com](http://www.noanohawaii.com)  
since 1980





PHOTO COURTESY NINA WURTZEL / MET OPERA

As a wild thunderstorm storm rages, the “Act 3 Quartet” sets up the tragic ending, where a furious Rigoletto (Kelsey, at far right) seeks revenge as his daughter, Gilda, played by soprano Nadine Sierra, sobs. Upstairs, the Duke seduces the prostitute, Maddalena, who has been paid to kill him.

do that piece given my family history,” says Hokuao Koontz, who is the multi-great-granddaughter of one of Queen Lili’uokalani’s ladies-in-waiting and a manservant to King Kalākaua.

Growing up in the Pacific Northwest, Hokuao Koontz never used her full Hawaiian name, though her mother was a professional hula dancer and she herself had joined Pacific Islander clubs as a kid. When

she made the choice to embrace her Indigenous ethnicity as a performer it was, “an effort to ... make myself a fighter,” she says. “It hadn’t occurred to me to include that part of myself so openly and publicly before, so it was a really very special and beautiful moment to see ‘Tasha Hokuao Koontz’ printed in the program. I finally feel like my whole self-esteem is presented on stage.”

Opera, like most modern storytelling, can stumble on the rocks of representation—whose stories get told and who gets to tell them. Where Hollywood tells mostly white stories for a diverse international audience, opera delivers international narratives to an overwhelmingly white (and old and rich) crowd. Opera’s benchmark tales span the globe from China and Japan, to Egypt and Sri Lanka, to

Scandinavia and the American South, and when it comes to casting, opera can be one of the most welcoming and diverse modern media, race-blind by necessity for the past hundred years if only from a dearth of skilled performers—opera singers are the Olympians of performing arts. But equitable casting does not make the opera scene as sensitive as one might hope, something Kelsey and

MISO MARINATED

# BLACK COD

(SABLEFISH)

VIDEO COOKING INSTRUCTIONS

Now available in a convenient family size meal kit paired with Jasmine Ginger Rice and fresh Bok Choy!

Available in all deli departments at Costco Wholesale warehouses in Hawaii and the U.S. Mainland.

[www.alaskanleader.com](http://www.alaskanleader.com)  
(206) 965-1881

Wild, Natural & Sustainable®





PHOTO COURTESY NINA WURTZEL / MET OPERA

Soprano Tasha Hokuao Koontz debuted in 2024 as the first Native Hawaiian woman to sing a role at the Met, as a Niña, part of the chorus in the Spanish opera *Ainadamar* (seen above), based on the story of poet-playwright Federico García Lorca and his muse, Margarita Xirgu.

Hokuao Koontz both seek to change. (It was only ten years ago that the Met dropped blackface from its *Othello*.)

So it is far more than a matter of Hawai'i pride when Kelsey, too, celebrates his own Native roots; he encourages musicians to embrace identity. “We can trace our family heritage all the way back to two of the main deities in Hawaiian culture: Papa is considered the earth mother, and Wākea the sky father. My mother’s maiden name is Papa—I don’t think you get much more specific than that.”

In this vein, Kelsey has tried to incorporate Hawaiian music into solo performances. “The Hawaiian ballad aligns perfectly with the French, German, Italian or English art song recital framework, I mean to a T,” he says. But Hawaiian vernacular music has mostly not been notated. “It’s just a

few chords on a piece of paper,” Kelsey says, and when it’s written down in detail, the improvisation, fills and local accents remain a challenge for continental accompanists. “My pianist [was] brilliant—he could bang through it no problem—but it was just ... not how the music was supposed to be played.”

**A great voice isn’t enough to break through** to operatic superstardom, just as being beautiful is never enough to make an actress a movie star. For an opera singer to rise above other headliners, as Kelsey has, he must not only have a gorgeous voice but physically embody the story without allowing emotions to affect the singing—it wouldn’t do, for example, for a singer to *actually* cry. But Kelsey is an actor, delivering insightful, generation-

defining performances with the meatiest roles in the repertoire. So I can’t help asking if becoming a dad to a little girl has changed his interpretation of Rigoletto, the mourning father. He says no, crediting his co-stars with making the performance look natural. “The sopranos are always such wonderful actresses,” he says of the various singers who’ve played Gilda to his Rigoletto.

Then he takes a beat and reconsiders: Last season he sang the title role in *Simon Boccanegra*, a father who had been separated from his baby daughter and then reconnects with her as an adult. “The setup of that initial scene when the two of them meet, that kind of allowed it all to rush in, and I did find myself at one point just *really* feeling it. And I’m sure that will happen more the older [my daughter] gets, the

older I get and the more experience I have being Dad.”

Kelsey is married to a mezzo-soprano, Toronto-based Deanna Pauletto, and thinks about passing on a musical patrimony now that they have a family. “It is the one thing I wish I could ask my mom: Did you always have it in your head that you wanted us to be singers? Or was it just that you loved music and singing so much you just wanted us to love it as much as you did?”

After his mother died in 2020, Kelsey understood it was time to write his family history—in the form of a Hawaiian kākau (tattoo) all the way down his leg. As the artist Kawika Au was showing him sketches for the genealogy, he remarked, “We just have to figure out what that last little bit is going to be.” Who is Kelsey? How would he be represented at the end of the line? “Prior to Western contact,” Kelsey wondered, “who would I have been?”

“You would have been the storyteller, the orator,” Au said.

“So I am a storyteller,” announces Kelsey. “The audience pays their money to be told a story, and you just can’t fulfill that with the voice alone.”

Now that he has reached the highest pinnacle of musical storytelling, what happens next?

“I want to be in the position to decide when I get to the last day of singing,” he says. “I don’t think it will happen that my voice or my body will decide for me.”

A daughter who will start school one day and a wife with her own singing career will both shape Kelsey’s future choices. He’s considered academia but says he doesn’t have credentials for music education. He muses about maybe returning to Hawai’i Opera Theatre to help raise up a roster of more local young performers.

“We will just have to make those plans as that comes along. But for now ...” he stands, looks around backstage, takes it all in. “It’s the Big House.” hh

# EHA CULTURE

## HAWAI’I



== [www.ehaculture.com](http://www.ehaculture.com) ==  
== @eha.culture ==

VISIT US AT OUR  
NEW SHOP ON KAUA’I:

EHA CULTURE  
HIDEAWAY BOUTIQUE  
4-1565 B KUHIO HWY.  
KAPA’A, HI 96746





# Anchors, Skulls and Hula Girls

Remembering
Sailor Jerry’s
indelible legacy
in Chinatown

**T**he proposition is straightforward: Pay \$60, shake the treasure chest and pick your prize. If you don’t like it, walk away or trade with someone else in line. It’s simple, but because the prize is a tattoo, it’s also irreversible. That’s not an issue for these diehards, who are here to get a Sailor Jerry design at the original Sailor Jerry tattoo parlor. They are proud to be among what the renowned, larger-than-life tattoo artist once called “the tattooed barbarians that live and die on world battlegrounds.”

Waiting patiently in line is John Poindexter II, who was buying a bottle of Sailor Jerry rum at a grocery store in San Diego when his dad pointed to the label and said, “That’s the guy who gave me my tattoo.” He showed his son the Popeye tattoo he got when he was stationed in Honolulu in 1972. After his dad passed away, the younger Poindexter went in search of the Sailor Jerry shop in Chinatown, and there he found tattoo artist Harisumi, who was able to re-create the design from a photo. His mom also accompanied him and got a shaka design on her wrist. “It was a big deal,” Poindexter says. “She wanted to get a tattoo where my dad got his tattoo, so we came here.”

It’s not an uncommon story at the Sailor Jerry Festival, an annual





OAHU, HI  
HALEIWA | 808-637-9211 |  
66-250 Kamehameha Hwy

KAILUA | 808-261-1144 | 131 Hekili Street

HONOLULU | 808-892-1088 |  
945 Kapahulu Ave

WAIKIKI | 808-888-8833 | 2310 Kuhio Ave

LAS VEGAS, NV  
Summerlin Pkwy | 702-331-1824 |  
7591 Washington Ave

SCAN FOR  
MENU

www.konosnorthshore.com





RESERVATIONS  
THROUGH YELP

SCAN HERE

Quality Dining, Brunch  
& Craft Cocktails

3605 Wai'ālae Ave Honolulu, HI 96816  
808-744-1992

www.thesurfingpighawaii.com







Punk and ink are staples at the Sailor Jerry Festival in Honolulu, an annual homage to Norman Keith Collins, a.k.a. Sailor Jerry, one of the most famous and infamous tattoo artists in history. On pages 102–103, tattoo artist Harisumi at Old Ironside, the studio he opened in the original Sailor Jerry shop in Chinatown.

celebration of the tattoo pioneer and the disappeared era he conquered. The festival features entertainment across twenty-one venues: live bands—punk, metal, ska, rock, reggae—a burlesque show, a pinup girls pageant, art exhibits, a skateboarding exhibition, a comedy show and of course tattooing. Every year, fans come in droves to keep his legacy alive; perhaps no other tattoo artist has left such an indelible mark, whether on human skin or American culture.

In April 1940, the *Honolulu Advertiser* featured a story about a prolific tattoo artist in Chinatown who would become a legend: “Craftsman in Needlepoint,” the photo caption read. “Sailor Jerry is an old Honolulu shoreside friend to the boys of the Fleet who go in for illustrated epidermises.” The handsome young artist wielded his electric gun with an earnest smile. “A sailor minus a tattoo is like a woman without makeup,” Jerry told the reporter. “The boys with the fleet will want something pictorial to take back home. They will probably display a hula girl on an arm. When asked

by the gang at home how the hula is done, all that will be necessary for a demonstration will be a flexing of the arm muscles, so-so, and the girl will do a simulated hula.” The average tattoo cost \$3; some were as cheap as 50 cents. For a quarter you could imprint your Social Security number—which would make it easier to identify your body if you were killed in action. 1940 was the same year President Franklin D. Roosevelt moved the Pacific Fleet from San Diego to Hawai‘i. Honolulu was already bustling with sailors; after the attack on Pearl Harbor, millions more came through. In 1942 alone the USO Hawai‘i served more than six million service members. Against an ominous backdrop of fear—air raid sirens, barbed wire on the beach, 10 p.m. curfews, nightly blackouts—Sailor Jerry practiced his art. When ships came to port, the sailors flocked to Chinatown, then a red-light district of bars and brothels where men stood in line hundreds deep to get, as one of Jerry’s designs boasted, “stewed, screwed and tattooed.” The ratio of men to women in Hawai‘i at the time, according to historians Beth Bailey and David Farber, was approximately four to one (seventeen to one if you exclude married women). “The soldiers and sailors observed the conventions of a society of men, of young men who may soon be dead. They spoke in obscenities. They drank too much. They chased women,” Bailey and Farber wrote in *The First Strange Place: The Alchemy of Race and Sex in World War II Hawaii*. “Many people viewed this behavior with pity and horror and the kind of resolve one develops from carrying gas masks to weddings.” The alcohol limit was four shots of whiskey, which the men—two hundred and fifty thousand men a month—would slam in succession. Before they returned to ship, thousands went to see Sailor Jerry for a souvenir. Jerry’s work was marked by bold, clean outlines, heavy shading, vivid colors and later an infusion of Japanese elements he adapted from the tattoo masters, or *horishi*, of Japan. His style defined old-school Americana, its iconography easily recognizable today: anchors, ships, sharks, skulls, pinup girls, eagles, hearts emblazoned with a lover’s name.

