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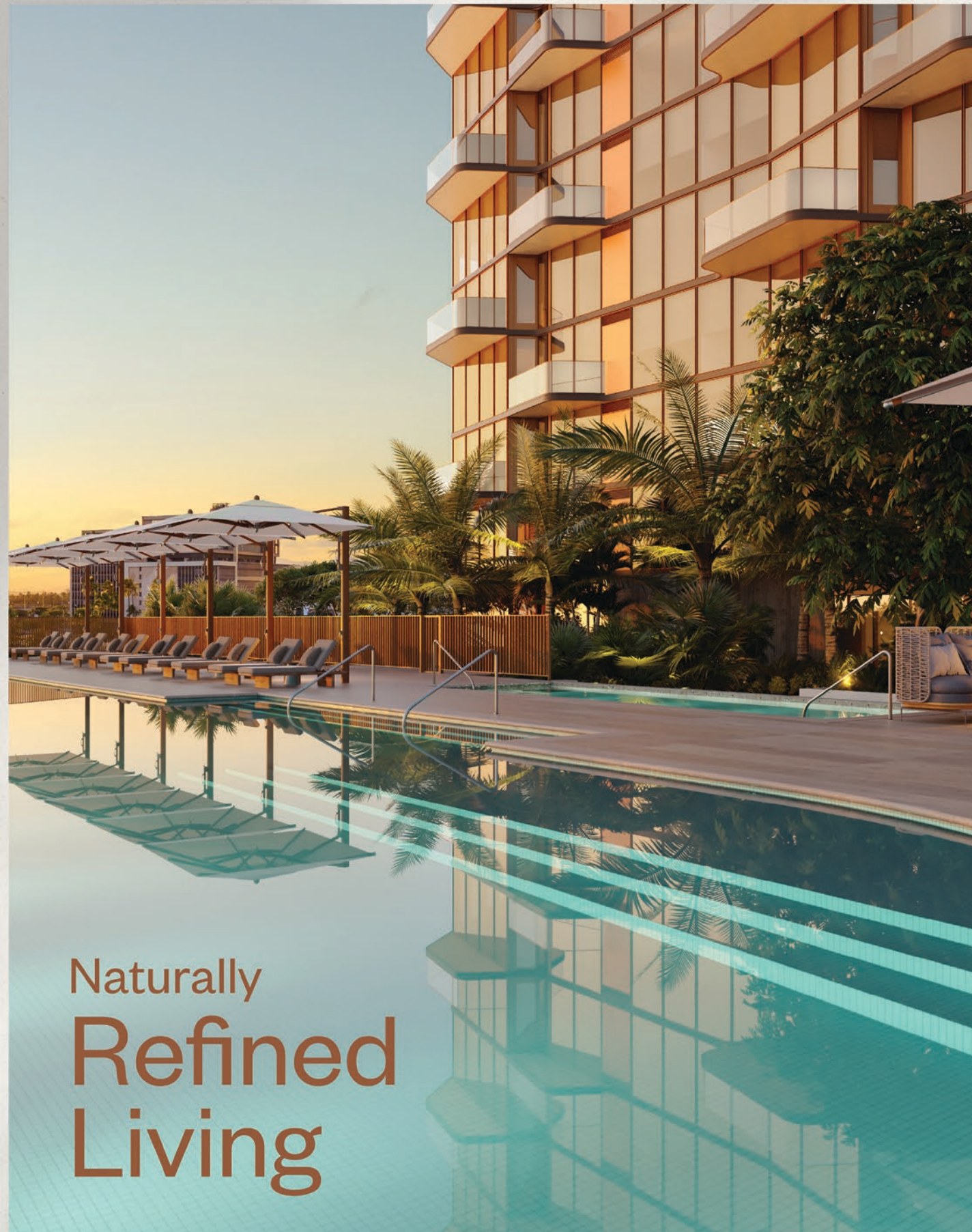
OUTRIGGER OLYMPICS Team Hawai'i paddles for glory at the World Sprints in London **POWER FLOWERS** Honolulu Classical Ballet pirouettes through the pandemic **MONSTER MOVIES** Mike Prickett's career filming the world's largest waves



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ALOHA GOES BOTH WAYS A video series featuring locals who exemplify the aloha spirit both at home and abroad. This episode features chef Chung Chow, co-owner of New York City’s Noreetuh restaurant.



SHOOTING GIANTS Go deep with Emmy-Award winning cinematographer Mike Prickett, who’s invented groundbreaking new technology to film some of the world’s most dangerous waves. (Read the story on page 86.) PHOTO BY ARTO SAARI

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ON THE COVER

Grace under Pressure

Caroline Haruki of Honolulu Classical Ballet waits backstage during a pre-pandemic performance at Leeward Community College Theatre

PHOTO BY LISA K. CHO

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Lisa K. Cho



Following a ballet studio for three years through the pandemic, it’s understandable why people might assume that **Lisa K. Cho**, who shot the award-winning series of photographs featured in “Dancing through the Dark,” might pirouette with the best of them. Not so: “I’m a terrible dancer,” she says. But the project gave Cho a deeper appreciation for both the art and its performers. “You often hear words like ‘graceful’ and ‘elegant’ when people describe dancers, but rarely ‘inner strength’ or ‘fortitude.’ Yet ballet dancers are the strongest athletes I’ve encountered, both physically and mentally. Dancers create art and evoke emotions on a set of toes and one ankle. Unbelievable!” Cho’s collection has been exhibited in Honolulu and New York. See more of her work on Instagram @lisakcho and at lisakcho.com.

David Thompson



“I think most of what I learned as a kid about Hawaiian pronunciation was absorbed from O’ahu’s thousands of Hawaiian street names,” says **David Thompson**, a former editor at *Hana Hou!* and a longtime contributor. “I couldn’t put together a sentence in the Hawaiian language, but I could at least say Po’opo’o Place correctly.” When asked by people on the Mainland if he spoke Hawaiian, Thompson says he would sometimes fake it, like many Hawai’i kids do, by stringing together street names. “I would say stuff like, ‘E Ala Wai, Pali, Kapahulu, Nu’uanu, Hihimanu! Yeah?” In “‘Ōlelo Patrol” in this issue, Thompson writes about a social media campaign to ferret out Honolulu’s misspelled Hawaiian street names and uncovers the city’s history of giving its streets Hawaiian names. He is currently working on a book about the little known stories behind the street names of Waikiki.

Catharine Lo Griffin




When a British outrigger canoe paddler in London asked **Catharine Lo Griffin**, who wrote “The Wa’a Goes to London” in this issue, “Do you all ever paddle in rivers?” the Hawai’i-based waterwoman realized paddlers in Great Britain don’t know what it’s like to paddle in the ocean. Paddlers in the World Sprints competition come from all over the globe and train in different arenas—salt water, fresh water, cold water, dirty water—yet, as Lo Griffin observed, share the same devotion to a sport that originated in Polynesia. Lo Griffin would eventually paddle a river—the Thames—with the Royal Outrigger Canoe Club and Team Hawai’i. “We dodged sailboats, stand up paddlers, kayakers, motorboats, even a paddlewheel ferry,” she says. “We paddled past dockside pubs, under Old World bridges and right up to a palace.” A regular contributor to *Hana Hou!*, Lo has been documenting the spread of outrigger canoe paddling beyond Polynesia.


Hayden Ramler




When **Hayden Ramler** set out to photograph the International Va’a Federation World Sprints in London for “The Wa’a Goes to London,” he expected to capture Team Hawai’i sharing the wa’a (canoe) spirit just as Duke Kahanamoku and Toots Minvielle had before them. “What I discovered was that other cultures have already completely embraced paddling, and they essentially shared *their* unique wa’a culture with *us*,” Ramler says. “Every race, the Chileans chanted for their paddlers with the same pride, passion and intensity of fans at a premier football game, ‘Chile! Chile! Chile! C.H.I.L.E. CHI-LE!’ That was stuck in my head for days. The team from Aotearoa/New Zealand had amazing synergy and celebrated their win together with a haka,” a traditional Māori dance. An avid paddler, pilot and photographer, Ramler is a frequent contributor to *Hana Hou!*




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The Hakalau Forest National Wildlife Refuge is home to several endangered native birds, including the ‘akiapōlā‘au, a Hawaiian honeycreeper. PHOTO BY JACK JEFFREY

Birds of a Feather

We share the Hawaiian skies with some of the rarest winged creatures: ‘iwi, ‘ākepa, ‘elepaio, ‘apapane and ‘ōma‘o. These endangered native birds live in the Hakalau Forest National Wildlife Refuge (NWR) on Hawai‘i Island, and thanks to the good work of the Friends of Hakalau Forest, the feathered inhabitants—honeycreepers, thrushes and monarch flycatchers among them—are thriving.

The US Fish and Wildlife Service established the Hakalau Forest NWR in 1985. The refuge is made up of two separate parcels located on the windward slopes of Mauna Kea and south of Kailua-Kona, in the shadow of Mauna Loa. The combined size of both parcels is over 48,000 acres, and they are home to more than two dozen endangered species, including seven indigenous birds and twenty plants that are found only in Hawai‘i.

The Friends of Hakalau Forest was created in 2006 to support the refuge

and its mission, but volunteers were working long before then to help restore the diverse native Hawaiian habitat. According to longtime volunteer Ken Kupchak, over the last 35 years or so volunteers planted about 90 percent of the trees—some 600,000—that are currently growing in the refuge. “The forest has come back to Hakalau, and with it the birds,” notes Ken, who also runs one of Honolulu’s largest law firms. “They’ve come back to new trees, and they’ve nested.”

I met Ken a few years ago when we served as trustees on a nonprofit board, but it was only recently that I learned that he and his wife, Patty, have been planting trees in Hakalau Forest for decades. Scores of other dedicated volunteers also fundraise, provide advocacy support and get their hands dirty propagating and planting rare native plants, clearing roads and fence lines, controlling invasive plants and maintaining refuge structures.

We’re inspired by their commitment to repair and rebuild this precious ecosystem. So much so that we selected the nonprofit as the sole beneficiary of

our third annual Holoholo Challenge, a virtual race conceived in 2020 as a way to foster wellness and social connection at a moment when pandemic-related restrictions were heightening isolation. The month-long race is also a way to showcase the beauty and diversity of the Islands via treks to landmarks like Haleakalā on Maui and the Ko‘olau mountain range on O‘ahu. Hawai‘i Island was our featured locale this time around with courses along Saddle Road and across the southern section of Hawai‘i Belt Road, which connects Hilo to Kona. More than 6,000 walkers, runners and hikers logged 586,141 miles and raised \$33,000 for the Friends of Hakalau Forest.

There’s another reason supporting Hakalau Forest makes sense. Each aircraft in our fleet has been given a unique and special name that reflects our 93-year legacy as Hawai‘i’s airline. Our Boeing 717s are named after native birds and our Airbus A321neos are named after many of the native plants that grow in the refuge. If you’re traveling between the Islands, you might be flying on ‘Ua‘u, named after the Hawaiian petrel, or ‘Ōhi‘a Lehua, the iconic evergreen tree with crimson lehua flowers.

“When we received our Boeing 717 aircraft and named them after native birds, we weren’t sure we would ever see some of these birds in our lifetime,” says Debbie Nakanelua-Richards, director of community and cultural relations at Hawaiian Airlines. Thanks to the Friends of Hakalau Forest, these native birds are returning to the skies.

If you’d like to learn more about the Friends of Hakalau Forest or support their efforts, I encourage you visit their website, friendsofhakalauforest.org.

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The Road Retaken

STORY BY JAN WIZINOWICH
PHOTO BY ANIANIKŪ CHONG



Clemson Lam (seen above) took it upon himself to restore an ancient disused trail in Waimea, Hawai'i Island. The Ke Ala Kahawai o Waimea Streamside Trail, once traveled by Kamehameha I's warriors, is now a safe and beautiful route through busy Waimea town.

At the Ulu Lā'au Nature Park in Waimea on Hawai'i Island, Clemson Lam is getting ready for the sixth graders. He sets out the rakes, pitchforks and gloves as the Hawai'i Preparatory Academy students emerge from the forest on a trail leading from Waimea's main street.

The Ke Ala Kahawai o Waimea Streamside Trail skirts the center of Waimea town between Lindsey Road

and Kahawai Street. But while today you'll find schoolkids, bicyclists and families walking their dogs, the trail has been a thoroughfare for centuries. Kamehameha I's elite Kipu'upu'u warriors traveled this trail along Waikoloa Stream to board war canoes at Ōhai'ula. In 1943, exhausted US Marines returning from the Battle of Tarawa built a camp here, on land leased to the military by Parker Ranch owner

Richard Smart, where they recuperated before heading off to fight in Okinawa. The Marines paved some sections of the trail connecting the hospital (the converted Waimea School building) to Marine headquarters, built in an area that was once a martial arts training ground for the Kipu'upu'u warriors.

After WWII, the trail fell into disuse; there was no access without trespassing on private land, and it had become overgrown with invasive plants. But Lam had a vision: The architect had been a bike commuter on O'ahu before moving to Hawai'i Island in 1980. But his new commute to Waimea on a narrow shoulder ran alongside forty-five-mph traffic. Rather than concede to commuting by car, he got inspired to create a scenic, multiuse trail providing access to some of Waimea's beautiful areas and a safe, off-road route from one end of town to the other. In 1994 the Waimea Trails and Greenways Committee was formed, with Lam as chair. "We met every Monday from 5 to 6 p.m.—for twenty-six years," Lam says. It took that long to secure the necessary easements and navigate red tape so work could begin on the trail in 2008.

The work is ongoing—the trail is currently about a mile long but will eventually be five and a half—performed mostly by community volunteers like the HPA sixth graders. Today they're spreading wood chips made from invasive plants while a steady stream of bikers and pedestrians passes by the native species —'ōhi'a, 'a'ali'i, hau—that have been planted along the trail. For Lam, his pet project has turned into a veritable calling. "After all the years of meetings, volunteer days and sheer physical work, when I'm here in the afternoons and see the 'walking school bus' of students heading home from Waimea School, it all feels worthwhile."

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Family Forward

STORY BY **KATIE YOUNG YAMANAKA**
PHOTOS BY **NEVAEH FUKUI-STOOS**



Alexis Akiona (seen above left) started her clothing line, Lexbreezy, with a little creative inspiration from her mother, Regina “Lola” Miller. Above right, left to right: Akiona, her sister Amber Tranetzki and Miller outside Simply Sisters, the store Miller recently opened in Hilo to sell her own line of contemporary Island wear.