“I think tattoos are amulets. It’s things that [people] like, things they want to take on to themselves and gain those characteristics,” says Jerry’s most famous protégé, Don Ed Hardy, in a documentary about Sailor Jerry called *Hori Smoku Sailor Jerry*. “The classic stuff was a little distillation of everything dramatic about life. It had sadness, sex, death, longing, friendship, patriotism, resignation and humor.” Through years of steady correspondence with practitioners around the globe, Jerry amassed a clearinghouse of designs and ideas about technique, tools and philosophy of the underground art. “This kind of knowledge was life’s blood in a tattoo world that operated on hearsay,” Hardy wrote in his own memoir, *Wear Your Dreams*. “There were no books, no tattoo magazines. There was only a slender grapevine between tattooists, and his was the most important.”

Sailor Jerry was born Norman Keith Collins in Reno, Nevada, on January 14, 1911. As a teenager, he hitched rides in boxcars across the American frontier. Somewhere along the way, he discovered tattooing and started hand-poking ink to skin. Eventually he landed in Chicago and met Gib “Tatts” Thomas, a local legend who taught him to use an electric needle. One of Jerry’s favorite stories, as retold by Hardy, was when Thomas and his friend brought Jerry to a morgue to practice. They left Jerry with a corpse on a gurney, and as soon as Jerry picked up the arm, the body sat up and hollered, “Hey, what do you think you are doing?” It was an initiation to a fraternity of mavericks that indulged in irreverent pranks and unapologetic insults, the threads of lore from which the larger-than-life persona of Sailor Jerry is woven. These stunts often manifested as vendettas, like the time he sent a kid to ask for a purple dragon from rival Lou Norman, who said purple ink couldn’t be done—and the kid revealed his arm to show Jerry had already done it. When Norman subsequently had a stroke, Jerry sent him a bouquet of purple orchids. On another occasion he told Norman that adding sugar to the watercolor on his “flash” (pre-drawn

# FARM TO BOTTLE

## A HAWAIIAN DISTILLERY EXPERIENCE



MAKE YOUR HAWAIIAN ADVENTURE COMPLETE WITH A VISIT TO HAWAII'S LARGEST SUGARCANE FARM AND HAWAIIAN AGRICOLE RUM DISTILLERY. Kō HANA RUM IS LOCATED ON OAHU, HEADING TO THE NORTH SHORE. TOURS AND TASTINGS OFFERED DAILY FROM 10:30AM-5PM.

GET \$10 OFF YOUR TOUR!

USE CODE **HANAHOU** WHEN BOOKING ONLINE

★★★★★

VOTED HAWAII'S BEST LOCAL SPIRIT - HONOLULU MAGAZINE



# KōHANA

## HAWAIIAN AGRICOLE RUM

PROUDLY SERVED ONBOARD HAWAIIAN AIRLINES

SCAN TO BOOK YOUR TOUR



KOHANARUM.COM

@KOHANARUM

PLEASE ENJOY Kō HANA RUM RESPONSIBLY. ©MANULELE DISTILLERS, LLC. KUNIA, HAWAII 22% ALC/VOL PHOTO CREDIT @MECREATIVEHAWAII





designs) made the colors brighter. Norman tried it, and cockroaches ate the pages off the wall.

“All the stuff that’s written about Sailor Jerry is about Sailor Jerry. Sailor Jerry is not Norman Keith Collins, the family man,” says Meriel Collins, Jerry’s daughter from his third wife, May Johansen. As Meriel remembers, the two worlds remained discrete.

Norman Collins had five wives and, by Meriel’s count, seven kids. During her childhood their family lived on a boat in the Ala Wai Yacht Harbor. “Sailor” was the crux of Collins’ identity, a devoted Navy man whose tour around the Pacific landed him in Honolulu, where he settled in 1931. A heart condition kept him from re-enlistment during WWII, so he joined the Merchant Marine. According to Hardy, “He held master’s papers on practically every vessel afloat and was a stickler for details such as ships’ rigging and nautical symbols in tattoo designs.”

Meriel remembers her childhood in the ’50s as carefree—“go to school, come home, throw the rope ladder over the

side of the boat and jump in and swim.” Occasionally her dad treated them to the drive-in movies. He went about his work in Chinatown, but he never brought his family into that world. “I think even he thought in those days that tattooing was not socially acceptable, so he never tattooed his kids.” He drew bluebirds on her and took photos of them, but nothing permanent. To this day Meriel doesn’t have a tattoo, but she takes time to admire ink on others—who often reveal a connection to Sailor Jerry.

Her father was very aware of his own importance, Meriel says. “Dad always had to be number one. In his mind he was.” Collins was a Renaissance man who had no patience for anything phony. He played sax in a jazz band. He wrote poetry tinged with his sadistic humor. He read voraciously and was a self-taught mathematician and electrician. He found the Far East fascinating and embraced Chinese medicine. He was a shipbuilder and a captain—he met his fifth wife while giving a tour of Pearl Harbor.



PHOTO COURTESY MERIEL COLLINS

LEFT / “All the stuff that’s written about Sailor Jerry is about Sailor Jerry—the man, the myth, the legend. Sailor Jerry is not Norman Keith Collins, the family man,” says his daughter, Meriel Collins. “People are supposed to believe the legends,” Collins, seen above, once said of his alter-ego. “Not understand them.”

ABOVE / Collins, who was also a musician, poet and radio show host, is pictured above with his fifth wife, Louise, in 1947.

Perhaps most publicly, he was “Old Ironsides,” host of a late-night radio show, where he spouted ultra-right-wing theories in a diplomatic baritone. (Old Ironsides was mentioned in Collins’ obituary, while Sailor Jerry was not.) “He was an absolute patriot. He loved America, do or die,” Meriel says. “If you agreed with him, he would talk with you. If you didn’t, you didn’t exist.”

The IRS came knocking in 1950, and instead of bowing to what he regarded as government interference, Collins closed his Chinatown shop and didn’t reopen until he partnered with Californian Bob Palm in 1960. Palm suddenly left town and sold his share to Jerry for a dollar. It was in this smoke-filled shop (Jerry was a smoker but not a drinker) at 1033 Smith Street—above a rowdy strip bar and with room enough for only two tables—that the seeds of modern tattooing took root. Sailor Jerry elevated the industry standard by being one of the first with an autoclave and single-use needles, and he modified tattoo machines to be more efficient and less damaging to the skin.

In 1972 the *Honolulu Star-Bulletin* ran a feature, “She Chose a Flower for Her First Tattoo,” by then-fashion editor Jocelyn Fujii. “[Tattoos] are becoming more acceptable as long as the work is done well. We’re trying to get rid of the old sinister aspect—the tattoo of a naked girl on a man’s arm,” Jerry told Fujii. “We’ve progressed since the days of the old sponge-and-bucket shops, where needles were boiled but anything could happen. Today we throw the ink away after a job, sterilize all the instruments and materials, use soaps and alcohol.” The legal age for getting a tattoo in Hawai’i at that time was 20, and Jerry’s average customer was 25. Jerry was 62, and his slick pompadour was now white. In horn-rimmed glasses and a starched white shirt with “Sailor Jerry” monogrammed above the pocket, his vibe had become more grandfather than hell-raiser.

Collins died on June 12, 1973. A few days prior, he’d had a heart attack in a parking lot, woken up and ridden his Harley back home to Waipahu. He told his wife Louise that when he was gone, she should either sell the shop to one of three fellow artists—Ed Hardy, Zeke Owen or Mike Malone—or burn it. Malone bought the shop and renamed it China Sea Tattoo in honor of Sailor Jerry’s adventures on the high seas. Collins was buried in the Cemetery of the Pacific at Punchbowl, resting in the paradise he never wanted to leave.

**On a balmy summer eve half a century later,** the queue outside 1033 Smith Street—now called Old Ironside, resurrected by masterful artist Hari Seda, a.k.a. Harisumi—stretches down the block and around the corner. Hari came to Honolulu after twenty-three years tattooing in Puerto Rico. He crossed paths with his buddy Christopher Danley, who had just bought the Sailor Jerry space, formerly a failed piercing business. They restored its integrity with fresh paint and old-school flash on the wall. Tragically, Danley died in a motorcycle crash a year after they opened. Fate left Hari to perpetuate Sailor Jerry’s legacy. “As years went by, the word got around,” says Hari. “Once sailors started finding out, it became the one spot to get tattooed.”

Discover Oahu's  
**PREMIER**  
Golf, Dining  
& Event Destination

*“From championship golf to local dining and unforgettable events, Pearl at Kalauao is your destination for every occasion.”*

**Book your Tee-Time & Table Today!**

**+808-487-2460**

www.pearlatkalauao.com | @pearlatkalauao

Liko Lehua

Liko Lehua Butter

OUR BUTTER IS  
MANUFACTURED AND SOLD AT  
LIKO LEHUA CAFE

177 KAUMANA DRIVE  
HILO, HAWAI'I  
(808) 315 - 8484

LIKOLEHUA.COM









WAIKĪKĪ

# O'AHU





# HAWAI’I TRIENNIAL 2025 • ALOHA NŌ

- O’ahu, Hawai’i Island, Maui
- February 15 – May 04, 2025
- [hawaiicontemporary.org](http://hawaiicontemporary.org)


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




## ALOHA PEARLS & SCHWARTZ

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

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



Instagram (808) 255-1975  
[@alohapearls](https://www.instagram.com/alohapearls) | [alohapearls.com](http://alohapearls.com)






## BATTLESHIP MISSOURI MEMORIAL

Arizona Memorial Place, Honolulu

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



(808) 455-1600  
[ussmissouri.org](http://ussmissouri.org)





# BISHOP MUSEUM


Living Culture | Natural Science | Interactive Exhibitions






Open Daily 9 am - 5 pm  
Closed Thanksgiving & Christmas Day

[bishopmuseum.org](http://bishopmuseum.org)  
1525 Bernice Street Honolulu, HI 96817



## WAIMEA VALLEY HI'IPAKA LLC

# KA‘APUNI O WAIMEA



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

ON THE NORTH SHORE ACROSS FROM WAIMEA BAY

[WAIMEAVALLEY.NET](http://WAIMEAVALLEY.NET)



67-106 Kealohanui Street, Waialua



**Dole**

# PINEAPPLE Farm Tour

**TOUR HOURS**  
MONDAY-FRIDAY  
9:30AM-3:30PM  
@DOLEFARMTOURHI

**Aloha From HAWAII**  
Dole  
ROYAL HAWAIIAN

SCAN HERE TO LEARN MORE!