For Regina “Lola” Miller and Alexis Akiona, fashion and family run together. The mother-daughter duo run separate design businesses on different islands—Miller’s Simply Sisters in Hilo and Akiona’s Lexbreezy Hawai’i on O’ahu—but they still come together to push each other’s creative vision. Miller started Simply Sisters more than a decade ago to design hula wear for her New Hope Hilo Dance Ministry sisters. Her contemporary Island wear took off, quickly becoming popular statewide. A self-proclaimed “plant girl,” Miller says that her prints showcase the beauty and spirit of the Hawai’i Island landscapes that she and “the sisters” love. Miller’s hula sisters have been involved in the business since the beginning, traveling with her to local fairs and special events, with Merrie Monarch being the capstone. “All of our adventures inspire the designs you

see on our clothes,” says Miller, “from the anthuriums we use to make lei po’o [head lei] for birthdays, to the monstera we pick for decorations—every design is a memory we’ve enjoyed together.” After ten years of once-a-week boutique hours and craft fairs, farmers markets and pop-ups, Miller’s dream of a storefront in the heart of Hilo finally came true—with her daughter’s encouragement. That encouragement works both ways. Akiona sold her first line of t-shirt dresses at the 2016 Merrie Monarch hula festival from her mother’s Simply Sisters booth. She’s since left the nest to open her own boutique in Kailua on O’ahu in 2021, launched a keiki line at Nordstrom Hawai’i and designed her first swimwear collection for Hawai’i Swim Week. Though on different islands, with different sensibilities (“My mother loves native Hawaiian plants, and I love color. Simply Sisters has a contemporary

look, and Lexbreezy has a fun, energetic look,” Akiona says), mother and daughter remain connected. “We work very closely on collections and have similar tastes,” says Akiona. “My mother is my inspiration, and I love that I get to continue to honor her legacy. We are a package deal.” To that end, aloha wear aficionados (men, women and keiki) can look forward to Simply Sisters/ Lexbreezy collaborations and exclusive Lexbreezy styles available only at the Simply Sisters Hilo store. Miller also hopes to nurture aspiring local artists and entrepreneurs, as she did with her own daughter, by providing a space to showcase their work. “We are built on this foundation of sisterhood,” says Miller. “Now I’m excited to share this next chapter with our town.”


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An Anatomy of the Imagination



“Poke Bowl” (seen above) “deconstructs a local favorite and delves into its origins,” says artist Lauren Trangmar. Like much of her other work, this piece alludes to the kind of meticulously detailed illustration found in pre-photography anatomical and scientific texts.

Artist Lauren Trangmar is in her driveway, checking on a pan of coffee cherries she picked off a friend’s coffee plant. She’s drying them in the sun, experimenting to see whether she can brew coffee with them. Trangmar likes to figure out how things work. This is evident in her finely detailed drawings and prints, influenced by illustrations from pre-photography medical texts and naturalist studies.

Originally from New Zealand (her

Hawai’i-born mother met her Kiwi father when he was a student at the University of Hawai’i), Trangmar traveled to O’ahu after earthquakes leveled her hometown of Christchurch in 2011. The disaster had left her jobless and interrupted her art studies at the University of Canterbury. While finishing her design degree at the University of Hawai’i, she developed her trademark archaic style—with modern twists—while taking Professor Scott Groeniger’s alternative printing class.

“He had a copy of *Gray’s Anatomy*, and I loved it—how intricate and detailed the drawings were, and on aged, worn pages,” recalls Trangmar. She scoured Hamilton Library’s science section for inspiration; the intricately detailed drawings of German zoologist Ernst Haeckel were particularly influential. In her *Lore of Creativity: Anatomy Series*, Trangmar combines human organs, animal parts and fantastic “tools” to create otherworldly bodily systems. In *Lore of Creativity: Cosmology*, Trangmar reinvents celestial maps to illustrate the workings of creativity rather than the cosmos.

Ironically, Trangmar never set out to be an artist—she was on track to become a graphic designer. As part of a homework assignment, she applied to the prestigious juried exhibition *Artists of Hawai’i* at the Honolulu Museum of Art in 2015. When her work was accepted she said to herself, “Oh, no! What am I doing now?” But really it’s the best thing that could’ve happened. I didn’t even know I could be an artist.” After the show, commissions started rolling in and her career took off.

In her tidy studio in Wai’alae Nui, Trangmar creates her illustrations on the computer and with ultrafine Japanese drawing pens (just .15 mm) and watercolors. Her series of drawings diagramming aspects of local life—such as *musubi*, rubber slippers and an ‘ilima lei—and her studies of Island flora and fauna are popular at design-focused shops such as Fishcake and Mori by Art+Flea. She collaborated with the University of Hawai’i’s Sea Grant program to illustrate the Waikiki ahupua’a (ancient land division) for a jigsaw puzzle, and she created wallpaper of a fantastical tropical landscape for ‘Alohilani Resort’s new Wonderclub Lounge. More recently, Hawaiian Airlines commissioned Trangmar to include “local-style people with a local vibe,” she says, like a mu’umu’u-sporting tūtū (grandmother) in the seat pocket safety instructions.

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Cloud Forest

STORY BY **MALANIE MCLELLAN**
PHOTOS BY **MATT MALLAMS**



Above right, botanist Karolina Heyduk examines plant specimens in the Joseph F. Rock Herbarium at the University of Hawai'i at Mānoa. The small but important herbarium is digitizing its fifty-five thousand specimens, among them rare native and endemic Hawaiian plants like those seen on pages 16-17 and the 'ōhi'a lehua seen above left.

Most herbaria around the world—facilities that preserve plant specimens—are hermetically sealed, with museum-quality storage and displays. But the humble yet critically important Joseph F. Rock Herbarium, named for a renowned Hawai'i botanist, is just a room on the campus of the University of Hawai'i at Mānoa. "There are occasional floods when pipes burst, and we battle insect infestations," sighs Karolina Heyduk, assistant professor of botany and director of the century-old herbarium. "It's a struggle, and urgency is our insurance policy to preserve these collections."

With a generous award from the National Science Foundation, botanists at UH Mānoa are working to digitally catalog the herbarium's fifty-five thousand (or so) plant specimens, most of them native or endemic (meaning that they are found nowhere else in the world) to Hawai'i or the Greater Pacific

Basin. The herbarium is an underutilized resource, Heyduk says. Botanists around the world have generally overlooked it due to limited access and lack of information about its holdings. "It's a small collection that represents a huge diversity of Hawaiian plant species tucked away in a dark closet," says Heyduk, who's spearheading the project. "Some could be the last specimens of super rare or extinct plants in the wild." Heyduk points to the once diverse Hawaiian lobeliads as a prime example, which declined along with the native birds that pollinated them.

But with the digital catalog, that dark closet will be opened. "There's a lot of potential," Heyduk says, "for identification, to track a plant's flowering time across the last hundred years, to observe how plants evolve ... all by looking at the digital specimen. Perhaps most exciting is the ability to showcase personal collections of those who

contributed decades ago, like world authority on plants, former UH botany chair Charles Lamoureux." Or the "awesome" Hawaiian fern collection by amateur botanist Dan Palmer.

Seven undergraduates are currently helping with the process: mounting delicate specimens onto archival paper, photographing, digitizing and inputting data with information like who collected it, when, where and how. Some of the collection is currently online and is projected to be fully digitized by 2025. Anyone—whether researchers or hobbyists—can zoom in on high-resolution images in the searchable public database.

"This enables us to join a movement across herbaria around the globe," says Heyduk, "to get all of our specimens online so that they're more functional, connected to the broader whole and useful in today's scientific world."

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The Song Keeper

STORY BY MICHAEL SHAPIRO
PHOTO BY CHAD HERONEMUS

The littlest ones are really getting into it. They spin and bounce in the Honolulu Museum of Art’s grass courtyard, waving Day-Glo kerchiefs while Molly Whuppie sings “A Little Seed,” a song based on a poem from the nineteenth century. When she goes sotto voce for the perennial favorite “Sleepy Bunny,” the keiki dutifully collapse into feigned sleep. They rouse and sit rapt through “Crab Fish,” derived from a rowdy Italian drinking song from the 1600s and sanitized for children in the 1800s. They sing along unaware—as the parents hovering nearby also are—that they’re entranced by tunes from so distant a past.

The dulcet-voiced singer, whose real name is Megan Aho, is a rarity in the already small constellation of Island musicians who play music for children. The self-described “song keeper” and “memory unlocker” is part performer, part archaeologist, reaching into the mists of antiquity to recover and perpetuate folk traditions. It isn’t just the repertoire: Aho performs with an array of handmade puppets and found instruments—spoons, a brown paper bag and a saw, the weirdly human sound of which mesmerizes children—that harken to a pre-industrial age. Born on Canada’s Prince Edward Island and immersed in its Celtic and Bretonic musical traditions, Aho herself seems an atavism—her stage name is drawn from an old Celtic folk tale about a take-no-prisoners woman who steals from giants. “It brings awareness to female fairy-tale characters who are in charge,” she says. “Not the ones waiting for the prince to come and give them a kiss.”

Aho’s foray into children’s music started online as a pandemic project—uploading videos to TikTok—that “spread by word of mom,” she jokes, once restrictions on live performances eased. In addition to parties and events, she plays a free Wednesday morning show at Lanikai Park Pavilion in Kailua that’s grown from just a few kids to dozens of families on any given week. One recent video on TikTok garnered eight million views, and that’s where Aho launched Molly Whuppie’s latest foray into song keeping.

“I asked what people wanted to hear, and they requested songs from their own childhoods, songs they haven’t heard in sixty years, passed down from their parents and grandparents,” she says. People around the world use the videos as lullabies; some play them for loved ones in hospice. “Someone contacted me to record a song her grandmother used to sing, and she plays it when she has panic attacks,” Aho says. “That’s when I realized this isn’t just children’s music. It’s all-ages music ... or, maybe we’re all still just children.”

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Children’s musician Molly Whuppie, a.k.a., Megan Aho, plays songs for keiki at Lanikai Park on O’ahu. Her repertoire includes songs from centuries ago, passed down through oral tradition.



Growing Community

STORY BY LARRY LIEBERMAN
PHOTOS BY JOSIAH PATTERSON



From farm to housing: Kahumana Community has created an ecosystem to help Island families in need. Above right, produce grown on Kahumana Farm Hub in Lualualei Valley is sold in the farm's market, in restaurants and it's donated to families. Above left, the Kahumana Housing Team at 'Ohana Ola Transitional Shelter in Wai'anāe.

Not far off the highway along O'ahu's Leeward shore, a drive past open fields leads to a compound. A farmhouse? Store? Restaurant? Some kind of residential hall or school? Set amid shade trees and rows of crops, Kahumana Community is all of those and more.

While the artsy, hand-painted signage might evoke a 1970s hippie-commune aesthetic, Kahumana is anything but: It's a down-to-earth collective on a mission. The farm and its on-site café employ people who've suffered homelessness, disability and other challenges to learn occupational skills. Proceeds from the farm's operations support housing for the unhoused and care for the developmentally disabled. Kahumana is a holistic system that not only grows and puts food on tables but also puts houses on lots, families in homes and paychecks in pockets of the people growing that food.



“One of our goals is ending family homelessness, especially for families with minor children,” says Tom McDonald, executive director of Alternative Structures International, the nonprofit overseeing Kahumana's various operations. “In any one year, we're providing services to well over a thousand people, including the homeless, people with disabilities and people who come to our food programs.”

Kahumana's Farm Hub grows organic fruits and vegetables using sustainable techniques on thirty-one acres in Lualualei Valley. That produce goes to the café as well as to local restaurants, farmers markets and a commercial kitchen, which provides about five hundred boxes of produce a week to needy families on O'ahu. Kahumana's Adult Day Health operation (located at the farm and also in Kailua, on the Windward side) provides activities and learning opportunities—

social and life skills, arts and crafts, cooking—for people with autism and other developmental disabilities. Kahumana Housing builds homes and provides transitional housing as well as emergency shelter. “We focus on a ‘housing first’ model,” says McDonald. “You don't require people to get better first. Instead you house first and then do the case management to help them through their issues.”

What are the keys to success for an operation focused on helping the less fortunate? “A deep sense of respect and empathy is essential,” says McDonald. “Our goal is to help them feel like equal partners in society so they can work, play and be fully welcome and integrated.”

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A group of five people are walking away from the camera through a vast, golden field of tall grass or wheat. They are silhouetted against a dramatic sunset sky filled with soft, pink and orange clouds. The sun is low on the horizon, creating a bright glow. Each person is carrying a kayak paddle. The person on the far right is also carrying a backpack. In the background, a line of dark trees is visible under the twilight sky.

departments & features

Medicine Game

For Hawai‘i’s lacrosse players, the sport is as much about community as competition

Matt Sauri is coming to Hawai‘i for two reasons: to get married and play lacrosse. But not in that order. Lacrosse first, then the wedding. It’s his second marriage and his twenty-third time playing in Hawai‘i’s lacrosse tournament, which is kind of like the destination wedding of lacrosse. Japan, South Korea, Israel, the Czech Republic, Germany and Canada have all sent teams. In 2012 the Haudenosaunee Nationals, formerly known as the Iroquois Nationals, were headed to the World Lacrosse Championships in England but were denied entry because the UK would not recognize their Haudenosaunee passports—so they came to Hawai‘i instead and swept the games.

In 2022 the thirtieth annual tournament—delayed two years because of the pandemic—is being held in Kapi‘olani Park, with Diamond Head as the backdrop. “Thirty years,” reflects Jay Bloom, one of the founders of the Hawaii Lacrosse Club, who’s watching





with a mix of pride, wonder and nostalgia. “This is what comes from a bunch of guys throwing a ball around in the park. And now some of the best lacrosse talent in the world is right here.”

Although lacrosse is often associated with East Coast prep schools, Native Americans invented the sport. The Creek called it the “younger brother of war,” and the Cherokee, “little war”—they would often use the game to settle disputes. But lacrosse also has spiritual roots as a “medicine game” to bring about good weather or heal people and communities. Entire villages would play

games that could stretch out for days.

In the mid-nineteenth century, Montreal dentist George Beers adapted the game, codifying what would become modern-day lacrosse. (The name likely comes from the French, who called any game played using a curved stick “lacrosse.”) Beers wanted lacrosse to become Canada’s national sport, which it did in 1859, and it remains so along with ice hockey (lacrosse being the national summer sport and hockey the winter). Lacrosse was a precursor to ice hockey and basketball as well—the inventor of basketball was a lacrosse player—and



Many of the lacrosse players in Hawai‘i’s adult league coach kids in the Aloha Youth Lacrosse Association (AYLA), and pros who come to play in the league’s annual tournament in Honolulu (seen on the previous page) host a clinic for the youth. Since its founding in 2003, AYLA has grown to more than 450 members. One of the coaches, Sarah Medwell Redican, says that because the sport is relatively new to Hawai‘i, “Kids can come in late to the game, and there’s gonna be a lot of other people on the team starting at the same level.”

the rules of ice hockey were modeled on those of lacrosse. Writer John McPhee called it “football, basketball and ice hockey in an advanced stage of evolution.”