**BUY ROYAL HAWAIIAN® PINEAPPLES HERE.**

© TM & © 2024 DOLE

**Hawai'i VOLCANIC™**  
pH 8+

*Lava Filtered*

Natural Artesian Water from Big Island, Hawai'i

**Hawai'i VOLCANIC WATER®**  
NATURALLY ALKALINE  
FILTERED DRINKING WATER  
BIG ISLAND, HAWAII

# Water is Life

Use promo code **HANAHOU25** for 25% off first purchase

**hawaiiivolcanic.com**  
AVAILABLE ONLINE FOR HOME DELIVERY

**MOZART’S GRAN PARTITA**  
4/19  
Enjoy Mozart’s classical harmonies and playful melodies showcased in this symphony of winds made up of a 13-musician ensemble of oboes, clarinets, horns, bassoons and contrabassoon. Doris Duke Theatre, chambermusichawaii.org

**TINA–THE TINA TURNER MUSICAL**  
4/22–27  
The inspiring journey of a woman who broke barriers and became the Queen of Rock ‘n’ Roll. Set to the pulse-pounding soundtrack of her most beloved hits. Neal S. Blaisdell Concert Hall, blaisdellcenter.com

**GARY CLARK JR.**  
4/22&23  
Grammy Award-winning guitarist and singer Gary Clark Jr. fuses blues, rock and soul music with elements of hip-hop. The Republik, jointherepublik.com

**HENRY KAPONO WITH BROTHER NOLAND**  
4/23  
Legendary Hawaiian musicians Henry Kapon and Brother Noland perform with rising talent Ninamarie Bell. Blue Note Hawaii, [808] 777-4890

**HALE’IWA METRIC CENTURY & ALOHA FUN RIDE**  
4/27  
A noncompetitive cycling event that showcases O’ahu’s beautiful North Shore with 62-, 8- or 3-mile route options. 7:30 a.m. to 2 p.m. Kaiaka Bay Beach Park, hbl.org

**MAY**

**HAWAII ADAPTIVE SURFING CHAMPIONSHIPS**  
5/15–19  
The first stop of the inaugural Adaptive Surfing Professionals World Championship Tour with ranging categories for competitors. Waikīkī Beach, accessurf.org

**THE MUSIC OF STUDIO GHIBLI**  
5/17  
Hawai’i Symphony Orchestra performs music from iconic Studio Ghibli films including *My Neighbor Totoro*, *Spirited Away*, *Howl’s Moving Castle*, and more. Hawaii Theatre Center, hawaiitheatre.com

PROMOTIONAL



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

**Rainbow DRIVE-IN**  
[808] 737-0177  
rainbowdrivein.com

*Dressing Locals since 1986*

# CASUAL MOVEMENTS

*Sarongs & apparel for all occasions*

Use promo code **HANAHOU25** for 25% off first purchase

**hawaiiivolcanic.com**  
AVAILABLE ONLINE FOR HOME DELIVERY

**Casualmovements.com**  
Sarongs available at Hawaii Costcos

EAT / SHOP / PLAY: O’AHU

**hana hou!**  
STORIES FROM HAWAIIAN AIRLINES  
About Articles Episodes  
Video Archives  
Breaking Ground  
For “b-boy” Hsiao, breakdancing is part art, part sport and all aloha.  
Shooting Giants  
Chromatographer Mike Pickett has made a career of filming the world’s largest waves and the surfers who ride them.  
Aloha Goes Both Ways: Chef Chung Chow  
This episode features chef Chung Chow, co-owner of New York City’s Koreatown restaurant.  
Holding the Line

**hana hou!**  
hawaiianairlines.com/hawaii-stories/hana-hou





APRIL

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

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

EAST MAUI TARO FESTIVAL

4/26  
This annual festival honors kalo, also known as taro, through a variety of dishes, music, hula and cultural demonstrations. Hāna Ballpark, tarofestival.org

MAUI MARATHON

4/27  
Full and half marathon courses along West Maui's beautiful beaches. Kā'anapali Parkway, mauimarathonsignup.com

MAY

LEI DAY

5/1  
Explore the rich history and traditions surrounding the art of lei making with partner organizations and the opportunity to create your own lei while connecting with others. 10 a.m. to 3 p.m. Maui Ocean Center, mauioceancenter.com

MAUI CLASSICAL MUSIC FESTIVAL

5/16-25  
Musicians from around the world perform in some of Maui's most beautiful and historic sites. Various locations, mauiclassicalmusicfestival.org

MAUI COUNTY AGRICULTURAL FESTIVAL & 4-H LIVESTOCK FAIR

5/31  
This annual celebration offers food booths, workshops and demonstrations, a keiki zone, farmers market and more. 9 a.m. to 4:30 p.m. War Memorial Complex, maucountyfarmbureau.org

Aged to perfection,  
luxury in every bite.

The Shops at Wailea  
3750 Wailea Alanui Dr., B22, Kihei  
808-727-2011

ONLINE RESERVATION

Royal Hawaiian Center  
2301 Kalakaua Ave., Building C, Level 3  
808-922-3600

ONLINE RESERVATION

SEA-TO-TABLE  
CUISINE

— On Napili Bay —

VOTED BEST  
OCEANFRONT DINING

Breakfast • Lunch  
Dinner • Happy Hour

Celebrating 60 Years of Aloha  
at Napili Kai Beach Resort

5900 Lower Honoapiilani Rd  
Napili • Maui • Hawaii 96761 • 808.669.1500

Hours and More Information at  
SeaHouseMaui.com





**EXPEDITIONS**

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

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



“Your link between Maui and Lāna‘i”

(808) 661-3756

**go-lanai.com**





**HUI NO‘EAU VISUAL ARTS CENTER**

2841 Baldwin Avenue, Makawao, Maui

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



(808) 572-6560

**huinoeau.com**





**SURFING GOAT DIARY**

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.



(808) 878-2870

**surfinggoatdairy.com**





**MAUI BREAD COMPANY**

Dolphin Plaza, Kihei, Maui

Welcome to Maui Bread Company, located in the Dolphin Plaza in Kihei. We are the fusion gourmet bread shop with taste influences of Hawaiian, Asian and German recipes. Our breads and other bakery products are well known for combining the best of Eastern and Western baking, all made to be flavorful, delicious and served with Aloha. Come visit us today!




MAUI BREAD COMPANY

TRADITION • QUALITY • TASTE

mauibreadco.com

**@mauibreadco**






**MAUI FISH ‘N CHIPS**


2395 S Kihei Rd #110, Kihei

Best Fish ‘N Chips in Maui! Everything on our menu is made using our homemade recipes, including our famous sauces made fresh everyday. Our restaurant embodies the true essence of aloha, with warm smiles and genuine hospitality. Come visit us today!



(808) 757-8708

**mauifishnchips.fish**









HĀPU'U FERN

# HAWAI'I ISLAND



*FairWind*  
BIG ISLAND OCEAN GUIDES

“★★★★★”  
5 STARS AS RATED BY TRAVELERS

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

FAMILY OWNED AND OPERATED FOR OVER 50 YEARS

EXPLORE WITH ALOHA! USE CODE ALOHA10 FOR 10% OFF OUR TOURS. SOME RESTRICTIONS APPLY.

INFORMATION & RESERVATIONS 808.322.2788 | WWW.FAIR-WIND.COM

  @FAIRWINDCRUISES







APRIL

**NIAULANI NATURE WALK**

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

**UNDER THE NEW MOON**

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

**KOHALA NIGHT MARKET**

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

**HO'OULU FARMERS MARKET & ARTISANS FAIR**

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

**PORTUGUESE BREAD BAKING**

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

**FRIDAY NIGHT MARKET**

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

**NIGHT MARKET**

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

**HALEKI'I FARMERS MARKET & CRAFT FAIR**

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

**YOUTH ARTS SATURDAYS**

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

**MADE IN HAWAII ARTISAN MARKET**

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

**HAWAI'I TRIENNIAL 2025**

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

**MANA MUSIC QUARTET**

4/6  
Winner of the 2021 Nā Hōkū Hanohano award for instrumental album of the year, the quartet presents selections from their newest album, *Journey Through Hawai'i*, along with music of the Hawaiian Monarchy. Kahilu Theatre, kahilu.org

**BIG ISLAND CHOCOLATE FESTIVAL**

4/10-12  
The festival includes guided farm tours, agricultural seminars, culinary demonstrations and a gala with sweet and savory stations, live entertainment, dancing and a silent auction. Waikoloa Beach Marriott Resort & Spa, bigislandchocolatefestival.com

**STREET EATS**

4/12  
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, historickailuavillage.com

**LAUPĀHOEHOE MUSIC FESTIVAL**

4/12  
A celebration of Hawaiian culture with music, crafts, lei making, games, food and a silent auction. 10 a.m. to 5 p.m. Laupāhoehoe Point County Park, laupahoehoemusicfestival.org

**KŌKUA KAILUA VILLAGE STROLL**

4/13  
Ali'i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. 1 to 6 p.m. Kailua-Kona, historickailuavillage.com

**MERRIE MONARCH FESTIVAL**

4/20-26  
A week of Hawaiian cultural events centered around Hawai'i's most prestigious hula competition. The festival includes exhibits, music, arts and crafts, as well as the Miss Aloha Hula, kahiko (ancient) hula and 'auana (modern) hula competitions. Edith Kanaka'ole Stadium, merriemonarch.com

**MERRIE MONARCH INVITATIONAL HAWAIIAN ARTS FAIR**

4/23-26  
Held in conjunction with the Merrie Monarch Festival, this event offers daily Hawaiian entertainment, artisans, crafters and food vendors from around the Islands and across the Pacific. Free admission. Afook-Chinen Civic Auditorium, merriemonarch.com

**HAWAII ARTS, CRAFTS & FOOD FESTIVAL**

4/24-26  
An annual festival during Merrie Monarch Week that celebrates Hawai'i's cultural diversity with music, entertainment, performances and food. Free. 9 a.m. to 5 p.m. Nani Mau Gardens, hawaiiartsandcraftsfestival.com



**AHUALOA FAMILY FARMS**

45-3279 Mamane Street, Honoka'a

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



(808) 775-1821  
ahualoafamilyfarms.com



**PATRICIO'S MEXICAN TAQUERIA**

73-4038 Huliko'a Dr., Kailua-Kona

Experience authentic Mexican flavors at our family and veteran-owned restaurant. Enjoy homemade dishes like Enchiladas, Chile Rellenos, and Tamales, crafted from fresh ingredients and traditional spices. We offer vegetarian, vegan, and gluten-free options. Dine in, order online for pickup, get DoorDash delivery or contact us to cater any family gathering, work event or special occasion! Open daily.



(808) 334-1008  
patriciostaqueria.com



**'IMILOA ASTRONOMY**

University of Hawai'i at Hilo 600 'Imiloa Place, Hilo

Embark on a uniquely Hawaiian voyage at 'Imiloa in Hilo! Immerse yourself in our cutting-edge Planetarium, traverse our interactive Exhibit Hall, and wander through our lush outdoor native garden. 'Imiloa is ideal for family visits, educational experiences, farm-to-table dining, and unforgettable events. Inquire about our membership discounts to make the most of your journey!



(808) 932-8901  
imiloahawaii.org



**VOLCANO ART CENTER**

Volcano, Hawai'i

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



(808) 967-8222  
volcanoartcenter.org





## Lā Honua Fest: An Earth Day Event

📍 Onomea Scenic Route | Hāmākua Heritage Coast, Hawai‘i Island

📅 April 19, 2025

👉 [www.projectkanu.org/lahonua](http://www.projectkanu.org/lahonua)

☎ (808) 699-8192

Join us on Saturday, April 19, 2025, for Lā Honua Fest, a vibrant Earth Day celebration! Kick off the morning with the Earth Day 5K Walk & Run, a scenic journey along the lush Onomea Scenic Route on the Hāmākua Heritage Coast, where ocean views, tropical forests, and native landscapes inspire connection to the land. Whether you run for a cause or walk with loved ones, all ages and fitness levels are welcome.

Afterward, immerse yourself in a day filled with sustainability, culture, and community featuring this year’s theme: Coconut, Tree of Life. Browse the Mālama Makeke, a marketplace featuring local artisans, locally grown and craft products, and delicious food. Take part in our Tree & Plant Giveaway and bring home trees or seeds. Participate in Cultural & Educational Activities, featuring live demonstrations and interactive workshops on traditional knowledge and sustainable practices.

Visit our website for the most up-to-date schedule of events and activities.



PROMOTIONAL

MAY

### LEI DAY

5/1

With blossoms and plant materials provided by the Volcano Art Center Gallery, learn tips to sewing the perfect lei from master lei makers, the proper protocol of giving and receiving lei and more accompanied by live music. Free with entrance fees. VAC Gallery at Hawai‘i Volcanoes National Park, (808) 967-8222

### MOTHER’S DAY ORCHID SHOW & SALE

5/3

Kona Orchid Society’s annual sale features a variety of flowers and plants, crafts and gifts. 9 a.m. to 2 p.m. Old Kona Airport Park Event Pavilion, [konaorchidsociety.squarespace.com](http://konaorchidsociety.squarespace.com)

### KAMUELA PHILHARMONIC: POPS!

5/4

A concert of famous classical works intermixed with selections from the stage and silver screen that will have every generation saying, “I Know That One!” Kahilu Theatre, [kahilu.org](http://kahilu.org)

### ROBERT CAZIMERO

5/17

Hawai‘i’s beloved kumu hula, singer, songwriter and entertainer, Robert Cazimero, will continue his 39-year tradition of performing live in Waimea with an evening of music, hula and storytelling. Kahilu Theatre, [kahilu.org](http://kahilu.org)

### KŌKUA KAILUA VILLAGE STROLL

5/18

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

### CELEBRATION OF LIFE

5/25

A free community event featuring a lantern floating ceremony to honor lost loved ones, live music, food and drinks. 3 to 7:30 p.m. Reeds Bay Beach, Hilo, [hawaiicarechoices.org](http://hawaiicarechoices.org)

## Street Eats, A Kailua Village Food Truck Festival

📍 Along Oceanfront Alii Drive in Historic Kailua Village

📅 Saturday, April 12  
Noon – 6 pm

Saturday, May 10  
Noon – 6 pm

Saturday, June 7  
Noon – 6 pm

👉 [historickailuavillage.com](http://historickailuavillage.com)

Street Eats, A Kailua Village Food Truck Festival rolls into Historic Kailua Village bringing tasty food, live Hawaiian music, and hula to the iconic Alii Drive. From noon to 6 p.m., this picturesque oceanfront street closes to cars and transform into a vibrant pedestrian marketplace celebrating the flavors, sounds, and spirit of Hawai‘i.

Alii Drive comes alive with a showcase of diverse food trucks and food vendors, each offering a unique menu of gourmet street food. From mouth-watering fresh local fresh poke and plate lunches, sweet malasadas and tropical treats to international cuisines, there’s something to satisfy every palate.

Adding to the festive atmosphere, live performances by talented Hawaiian musicians and graceful hula dancers take center stage throughout the day, immersing attendees in the rich cultural traditions of the islands.





## BAKED ON A STICK

日本 x ドイツ = ハワイバウムクーヘン

### HAWAI'I BAUMKUCHEN

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



### BOOK YOUR EXPERIENCE

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



[baumkuchenfarm.com](http://baumkuchenfarm.com)  
27-714 Kaieie Road, Papaikou, HI 96781



## Lehua JEWELERS

Since 1985

Proud Sponsor of the  
Miss Aloha Hula Bracelet  
at the Merrie Monarch Festival



*“Heirloom Quality Jewelry  
with exquisite design”*

*Traditional  
Hand-Cut Letters  
Geniune Glass Enamel*

Kamuela, Hawai‘i  
808-885-6448  
[lehuajewelers.com](http://lehuajewelers.com)

Featuring Miss Aloha Hula 2024  
Ka‘ōnohikaumakaakeawe Kananiōkeakua Holokai Lopes  
of Ka La ‘Ōnohi Mai O Ha‘e ha'e





KAUAPEA BEACH

# KAUA'I







NHRA Drag Racing

APRIL

PAU HANA MONDAY MARKET

Mondays  
Peruse farm fresh produce, fruits and flowers, snacks and food products while enjoying live music. 3 to 5:30 p.m. Kukui Grove Center, kukuigrovecenter.com

TODDLER TUESDAYS

First and Third Tuesdays  
Dance and sing along with The Showtime Characters and featured guests followed by photos. 11 a.m. Kukui Grove Center, kukuigrovecenter.com

KAUA’I CULINARY MARKET

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

MAKAI MUSIC & ART FESTIVAL

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

ALOHA MARKET

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

ALOHA FRIDAY ART NIGHTS

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

HANAPĒPĒ ART NIGHT

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

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

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

HANAIEI FARMERS MARKET

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

ANAHOLA NIGHT MARKET

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

Food, Farm & Lei Experience

- Kīlauea, Kaua’i
- Weekdays Ongoing
- commongroundkauai.com

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

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

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



HORSES ARE GOOD COMPANY

4427 Papalina, Kalāheo

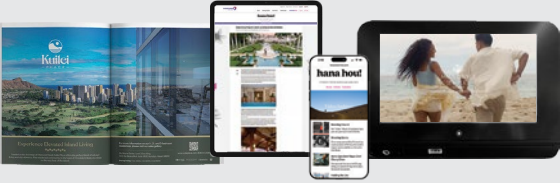
Browse our showroom of fine quality goods for men, women, horses, the home and garden. Now featuring: Abilene, Billy Cook, Blundstone, Carr & Day & Martin, Hario, Haws, Justin Boots, Kimes Ranch, LC King, Mauviel, Montana Silversmiths, Mu’umu’u, Palaka, Pāpale, The Tailored Sportsman, Thorogood, Tony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



(808) 378-2116  
horsesaregood.com



PRINT. DIGITAL. IN-FLIGHT.  
ADVERTISING IN HANA HOU! GETS SEEN.



*“Hana Hou! has been our most important form of marketing communication to customers since we started 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.”*

**COLE SLATER**  
President & CEO, Maui Divers Jewelry

*“Our advertisements in Hana Hou! magazine received an excellent response. Our ad reached our target audience, generating significant interest and engagement, resulting in positive outcomes for Kuilei Place.”*

**ALANA KOBAYASHI PAKKALA**  
Executive Vice President,  
Kobayashi Group.

CONTACT SALES@NMGNETWORK.COM







Pedal to the Meadow Bike Race

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

**ALAKOKO PLANT SWAP**  
Sundays  
This weekly market offers plant lovers the chance to buy, sell or trade a variety of greenery. Free. 10 a.m. to 1 p.m. Alakoko Shop, (808) 652-1442

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

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

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

**DRAG RACING**  
4/5  
NHRA drag racing featuring some of the state’s fastest cars. 2 p.m. Kauai Raceway Park, dragracekauai.com

**ANAT COHEN QUARTETINHO**  
4/6  
Grammy-nominated jazz clarinetist and saxophonist Anat Cohen performs with her ensemble Quartetinho. KCC Performing Arts Center, kauai-concert.org

**PRINCEVILLE NIGHT MARKET**  
4/13  
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, princevillecenter.com

**KAUA’I BREWERS FESTIVAL**  
4/19  
Featuring over thirty different beers, dishes from local restaurants, live music and games. 2 to 5 p.m. Līhu’e, kauabrewersfestival.squarespace.com

**MAY**  
**WALTER & IRMALEE POMROY LEI CONTEST**  
5/1  
Kaua’i Museum holds its annual lei contest, followed by a silent auction to bid on the winning designs, giveaways and more. Kaua’i Museum, (808) 245-6931

**DRAG RACING**  
5/3  
NHRA drag racing featuring some of the state’s fastest cars. 2 p.m. Kauai Raceway Park, dragracekauai.com

**CABARET**  
5/16–6/1  
Revisit this timeless classic set in 1930s Berlin. At the Kit Kat Klub, the enigmatic master of ceremonies and the dazzling performer Sally Bowles entertain with unforgettable music, dance and drama. Puhi Theatrical Warehouse, kauaicomunityplayers.org

**PRINCEVILLE NIGHT MARKET**  
5/11  
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, (808) 635-2572

**PEDAL TO THE MEADOW BIKE RACE**  
5/25  
A 15.75-mile USA Cycling-sanctioned hill climb race along the Waimea Canyon rim up to the Kanaloahuluhulu Meadow in Koke’e State Park. Kekaha, pedaltothemeadow.com



Enjoy the freedom of going wherever you please. **Right now, save up to 35% off base rates.** Plus HawaiianMiles members can earn:

- 500 miles** on rentals of 2 days
- 1,000 miles** on rentals of 3-4 days
- 1,500 miles** on rentals of 5 days or more

This special offer is good at participating Avis and Budget locations in the United States through **HawaiianAirlines.com/Cars\***



**Members also earn miles with every rental**

[HawaiianMiles base members](#)

Earn **250 miles** per rental

[Pualani Gold members](#)

Earn **500 miles** per rental

[Pualani Platinum members](#)

Earn **750 miles** per rental and be eligible for membership to Avis’ invitation-only President’s Club\*\*

\*Car reservations must be booked through HawaiianAirlines.com/Cars. Offer valid until July 31, 2025. For complete Terms and Conditions, please visit HawaiianAirlines.com/AvisBudget.  
\*\*Avis President’s Club is available to residents of the U.S. and Canada.





Mauna Loa has long been a Hawai'i favorite. Now, no matter where you live, you can taste paradise with Mauna Loa. Since 1946, we have been proud to bring the islands to you with delicious flavored and chocolate covered macadamias.

**The perfect snacks and treats you seek.**

Available online and in select retailers  
**MAUNALOA.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.