Yet compared with those other sports it’s obscure, which might explain why it’s now one of the fastest-growing sports in the world: There is only one direction to go. It has spread from its New England epicenter westward, to Colorado, California, Hawai‘i, Japan. And every last weekend of October, in some ways conjuring lacrosse’s origins, far-flung teams gather in Honolulu for three days of games and three nights of parties,

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A player on the Wimmer Solutions team (in blue jersey) makes an offensive play. Wimmer Solutions is an all-pro team; of the seventeen times they've participated in the Hawai'i tournament, they've won almost all of their games (one of their rare defeats was when the Iroquois Nationals made an appearance in 2012). In this match, Wimmer soundly defeated Hawai'i's men's team. "It's like playing the Lakers," Hawai'i's goalie says.

rejoining alumni of college lacrosse teams, uniting on one team pro players who usually play against each other, and bonding Hawai'i's lacrosse community, some hundred men and fifty women. There are a lot of beers and bruises.

Bloom played lacrosse in high school and college in Upstate New York, "the logical sport to play in the hotbed of lacrosse" in the 1970s and '80s, he says. When he came to Hawai'i in 1989, he and a few others—not even enough to field a single lacrosse team of ten players—began tossing a ball around at Kapi'olani Park. Their ball and sticks became a homing beacon for others who enjoyed this rare sport. Driving around the park one day, Kent Ames, who had played lacrosse at Chapman University for a year before he returned home, saw them and introduced himself. One by one the community grew: "One day, we had eight people, four on four and no goalie, and out of the parking lot comes

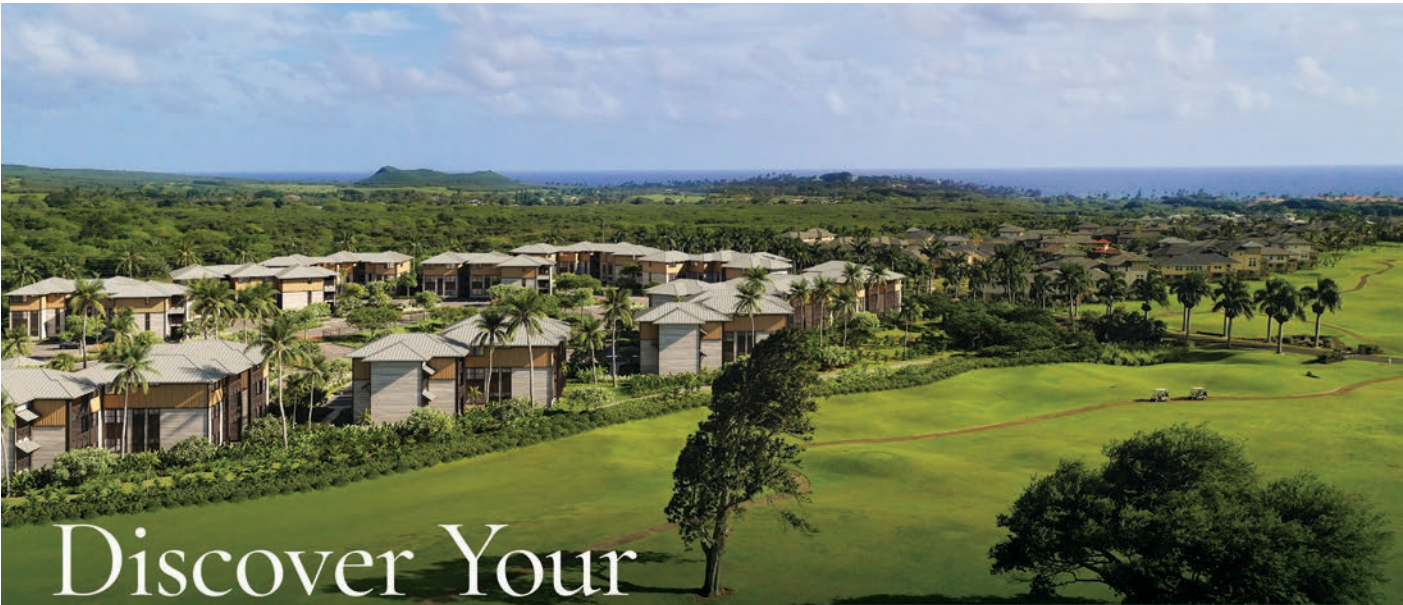
our first goalie," Ames recalls. "Out of nowhere he just jumps into the goal, starts screaming, 'Ball top left!' We got a goalie! We're legit!"

Another day, a Canadian tourist who also happened to play suggested they get a team together and play in an upcoming tournament in Portland, Oregon. When they arrived "there was so much curiosity that there was lacrosse in Hawai'i," Bloom says. "They said, 'If you ever have a tournament in Hawai'i ...' It's like in that baseball movie *Field of Dreams*: If you build it, they will come." In 1991 the Hawaii Lacrosse Club held its first tournament with four teams: Mount Washington Tavern from Baltimore, arguably the best men's club team in the country at the time; the Moon Doggies from San Diego; the Haole Lacrosse Club from Canada (so named when they play in the Hawai'i tourney); and the home team. In 2022, uncertainty in pandemic travel restrictions has constricted the tournament to eighteen men's and eight women's teams, the

smallest it's been in recent memory; before the pandemic, forty teams would convene, with five or six from Japan, a rising star in lacrosse.

Today the HiLax 'Ohana, as its members call it, ranges in age from 18 to 69. Lacrosse is one of the rare contact sports one can play competitively when you get into the senior discount age, or "basically, until you drop dead," says Ames, who is 52. Although, they have to pull back a *little* in the 50-and-over division. "The first two minutes in the game, I'm playing defense and a guy's coming down with the fast break," says Steve Chamberlain, 53, during his first time playing in this division at the tournament. "I slide and I take the shit out of him. I'm doing my job. The ref pulls me over and is like, 'Hey man you can't do that. Now that you're in the over-50s, you can't do this whole takeout check thing.' One of the players on the other team is 70 years old.

Even when they're checking each other into the turf, "the HiLax 'Ohana is



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Scenes from the thirtieth annual Hawaii Lacrosse Tournament in Kapi'olani Park: At left, Ethan Murphy and Adrian Hanner of Hawai'i's team, celebrate after a goal. Above top, Caroline Schlegel (left) of the Olympic Club in San Francisco and Anna Gordon from the Hawai'i Wahine team, chase the ball. Women's lacrosse differs so much from men's that they're considered different sports. The "men resort to brute strength while the women depend solely on skill," says Rosabelle Sinclair, who established the first women's team in the United States.

all my best friends," Ames says. "It's a real tight group—maybe because we're out in the middle of the Pacific, we just have this bond. Once you're in, you're *in*. And unlike places on the Mainland, we're all ages. We get together every Sunday, we break into teams, we split up the old guys, split up the young guys." One player calls lacrosse his church. On Sunday afternoons at Kapi'olani Park from February to October, they play, then pull out the coolers and chairs and stay long after dark.

I fall for the hidden ball trick.

During one of the tournament games, an offensive player feints passing to another, who takes off running toward the goal. He shoots toward the net while the goalie lunges ... at nothing. There's no ball. Meanwhile, the other player, who never did pass it, whips the ball into the now open space in the net. As an uninitiated observer, I don't even know what happened—someone has to explain it to me later.