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

- 136 / In-Flight Meals
- 137 / Streaming Entertainment on A321neo Aircraft
- 138 / In-Flight Snacks, Souvenirs and Beverages
- 140 / Terminal Maps
- 142 / HawaiianMiles Partners
- 144 / Route Map
- 146 / The 'Ohana Pages



# In-Flight Tastes of Hawai‘i

## Delicious Complimentary Meals

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



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

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

## Hawaiian Airlines Featured Chef Series showcases star chefs

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

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

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

## A taste of tradition

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

MWRestaurant.com

## Wine pairings by our Master Sommelier

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



# Starlink In-Flight WiFi on A321neo and A330 Aircraft



## In-Flight WiFi

Hawaiian Airlines is proud to be the first major airline to offer Starlink WiFi onboard our A321neo and A330 aircraft. It is fast, free internet available for everyone right when you board. Switch to Airplane Mode and

- Connect to **“Starlink WiFi on HawaiianAir”**

Note: Starlink WiFi is not available on our B787 aircraft at this time.



## USAGE GUIDELINES

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

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

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

# Mele

## Collections to suit your musical tastes

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

### FEATURED CHANNELS INCLUDE:

#### Island Favorites

A collection of the best in Hawaiian music, from classic to contemporary, including Sean Cleland, Ei Nei, Chad Takatsugi and more.

#### 'Ukulele Wizards

A celebration of Hawai'i's iconic instrument and those who use it to make musical magic, including Darin Leong and others..

#### Wings of Jazz

Explore the Island jazz scene with some of Hawai'i's top artists.

#### Classic Jawaaiian Rhythms

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

\*Available only on A330 and A321neo aircraft.



Sean Cleland (left) and Ei Nei (right).



In-Flight Snacks and Souvenirs



Made in Hawai‘i Snack Sampler



Waiākea Hawaiian Volcanic Water in Refillable Bottle

Pau Hana Snack Cart

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

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

Popular Local Snacks

Waiākea Hawaiian Volcanic Water in Refillable Bottle, 22 oz.**	\$5.50
Hawaiian Chip Company Taro and Sweet Potato Chips	\$8.50
Island Princess Caramel Macadamia Nut Popcorn	\$7.75
Kona Chips Furikake Chips	\$9.50
Samurai Furikake Popcorn	\$8.00

Snack Packs

Made in Hawai‘i Snack Sampler <b>K</b> Choco Caramel Popcorn, Choco Mochi, Lightly Salted and Maui Onion Macadamia Nuts, Mele Mac	\$12.00
Classic Snack Box <b>GF</b> Crackers, Chickpeas, Turkey Stick, Hummus, Gummies, Sweet Treat	\$8.50
Keiki (Child) Snack Box <b>GF</b> Cheese Puffs, Granola Minis, Turkey Stick, Applesauce, Gummies, Sweet Treat	\$8.50
‘Ono Snack Box <b>GF</b> Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Sweet Treat	\$8.50

Cheese Tray with Crackers and Dried Fruit	\$7.50
--	--------

Classic Snacks

M & M’s Peanut	\$5.00
Maruchan Cup Ramen Chicken	\$5.00
Pringles <b>K</b>	\$5.00

Sundries

Ear Buds with Hawaiian Airlines Zipper Case**	\$4.00
Hawaiian Airlines Blanket and Pillow Set**	\$11.50

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

In-Flight Beverages

Juices

Passion-Orange-Guava* (POG)
Pineapple Orange Nectar / Apple / Orange
Mott’s Tomato / Mr. & Mrs. T Bloody Mary Mix

Hot beverages

Lion Coffee* / Tea
--------------------

Soft drinks

Coke / Diet Coke / Sprite
Diamond Head Strawberry Soda
Canada Dry Ginger Ale

Milk (Lowfat or Whole)
------------------------

Club Soda / Tonic Water / Flavored Sparkling Water
--

Cocktails

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

Spirits

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

Wines & Champagne

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

Woodbridge Chardonnay White Wine Split**	\$9.00
--	--------

Red or White Wine Half Bottle**	\$19.00
---------------------------------	---------

Red or White Wine Glass***	\$8.00
----------------------------	--------

Beers

Big Swell IPA (Maui Brewing Co.)	\$9.00
----------------------------------	--------

Bikini Blonde Lager** (Maui Brewing Co.)	\$9.00
--	--------

Da Hawai‘i Life Lite Lager (Maui Brewing Co.)	\$9.00
---	--------

Hard Seltzer Dragon Fruit** (Maui Brewing Co.)	\$9.00
--	--------

Heineken**	\$9.00
------------	--------



Complimentary beverages provided by **Coca-Cola**  
\*Complimentary on Neighbor Island flights.  
\*\*Available for purchase on Neighbor Island flights.  
\*\*\*Complimentary glass of wine on flights to/from New York, Boston, Austin. Complimentary glass of Koloa Pineapple Passion on flights to/from West Coast North American cities. \$8 per glass thereafter.

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

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

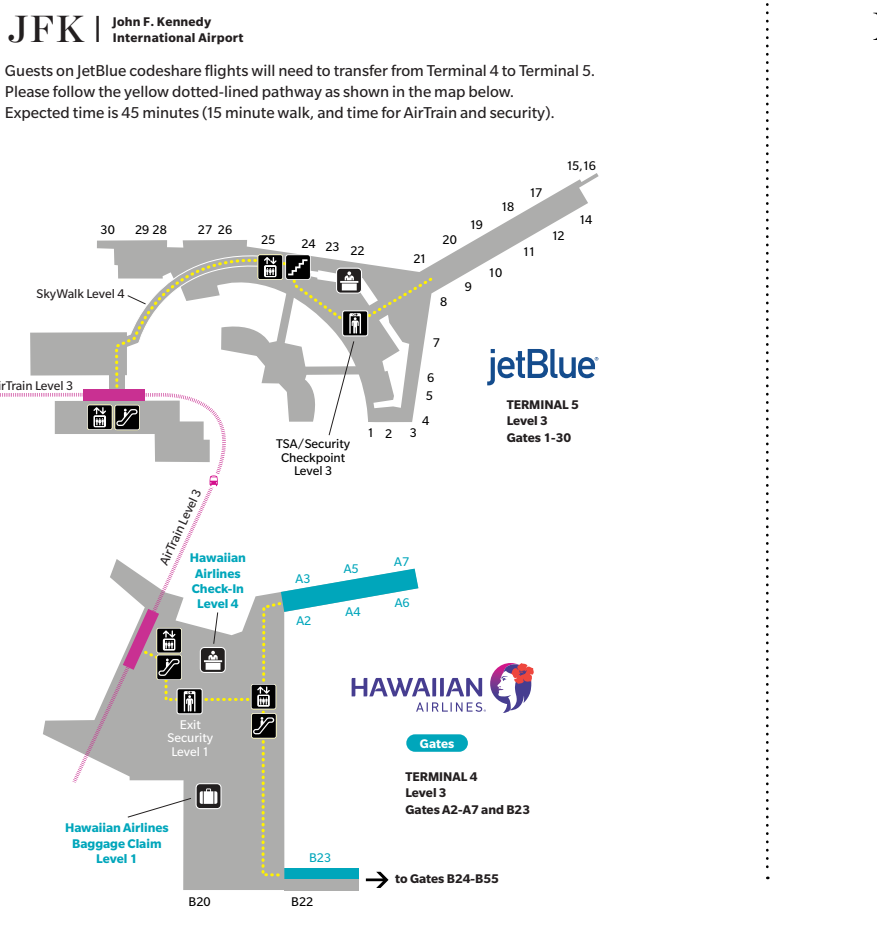
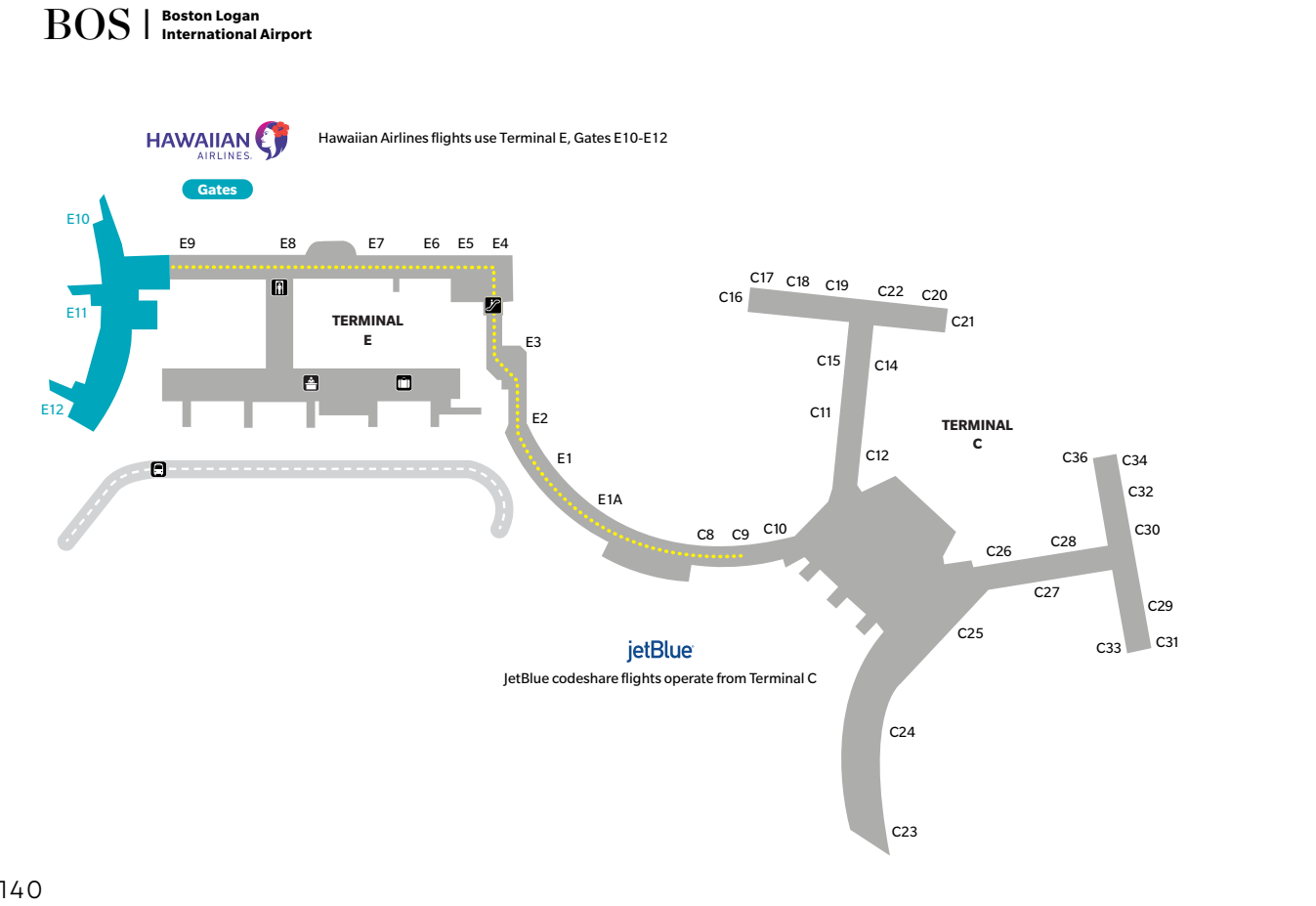
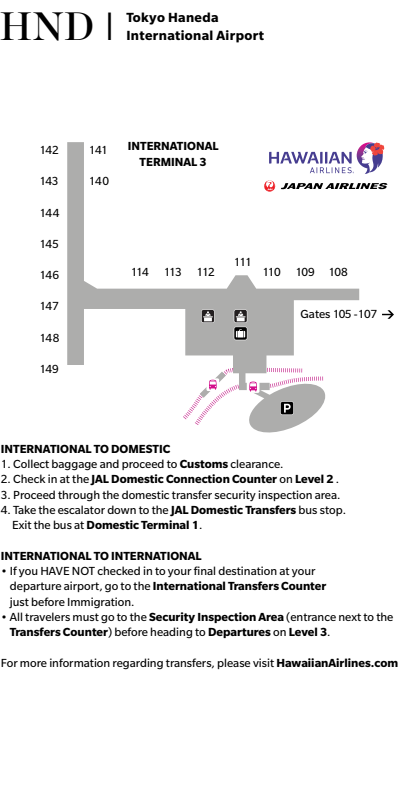
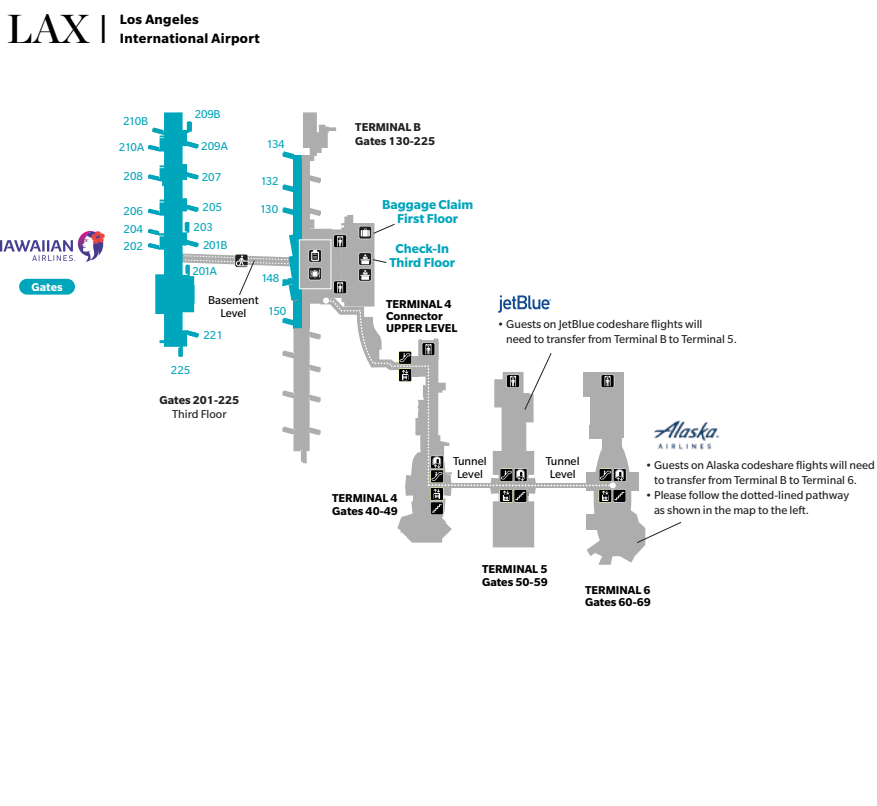
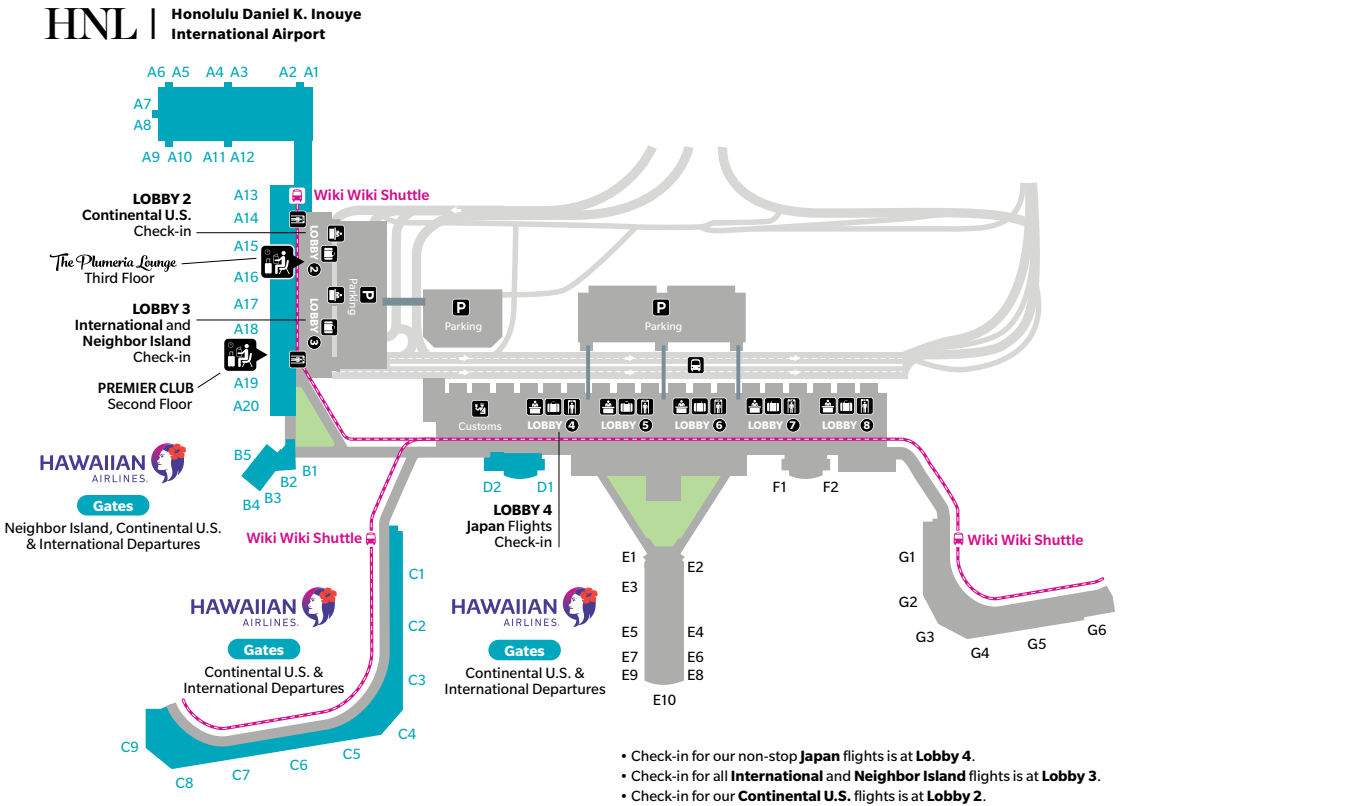
Hawaiian Airlines’ complimentary items may change or vary from time to time, and availability can be affected by aircraft schedule changes.

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

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

**GF** Gluten-Free  
**K** Kosher







# Join HawaiianMiles® today

## HawaiianMiles



A mile flown is a mile earned. **Join HawaiianMiles for free** and earn miles every time you fly with us or earn miles with our hotel, car rental, and shopping and dining partners. With miles that never expire, the sky is the limit.

Visit [HawaiianAirlines.com/Join/HanaHou](https://HawaiianAirlines.com/Join/HanaHou).



Scan to join for free



## Expanded loyalty benefits



### Seamless miles transfer

Your HawaiianMiles are more valuable than ever. You now have the ability to seamlessly transfer miles between your HawaiianMiles account and Alaska's Mileage Plan at a 1:1 ratio for no charge, and redeem on Alaska Airlines or Alaska Airlines partner flights.

Make sure you have an account in both HawaiianMiles and Alaska's Mileage Plan. Miles can only be transferred between accounts owned by the same individual.



Transfer now



To learn more about our partnership programs, please visit [HawaiianAirlines.com/HawaiianMiles](https://HawaiianAirlines.com/HawaiianMiles).

# and start earning every day

## Huaka'i by Hawaiian



You're invited to join Huaka'i by Hawaiian, our new program exclusively for Hawai'i residents.

Membership is free and gives you special perks when flying between the Hawaiian Islands. You just have to be a HawaiianMiles member who lives in Hawai'i.



Register now for free membership



**HAWAIIAN**  
AIRLINES.



## Boyd Gaming



As an exclusive benefit, all Pualani Elite members can status match to Boyd Rewards special all access tier. Members will enjoy VIP benefits when visiting any Boyd destination, including The California Hotel & Casino, Hawaii's long-time home away from home in Vegas.

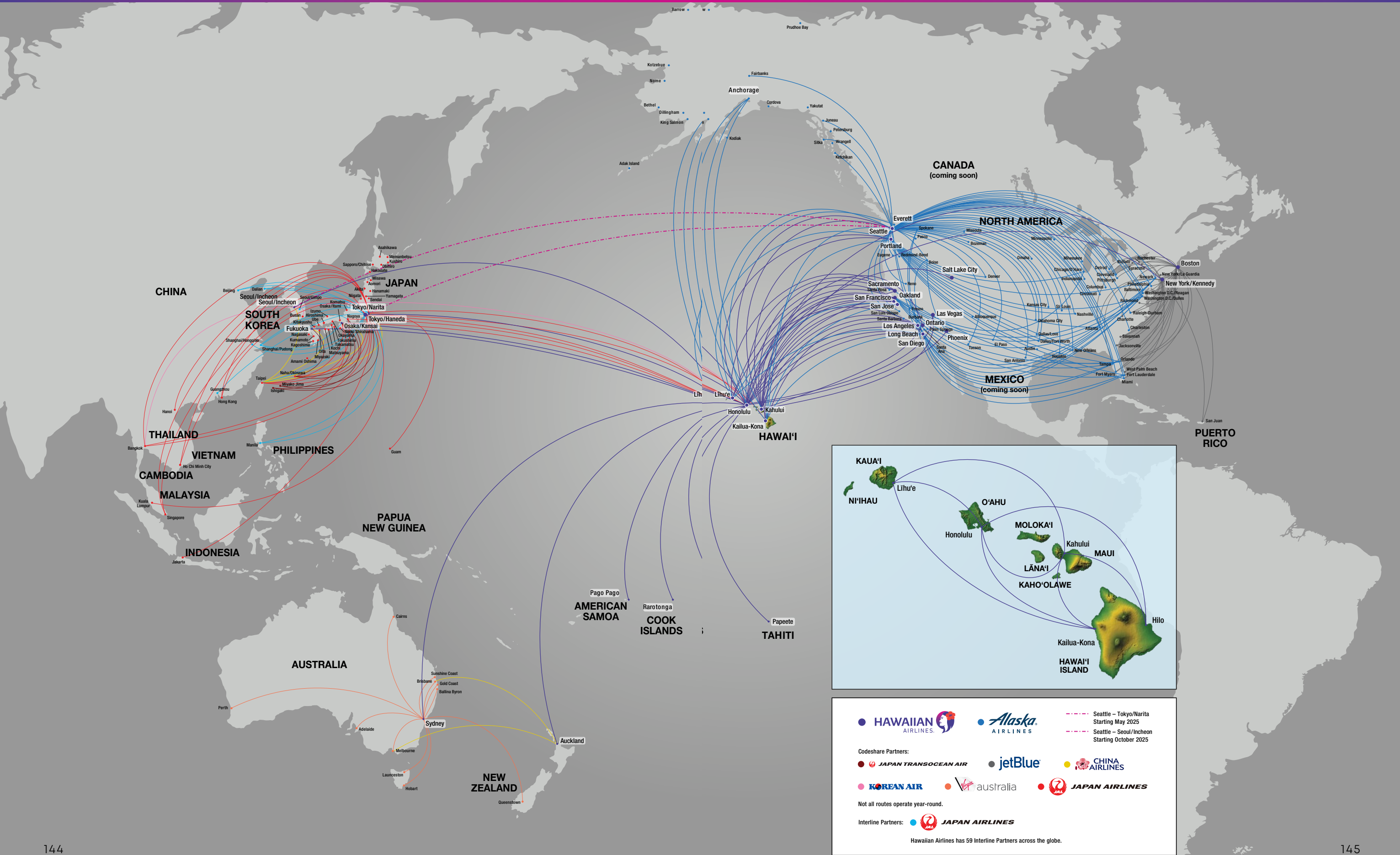
And don't forget, all HawaiianMiles members can transfer Boyd Rewards to miles, as well as redeem miles for Boyd Reward points – a great way to enjoy Boyd Rewards benefits and experiences as Boyd Gaming celebrates 50 years of unparalleled hospitality.