Lacrosse is fast, with little downtime. The eight-inch ball is constantly moving, and I'm always losing sight of it as it hurtles back and forth across a

field about the same area as a soccer pitch. Lacrosse is often referred to as the fastest game on two feet, and the ball, shot from a basket at the end of a long-handled stick, can fly at a hundred miles an hour. The players are heavily armored in helmets, gloves, shoulder and arm pads, mouthguards and sometimes cups. Even so, by the end of the weekend, a ball broke a goalie's hand and ruptured another player's eardrum. I'd heard about the violence of the game, but seeing it in person for the first time, I'm unprepared: the men whaling on each other with their stiff



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The Hawaii Lacrosse Club began in 1989, when a couple of guys started throwing around a ball in Kapi'olani Park. They eventually gathered enough players to form a team, hosted Hawai'i's first tournament in 1991 and won a tournament in Lake Tahoe, "taking everyone by surprise," says Hawai'i player Kent Ames. Now, about one hundred men and fifty women play in the club, and the annual tournament is legendary for the games and the after-parties.

metal sticks, aiming at hands, arms and shoulders in an effort to dislodge the ball. It seems more violent than football, being able to use more than your body to attack. And yet that same stick, sometimes wielded as a club, is also an elegant extension of a player's arm, adroitly plucking a speeding ball from the air, cradling and protecting it the way one might net a butterfly.

Women's lacrosse is *technically* a noncontact sport, but the bruises on their arms say otherwise. Outfitted in lighter battle gear—mouthguards and goggles that resemble cages—the women defend less through checking than by putting their sticks where offensive players need to be. The price of the women's championship game, in which the Hawai'i women beat the Olympic Club from San Francisco by one goal in the last minute of the game, is a concussion from a hard fall and an overworked ACL that will require a lot of ice.

"I think the level of intensity and physicality brings out a competitive

spirit," says Erik Jul. "It scratches a certain kind of itch—you don't get that much battle in real life." When he was six, he says, "my friends and I roughoused quite a bit," so his mom, who had played for Wellesley College, channeled that aggression into lacrosse. Jul played at Salisbury University, and he decided to come to Honolulu for graduate school largely because of his instant connection to the Hawaii Lacrosse Club. "The game has a beautiful, complex and spiritual history, originating in what's now called the United States and Canada," Jul says. "It continues to connect people in a way that's hard to find elsewhere."

"Lacrosse creates an incredible sense of community," Sarah Medwell Redican agrees. "Wherever you land around the world, you'll likely meet someone who's played with or against, has coached or been coached by someone you know. Although it's a massively growing sport, it still feels like such a tight community." Medwell Redican played in middle

and high school in Seattle, just as the game was gaining a foothold there, then attended the University of Denver on a lacrosse scholarship. When she moved to Hawai'i, she immediately joined the Hawaii Lacrosse Club and began coaching with the Aloha Youth Lacrosse Association. Prior to the pandemic, it comprised four hundred-some youth, from kindergartners to high school seniors. While a few Island schools have club teams, AYLA's goal is to raise lacrosse to a varsity sport in Hawai'i high schools. So far, Saint Louis School, Kalaheo High School and Punahou School have signed on to be trial schools, and Ames hopes that Kamehameha Schools will also join, especially given the sport's indigenous roots.

"It's like playing the Lakers," says goalie Jason Dow, coming off the field of the masters finals in which Wimmer Solutions dominated Hawaii Lacrosse Club 10 to 3. Wimmer Solutions is Sauri's team, named after

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Wahine Hawai'i (seen above in gray jerseys) plays the Olympic Club from San Francisco in the women's championship game. They traded goals for a tied game until the last minute, when Hawai'i won with a penalty shot with two seconds left. Women's lacrosse is technically a non-contact sport, but the bruises on their arms prove otherwise.

the Seattle-based company that he founded. He stacks the teams with all-star pros, and they have won twelve of the seventeen times they've attended the Hawai'i tournament. This year the team includes seventeen professionals, and this tournament is one of the few times they all get to play with one another on the same team. Their win is practically a foregone conclusion.

Even if the victory is concentrated, the reward is shared—Wimmer donates their winnings to charities helping youth struggling with addiction and survivors of domestic abuse. Beyond the social benefit, "one of my goals is to help grow the game here in Hawai'i," Sauri says. On the tournament's last day, Wimmer

players run a clinic for youth—some so small that they look like bobbleheads with their helmets on—and donate lacrosse equipment, which can be a barrier to entry. "If you think you're here just because you're a great lacrosse player, you're mistaken," Sauri tells his players. "You're here because we believe that you have something to offer the world and your community."

More than thirty years ago, Ames almost didn't play lacrosse. He'd joined a fraternity whose members comprised almost the entire nascent lacrosse club at Chapman University. They invited him to play, but he didn't have money for gear. One day, his counselor—who happened to be a lacrosse enthusiast—

was teaching him to use WordPerfect on one of the first Macs at the school. When Ames mentioned his dilemma, the counselor immediately switched off the computer, took Ames to a sporting goods store and bought him everything he needed. "It was the best gift I ever got in my life," he says. **hh**

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A Wave and a Prayer

Bethany Hamilton's Beautifully Flawed Retreats give women with limb difference a chance to ride



Volunteers assist Beautifully Flawed retreat attendee Sharla Plier (seen above) to the water in Del Mar, California. Founded by Kaua'i surfer Bethany Hamilton (seen on the facing page), the retreats provide support and community for women with limb difference. Hamilton has been an advocate for people with limb difference since losing her left arm during a shark attack in 2003.

Lexi Pshigoda sits on her surfboard, bobbing with the swells, the sun shining on a perfect, cloudless day in Del Mar, California. A set rolls in, and the volunteers in the water next to Pshigoda yell for her to paddle. She pushes her damp hair from her eyes, her blond curls strikingly bright against the dark neoprene of her wetsuit. Once she catches the wave, Pshigoda plants her feet and stands, her hair trailing in the wind. She throws her hands in the air and beams. For the first time in her life, Lexi Pshigoda is surfing. Such a moment would be a victory for anyone catching her first wave, but for Pshigoda, who's doing it on a prosthetic leg, it's a triumph—not just over a wave, but over a tragedy.

Cheering her from the lineup is pro surfer Bethany Hamilton. In the early 2000s Hamilton was up-and-coming; she'd won countless juniors contests and seemed destined to be one of the world's best. Then on Halloween morning in 2003, she paddled out with a few friends at Tunnels on Kaua'i for a surf session that changed her life.

Hamilton was resting on her board between sets when a twelve-foot tiger shark attacked her, taking her left arm. As blood stained the turquoise water, Hamilton's friends sprang into action, tying a makeshift tourniquet. They got her to shore and into an ambulance. Hamilton did more than survive the attack; she was determined to overcome it. "I was pretty tenacious by nature, and I didn't want one arm to hold me back from trying things," she says. "I didn't





While surf day is the highlight for most attendees, the retreat activities are designed to support women in mind, body and spirit. “In the gym, the girls are seeing the other girls adapting and moving in rad ways, and it’s inspiring,” says Hamilton. “Overcoming challenges is so much more than just having a positive mindset.” Above, attendee Emma June Kent powers through CrossFit day.

know anyone who surfed with one arm, but my friend Mike Coots”—a fellow Kaua’i surfer who had also survived a shark attack—“surfed with one leg. So I was on a mission.” As soon as Hamilton was given medical clearance, she was back in the water. Within the year, she returned to competition.