Visit [HawaiianAirlines.com/HawaiianMiles/Partners](https://HawaiianAirlines.com/HawaiianMiles/Partners).

**HAWAIIANMiles.**

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







## The ‘Ohana Pages



Starting in May, travelers can fly nonstop from Seattle to Tokyo, Japan on Hawaiian Airlines' wide-body aircraft. Nonstop service between Seattle and Seoul, South Korea is scheduled to begin in October.

### Gateway to Asia

Alaska Air Group is celebrating another milestone in the combination of Alaska Airlines and Hawaiian Airlines with the unveiling of Seattle as a new global gateway. New nonstop service with Hawaiian Airlines wide-body aircraft between Seattle and Tokyo, Japan, and Seoul, South Korea will begin this year, with an enhanced domestic network for the two airlines launching this spring.

Daily nonstop flights between Seattle and Tokyo Narita start on May 12 on Hawaiian's Airbus A330-200 aircraft. These flights, along with connections to other Asian destinations on oneworld Alliance partner Japan Airlines, can be purchased now at [alaskaair.com](http://alaskaair.com) and [hawaiianairlines.com](http://hawaiianairlines.com). Nonstop service between Seattle and Seoul Incheon is scheduled to begin in October 2025.

Air Group's Seattle hub is the largest on the West Coast of any carrier, serving 104 nonstop destinations across North America. Including Tokyo and Seoul, the company plans to serve at least 12 nonstop global destinations from Seattle by 2030.

"We believe our guests will be as excited as we are about these new nonstop flights to Tokyo and Seoul—two of the world's most dynamic cities," said Ben Minicucci, chief executive officer at Alaska Air Group. "From our global gateway in Seattle, we can conveniently connect travelers from across our network as they head to Asia and beyond. Hawaiian's spacious wide-body aircraft, along with its excellent onboard service and amenities, will make for a terrific trip from one side of the Pacific Rim to the other."

As we reposition aircraft on the Tokyo Narita route, we will also offer

more flying options between Honolulu and Tokyo Haneda—there are two international airports in Japan's capital—increasing Hawaiian's service there from 12 to 14 flights a week. Hawaiian will also continue to offer nonstop service between Honolulu and both Osaka and Fukuoka for a total of 24 weekly roundtrips between Hawai'i and Japan.

### Day of Remembrance

On December 7, 1941, Ira "Ike" Schab was stationed on the USS *Dobbins* as the Pearl Harbor Naval Shipyard was attacked and the United States launched into World War II. The Navy musician spent the morning helping his shipmates fight back by feeding ammunition into machine guns. Now 104 years old, he is the last surviving sailor of the USS *Dobbins*. Last December, Hawaiian Airlines welcomed Ike and his family

OFFICIAL CRAFT BEER OF HAWAIIAN AIRLINES

**MAUI**  
 BREWING CO

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

**Enjoy Maui  
 in-flight now!**

**VISIT OUR RESTAURANTS ON MAUI AND O'AHU**

**KIHEI**  
 Maui, Hawai'i

**NEW KA'ANAPALI**  
 Maui, Hawai'i

**KAILUA**  
 O'ahu, Hawai'i

**WAIKIKI**  
 O'ahu, Hawai'i

**DISCOVER OUR FULL LINE OF CRAFT BEER, KUPU SPIRITS, HARD SELTZER, & HARD TEA**

[MAUIBREWING.COM](http://MAUIBREWING.COM) | [KUPUSPIRITS.COM](http://KUPUSPIRITS.COM) | [MAUIHARDSLSELTZER.COM](http://MAUIHARDSLSELTZER.COM)





MW RESTAURANT



PHOTOGRAPHY BY DUARTE STUDIOS

## ALOHA!

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

*We look forward to serving you!*

*We invite you to our new location at Velocity Honolulu for distanced dine-in & bar or for take-out.*

**MW Restaurant**  
888 Kapiolani Boulevard  
Commercial Unit, Suite 201  
Honolulu, Hawai'i 96813  
808.955.6505

[mwrestaurant.com](http://mwrestaurant.com)

**Artizen by MW**  
888 Kapiolani Boulevard  
Commercial Unit, Suite 102  
Honolulu, Hawai'i 96813  
808.524.0499

[artizenbymw.com](http://artizenbymw.com)



**Hawaiian Airlines arranged a special welcome for Ira “Ike” Schab (center) when he and his family traveled to O’ahu last year. At 104 years old, Schab is one of the oldest living survivors of the December 7, 1941, attack on Pearl Harbor.**

onboard as they traveled from Portland to Honolulu to attend the eighty-third annual Pearl Harbor Remembrance Day.

Crew members on Hawaiian’s Airbus A330 personally thanked Ike for his dedication and service to the United States and made in-flight announcements recognizing him. Once the Schab family arrived, John Kim, president of the Hawaiian Airlines Veteran Employee Network (HAVEN), greeted them at their seats and escorted them to the gate. Waiting outside the jet bridge was the US Navy honor guard and live music by the US Pacific Fleet Band—the same ensemble Ike once played with as a tubist.

Ike’s presence drew a large crowd, with travelers pausing to greet one of the country’s last remaining World War II heroes. “It was an honor to represent Hawaiian Airlines and our veteran employees in welcoming one of our nation’s oldest Pearl Harbor survivors,” said Kim. “For years, Ike didn’t want to return to Hawai’i because the memories

were too horrific to relive. Seeing him smile with others at the gate ceremony and on the aircraft was a true testament to his strength and resiliency.”

As civilians and military communities around the country paused to observe the anniversary of the attack, thousands gathered in Waikiki for the Pearl Harbor Remembrance Parade. In another first for the recently combined company, veterans from Hawaiian Airlines and Alaska Airlines walked side by side. “The coming together of HAVEN and Alaska’s Military, Veterans and Allies Business Resource Group (MVA BRG) feels refreshing and motivating,” said Kim. “It shows we share the same north star in terms of creating a sense of community and belonging among our veteran employees.”

### A Journey with Purpose

Late last year Hawaiian Airlines launched its new Huaka’i by Hawaiian program, an exclusive travel membership for kama’aina (Hawai’i residents). More

than 145,000 HawaiianMiles members throughout the Islands have already signed up for the free program.

Huaka’i members enjoy a free checked bag—inclusive of surfboards, golf bags and other sports equipment—on Neighbor Island flights, one Neighbor Island travel discount per quarter (10 percent for all members, and 20 percent for Hawaiian Airlines World Elite Mastercard cardmembers) and the inside scoop on network-wide deals. Beginning on March 1, discounts—which can be applied to one-way or roundtrip tickets in Coach and First Class—will be e-mailed on the first day of the month before each new quarter. To gain more insight into the program, we spoke with Daniel Chun, regional vice president of Hawai’i for Alaska Airlines:

***What was the process behind coming up with the benefits of Huaka’i by Hawaiian?*** Daniel Chun (DC): As a combined airline, we wanted a purposeful travel program that met the needs of kama’aina, who rely



on Neighbor Island flights to connect with family, community and other resources. Our goal was to launch this offering as soon as possible following the completion of our merger to deliver immediate benefits to our local guests.

[We] began with brainstorming a long list of ideas and gathering feedback from a broad range of residents statewide. We conducted consumer surveys, studied travel behaviors and engaged our Hawai'i Community Advisory Board (HICAB), a group of 16 leaders throughout the Hawaiian Islands who provide key input to ensure local needs inform our business and service. This research identified focal points for improving the kama'āina Neighbor Island travel experience, with affordability and baggage allowances being the most notable takeaways.

***Alaska Airlines offers a similar program to Alaska residents. How has that program been utilized over the years and how did its success influence the development of Huaka'i?***

Communities in Alaska and Hawai'i are uniquely reliant on air travel to stay connected to family and friends, essential services and supplies, medical care and more. In October 2011, Alaska Airlines launched Club 49—a nod to the 49th state—exclusively to residents who also benefit from free checked bags and travel discounts when traveling within Alaska.

Like Huaka'i by Hawaiian, Club 49 has made travel more accessible for Alaskans, and nearly every Alaska Mileage Plan member residing in the state is also a Club 49 member. Club 49's success and popularity gave us a high degree of confidence in the positive role Huaka'i by Hawaiian could play [for] kama'āina.

***Why launch a resident program like this?***

This program demonstrates our combined company's expanded commitment to Hawai'i and the responsibility Alaska Airlines and Hawaiian Airlines now share in connecting the Islands to the world. The word "Huaka'i" means a journey with purpose, and we know that our neighbor island flights are more than an A-to-B service; they reunite families, take people to doctor's appointments, carry critical cargo, support local entrepreneurs, get folks to and from work and so much more. This program is foundational in

keeping vital air transportation accessible, bridging our island communities and stimulating the local economy. It is our expression of gratitude to kama'āina for their loyalty and continued support of Hawaiian Airlines.

***HICAB leaders played a significant role in this program. How will that group be involved as more improvements are considered and implemented?***

HICAB will continue to play a tremendous role in our combined company's future. Shortly after we announced the combination of Hawaiian and Alaska, we formed this group to enable a stronger connection between both brands and Hawai'i's communities. We modeled this after the community advisory board that Alaska Airlines has had for the past 40 years to help us remain deeply connected to the communities that depend on our service. The HICAB meets quarterly to share insights into our local community's needs and preferences to ensure that our operations, services and initiatives resonate with kama'āina.



**Huaka'i by Hawaiian offers special benefits for Hawai'i residents, who rely heavily on interisland flights for many day-to-day needs.**

#### Joining Forces

Hawaiian Airlines' check-in counter and operations at San Francisco International Airport (SFO) recently moved to Harvey Milk Terminal 1, where they now share space with Alaska Airlines. This move marks an exciting new chapter as the two carriers work together to optimize

operations and offer guests a more seamless travel experience.

Alaska Airlines is the second largest carrier at SFO and the largest domestic carrier at Harvey Milk Terminal 1, where it consolidated operations this summer to deliver a better guest experience. Meanwhile Hawaiian has flown to the Bay Area since 1986 and now serves the region's busiest airport with daily flights between SFO, Honolulu and Kahului, Maui, using its Airbus A330 and A321neo aircraft. Alaska Airlines and Hawaiian Airlines now operate a total of four daily flights between SFO and Hawai'i as part of a combined network of over 140 global destinations.

#### Happy Anniversary

Hawaiian Airlines recently celebrated its fifth anniversary of service to Fukuoka, Japan, with a special three-day event at Tenjin's Daimaru department store. In commemoration of the Fukuoka service and the airline's 95th anniversary, Hawaiian launched an exclusive line of miniature collectibles, also known as capsule toys, featuring four popular Hawaiian Airlines products: A loco moco in-flight meal, POG (passion orange guava) juice, sunglass sleeping mask and branded tote bag. Over three days, 1,200 shoppers were invited to spin a large capsule machine to either receive one of the limited-edition toys or be one of three grand prize winners of a trip for two to Hawai'i.

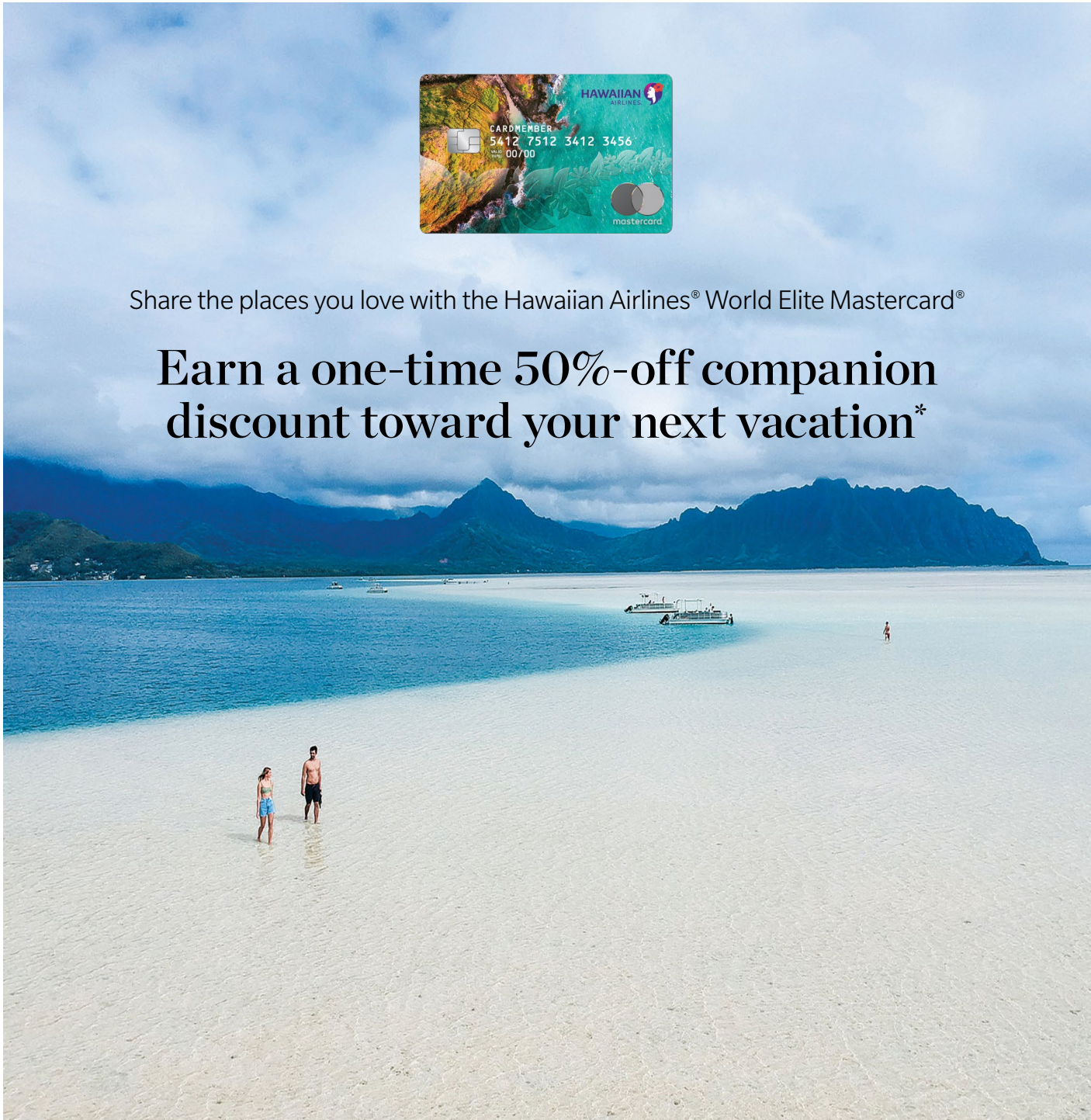
Miki Miyazeki was waiting for her husband to use the department store's restroom when her daughter asked for a *gachapon* (the Japanese term for capsule toys). Miyazeki's daughter had her eye on the orange POG juice toy but they ultimately walked away with a vacation to Honolulu.

"I couldn't believe my daughter received the winning gachapon," said Miyazeki. "The last time I went to Hawai'i was seven years ago for my honeymoon and it was on Hawaiian Airlines! I'm so excited to return this time with my daughter. Hawai'i is a very special place for me and I'm happy to make new memories there with my daughter."



Share the places you love with the Hawaiian Airlines® World Elite Mastercard®

# Earn a one-time 50%-off companion discount toward your next vacation\*



Take advantage of these exclusive cardmember benefits and more:\*

- Get two free checked bags on eligible flights
- Receive a \$100 companion discount annually
- Earn 3x HawaiianMiles for every \$1 spent on eligible Hawaiian Airlines purchases

**Apply today. Ask your flight attendant for a special in-flight application.**

\* Offers may vary. Terms apply. See your flight attendant for an application with more information about this offer. The Hawaiian Airlines® World Elite Mastercard® is issued by Barclays Bank Delaware pursuant to a license from Mastercard International Incorporated. Mastercard, World Mastercard, World Elite Mastercard, and the circles design are registered trademarks of Mastercard International Incorporated. © 2024 Barclays Bank Delaware, PO Box 8801, Wilmington, DE 19801, Member FDIC.



Helping Hounds



Kawika Singson with a very relieved Biggs, a dog he rescued from a ledge on a 120-foot, fire ant-infested sea cliff in Honomū, Hawai'i Island.

Kawika Singson doesn't have a dog, but his heart is full of the ones he's saved. Poor deaf and blind Shirley had tumbled into a gulch, where she whimpered and shivered for several nights. Gigi, a sweetheart of a brindle, fell into one of the many lava tubes riddling Hawai'i Island, spending nine long days alone in the dark and damp. And Misty, with her soft, old-soul eyes, disappeared into a shim-thin lava crack, her cries the only sign of life.

These and other dogs found their way into Singson's heart the moment he scooped them in his arms. Each one, he says, went limp with relief. "It touches me to the core. No one else knows this feeling," Singson says. "Just me and the dog, in that tube or crack. It's my fuel."

By his own lights, Singson is not a professional animal rescuer. But the 61-year-old explorer has a 100 percent

success rate, hiking deep into the forests of Ka'ū, scaling cliffs and rappelling into lava tubes to save nine dogs (so far) since Shirley, his first rescue in 2019, whose predicament he followed on Facebook before reaching out to the owner.

Singson didn't set out to rescue animals from the many cracks, tubes and crags of Hawai'i Island. He's a bit of an explorer and a media personality, one who's established a reputation for grit and grace (in his videos he never reveals the location of secret spots, for example, or trespasses on private lands). After videos of his solo exploits around Hawai'i Island—lava flows swallowing his tripod, outrigger canoe races and, of course, dog rescues—made him an internet sensation, he created a television series, *Everything Hawai'i*, which airs seven nights a week on local channel OC16 as well as on all the usual social media.

So while Singson's name might ring bells among the 808 'ohana, it's when he rescues dogs that the national press—CNN, *USA Today*, *The New York Times*—comes calling, as happened with a recent dramatic save of three hunting dogs. Pua, Stella and Steven (yes, Steven) chased a wild pig down a twenty-five-foot-deep lava tube in a densely wooded area of Ka'ū and got stuck. Forget about drones locating the group—they can't fly among trees let alone navigate the twisting, black abyss of a lava tube. That's when Singson got the call.

When the Humane Society or Animal Control can't take on such high-risk rescues, Singson is often a dog's last hope. Sometimes owners send out an SOS directly to Singson; sometimes he gets the call from the Humane Society or other authorities. He'll gear up and go anywhere on the island from his home in Kona—but only if the dog's location is known or it's outfitted with

GPS. Using the pup's last coordinates, he cordons off a perimeter and starts searching for tubes and cracks—a much saner strategy than hiking blindly through the jungle or randomly combing 120-foot cliffs. "My message in every video is, 'I know you love your dogs. Spend a few bucks for a GPS collar, and you will never lose them.'"

It took Singson a few rescues to fine-tune his kit, adding a helmet after falling rocks bonked him on the head, a chest vest for easy access to camera and lights, and a doggie harness—a lesson learned while rescuing Gigi. "I gotta hold onto this dog, but I need both hands coming up the rope. How am I gonna get her back up?" Luckily, someone dropped a harness down the tube, Singson clipped Gigi in and she was hauled out; he bought a dog harness immediately. No longer could a scared dog wriggle from an improvised sling, as Biggs did when Singson rescued him from the slippery cliffs of Honomū.

Singson requests no payment for these daring rescues, so what motivates him? Growing up on Hawai'i Island's rugged Hāmākua Coast, he remembers feeling bad for the fish that his dad would catch in his throw net. "Even though it was our food, I wanted to let the fish go. I see the life force in everything: butterflies, an inchworm, even centipedes. They're trying to survive, just like me." As for a reward? "Seeing that first tail wag," he says. "That's all I need." **hh**



HAWAII

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

MAINLAND

- CALIFORNIA** ▶▶▶ Sausalito Palm Springs • Laguna Beach Seaport Village West
- LAS VEGAS** ▶▶▶ Miracle Mile Shops
- COLORADO** ▶▶▶ Vail
- FLORIDA** ▶▶▶ Key West North Key West South • Sarasota







[louisvuitton.com](http://louisvuitton.com)



**LOUIS VUITTON**