When Hamilton lost her arm, her community gathered around her, supporting her not only physically and emotionally but financially. In 2007, Hamilton’s friends and family launched the nonprofit Friends of Bethany, which used some of those contributions to help other victims of limb loss. With the release of the 2011 film *Soul Surfer*, based on Hamilton’s life, the nonprofit grew. It began hosting conferences for youth, delivering care packages for victims of limb loss and launching its most popular program to date: the men’s and women’s retreats. In 2021 they rebranded, and Friends of Bethany became the Beautifully Flawed Foundation.

The Beautifully Flawed Retreat and the Forge Retreat are for women and men (respectively) ages 18-25 who live with some form of “limb difference”—the absence or malformation of a limb, whether one is born with it or whether it results from illness or amputation. Or shark attack. The four-day retreats take place annually in California or on Kaua’i and focus on mental, physical and spiritual health—which for Hamilton, at least, means surfing. Hamilton also credits her strong Christian faith in helping her overcome the loss of her arm, and those values are integrated into the retreat curriculum. “The retreat is designed around my passions,” Hamilton says. “A lot of the people who come here are struggling with depression. I really believe nutrition and physical movement can make a big difference.”

I’ve come to Del Mar to meet the twenty-five young women with limb difference from across the

country attending the Beautifully Flawed Retreat, joining them as they spend four days eating healthy, home-cooked meals and learning new skills like breath work, martial arts and CrossFit. They paint, string lei, do a photo shoot, sing, pray and share their stories. While the retreat is filled with activities to improve their physical, mental and spiritual well-being, the highlight for most is the surf day. The girls wake to blue skies and sunshine, glassy one-to-two-foot waves and a fleet of volunteers ready to assist. Excited and nervous, the girls wriggle into wetsuits and gather on the beach for a safety briefing. Each has a goal: For some it’s to ride prone, for others to get to their knees and, for the ambitious, to stand.

Like Hamilton, Pshigoda’s limb difference is the result of an accident. She was just four years old in 2004, playing on her back porch in Tyrone, Oklahoma, while her dad mowed the lawn. She lost her footing on the porch



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



Hawaiian Island Creations



Plier was born with tibial hemimelia and had her legs amputated when she was fourteen months old. She got her first set of “kicks”—prosthetic legs—at seventeen months. Here, she tries jumping with an adapted jump rope for the first time. “It was awesome getting to do a jump rope with the middle not connected,” Plier says. “But my favorite thing was meeting these beautiful women and hearing their incredible stories.”

and slid behind the mower just as her dad was backing up. She lost her left leg just below the knee. To this day, Pshigoda says, she can still hear her mother screaming.

After multiple hospital stays and three blood transfusions, Pshigoda returned home and began to heal. She started school where, for the most part, people were supportive and she felt fairly normal. But in middle school some girls taunted her that she would never get married, that no one would ever love her. “My spirits were broken. My 13-year-old self full-heartedly believed I would never amount to anything,” she says, flipping her curls and flashing a wicked grin. “But I married a hunk!”

Pshigoda first heard about the Beautifully Flawed Foundation in 2013, but it wasn’t until a recent rough patch that she finally decided to apply. “I dreamed of meeting Bethany and young women just like me,” she says. “It’s been very healing for me. This is probably the most relaxed I’ve been in a very long

time. I’m so much at peace, and I’ve gained friends that will last a lifetime.” As Pshigoda catches her last wave of the day, she raises her arms, throws shakas and lets out a whoop of joy. When she reaches the beach, the women rush down to greet her—some run, some hop and others wheel—and pull her into an embrace. “Standing up on that board, shredding the wave, was the coolest, most freeing feeling,” Pshigoda says. “I feel like I really, truly can do anything I put my mind to.”

While Pshigoda is in the water, Sydney Marshburn is on the beach anxiously awaiting her turn. The women surf in three groups to ensure that each has a minimum of three volunteers supporting her. For Marshburn, it will be her first surf since she lost her leg in 2021.

Marshburn first heard of the Beautifully Flawed retreat when *Soul Surfer* was released and has been a fan of Hamilton ever since. After four long years of surgeries, pain and infections, Marshburn’s left leg had to be amputated

above the knee to save her life from a complex regional pain syndrome-induced infection. Like Hamilton, Marshburn is undaunted and finds the positive in every situation; for her, a silver lining of losing her leg, she says, is being able to attend the Beautifully Flawed retreat.

Although Marshburn has surfing experience, this is the first time she’s paddled out since losing her leg. She removes her prosthetic (she can’t surf with it) and wheels to the water’s edge, where she is assisted the rest of the way by her support team. Once she reaches the board, she turns to look at the women on the beach, and a smile lights up her face: She is ready.

When a set rolls through, Marshburn gets into position, and her team pushes her into a gentle wave. She slowly rises to her knee to get a feel for riding on one leg. On the next two waves she tries to stand, laughing as she falls and comes up sputtering. On the fourth wave, Marshburn pushes herself to

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Lydia Day (seen at left) had never tried surfing before the retreat and didn't know what to expect. Something she's learned from having a limb difference, she says, is "that it's okay to fall, and it happens to everyone. In the beginning it was slow, but soon afterward I lost count of how many waves I stood up on." Above top, Nan McMahan (at left) tries the adaptive jump rope on CrossFit day. Above bottom, the girls gather in prayer.

standing and rides all the way to shore. Like Pshigoda, when she hits the beach, she's engulfed in hugs.

"Before that day I had never seen an above-knee amputee surf standing up without a prosthetic," Marshburn says. "I didn't think it was logistically feasible. But just like Bethany's motto, 'I don't need easy, I just need possible,' I quickly found out that surfing with one leg is unorthodox but is 100 percent attainable." For Marshburn, it's just the beginning. She hopes to qualify for Team USA in the 2028 Paralympics to see just how far one leg can take her.

Nan Anne McMahan traveled from Atlanta to attend the retreat. She has

bright blond hair, a prosthetic leg and a smile so luminous you can't help but mirror it when you see it. When she first introduced herself to the group, she proudly announced that her entire name rhymes and burst into a big belly laugh. Now, as the third group of women are suiting up, McMahan awkwardly pulls her prosthetic through the leg of her wetsuit and then draws her newfound friends into a hug.

Despite McMahan's sunny disposition, the past three years of her life have been anything but light. In 2019, the summer before her senior year of high school, McMahan was at her family's lake house when she and her dad

went for an early morning ride on their jet skis. As they came around a blind corner, the father and daughter collided head-on. Four days later McMahan woke up in a hospital room to find that she had lost both her leg and her father.

For most, senior year of high school is a time of closure and resolution, but for McMahan it was a year of firsts. The first time she slept in her home without her dad. It was the first time she got a prosthetic leg. The first time since the accident that she walked without a wheelchair. The first time her friends carried her down a flight of stairs so she could partake in a basement Halloween party.

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Andrea Zavala, seen above feeling the stoke, lost both legs below the knee, one arm above the elbow and the other arm below the elbow to sepsis in 2021. Last year she attended the Beautifully Flawed retreat barely able to walk. This year, she walked in on her prosthetic legs and conquered surfing, made friends and smiled—often.

Now, three years later, McMahan is experiencing more firsts at the retreat. The first time she got to be around girls her age who'd had similar experiences and limb differences. And it's her first time surfing—a simultaneously frustrating and rewarding experience. At first she struggles to stand with her prosthetic, but with the support of her friends and the surf assistants, she adapts and rides three waves,

standing—a memory that she will always treasure.

“A few years ago I would have told you that I was OK and I didn't need a new community,” says McMahan. “Now I get to make new best friends who can relate to me in such a unique way, and I'm so proud to be a person with a disability.”

All of the women have a story.

Emma June lost her leg to cancer but is celebrating a year of being cancer-free. Devyn was born missing part of her right arm yet is an incredible softball player. Andrea had double-leg and partial-arm amputations to save her life from sepsis and is currently relearning walking. Cathy lost her hand in a drunken-driving accident and is now a retreat leader. Ashley lost her leg in a train wreck and now works as a therapist.

“A lot of the girls don't share a life with anyone who has a limb difference,” says Hamilton. “Not having that camaraderie can be hard—you feel like no one understands you or gets your challenges. A lot of girls are so encouraged by being around other girls who get them and get their struggles. It's encouraging to know that my life is having a ripple effect in a really beautiful way.” **hh**

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Word on the Street is fixing Hawaiian-language errors one street sign at a time

The trouble with Honolulu's street signs became clear to Makanani Salā and Jayme-Lee Mokulehua on the day in 2021 when they were leaving a meeting at Kapolei Hale. They noticed the signs on either corner outside of the building, the City and County of Honolulu's administrative center in West O'ahu, were spelled differently. One sign read Uluohia Street, the other Ulu'ohi'a Street.

Driving around the block, they discovered two more variations: Ulu'ohia and Ulu'ōhi'a. One short street smack in the heart of the Kapolei Civic Center, right under the nose of the city government, was spelled four different ways. "How does that happen?" Salā marveled.



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The Hawaiian language’s two essential diacritics, the ‘okina and the kahakō, have been included on Honolulu street signs since 1979, but they haven’t always been used correctly. At the city’s Sign Fabrication Shop (seen on page 52) a pair of decommissioned signs is on display. Above, an older sign at the corner of Nu’uanu and Judd awaits the addition of an ‘okina.

Diacritic marks are essential in modern Hawaiian spelling. The kahakō (a macron indicating a long vowel) and the ‘okina (an inverted and reversed apostrophe signifying a glottal stop) affect a word’s pronunciation. Changing the pronunciation changes the meaning: pua is a flower, pū‘ā is a flock and pu‘a means to excrete. Both Salā and Mokulehua, who speak Hawaiian and are acutely aware of the proper use of ‘okina and kahakō, were dumbstruck to find a Hawaiian-named street with a different spelling on every corner. “We couldn’t unsee that once we saw it,” says Salā, a former Hawaiian studies instructor at Windward Community College.

As they drove around that day, they discovered more diacritical goof-ups. The most cringeworthy was on Ala Kahawai Street. One deeply misguided sign had it as “Al’a ‘Kahawai,” with ‘okina butted up against consonants, something ‘okina aren’t allowed to do. “Anyone who speaks Hawaiian knows that’s wrong,”

Mokulehua says. “It doesn’t make any sense like that.”

The problem was definitely worth a complaint to City Hall—and because the women both work for the city, they took it upon themselves to deal with it. Salā is the executive director of the Mayor’s Office of Culture and the Arts (MOCA), and Mokulehua is the office manager. MOCA coordinates the city’s involvement in events like parades, festivals and block parties; it commissions artwork for the Art in City Buildings program and manages Honolulu’s sister city relationships; it stages the month-long Honolulu City Lights holiday spectacular. Proofreading city street signs has never been on its to-do list.

But MOCA’s mission is to “provide equal and abundant opportunity for exposure to culture and the arts in all its forms.” Most of Honolulu’s streets have Hawaiian names. What are all these names doing if not providing the people of Honolulu with “abundant opportunity

for exposure” to Hawaiian culture? Why shouldn’t spellchecking fall under MOCA’s purview? Salā showed photos of the Kapolei signs to Mayor Rick Blangiardi, and he was roused. “A hallmark of this administration is that if you see a problem, you jump in and fix it,” says Salā. “So we just made it ours.”

In February 2022, in conjunction with Mahina ‘Ōlelo Hawai‘i, Hawaiian Language Month, MOCA issued a call for O’ahu residents to tip off the city to misspelled street signs via Instagram or MOCA’s website. Salā dubbed it the Word on the Street project, posted a few YouTube videos and got some press coverage to promote it. “Our team here will be building an inventory that will be used to create new signs and recommission old signs,” she announced.

Word on the Street netted more than thirty misspelled Hawaiian streets. Most were unequivocally incorrect. These include streets named after well-known places (Kāne’ohe Bay Drive, Nanākuli Avenue), historic figures or

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After discovering multiple misspellings of a Hawaiian street name outside of West O'ahu's satellite city hall, Makanani Salā, head of the Mayor's Office of Culture and the Arts (seen above), started a social media campaign to identify spelling problems on other street signs. The Word on the Street project launched last February, coinciding with Mahina 'Ōlelo Hawai'i, Hawaiian-language Month.

characters (Hi'iaka Street, named for one of the goddess Pele's many sisters) and common words without more than one possible spelling (Kua'āina "countryside" Way; Hākiokio "flute" Place).

To determine the correct spellings, Salā and Mokulehua used the *Hawaiian Dictionary*, by Mary Kawena Pukui and Samuel Elbert, and *Place Names of Hawai'i*, by Pukui, Elbert and Esther Mookini. Old land-use records and even oral histories could be helpful, too, Salā says. Her and Mokulehua's background in the Hawaiian language is indispensable. At Ulu'ōhi'a Street they recognized a compound word—ulu meaning "grove" and 'ōhi'a an endemic Hawaiian tree. "It means a grove of 'ōhi'a trees," Salā says. "Only one of the signs got it right."

But things aren't always so clear-cut. Take Pau Street in Waikiki, a street with two names. At Kūhio Avenue it's Pau, while at Ala Wai Boulevard it's Pa'ū. An entry for Pau Street in *Place Names of Hawai'i* notes that the street

was named by the developer, that pau means "finished" and that "canoe races on the Ala Wai Canal finished here." From that it's easy to infer the street was named *because* canoe races finished there. But that's not exactly what *Place Names* says.

The person who submitted Pau Street provided complicating details, including a map from the 1880s showing an old Hawaiian land division named "A Lele of Pau" precisely where Pau Street now lies. The developer, Bruce Cartwright, was a president of the Hawaiian Historical Society. He surely would have known the land-use history of his subdivision. Furthermore, the street was named in 1926, two years before the Ala Wai Canal was completed and a few more years before paddling races there became a thing.

So the question became, How would Lele of Pau have been originally pronounced, when Hawaiian was still widely spoken and 'okina and kahakō were confined to the missionary

dictionaries? Could it have been pronounced pa'ū, meaning moist, damp or soaked, like the great wetland that Waikiki once was? Which sign is correct, Pa'ū or Pau? Soaked or finished? Salā is still working on that one, but when in doubt she defaults to no diacritics. "If it doesn't become apparent," she says, "it stays Pau."

Honolulu has given its streets Hawaiian names for as long as it has had streets.

Alakea, Kawaiaha'o, Maunakea and Nu'uanu are some of the oldest streets on O'ahu. But in the early years it was the King Streets, Queen Streets, Smith Streets and Merchant Streets that predominated. Hawaiian names didn't take the lead until the early twentieth century, after the city adopted an informal policy of using Hawai'i's mother tongue for its new streets.

Today there are about eight thousand city streets in Honolulu, and most of

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“'Āina... it's also the old word for 'ohana, for family. And that's because it was recognized that the land is us.”

Kahealani Acosta
BS, Tropical Plant & Soil Sciences,
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PICTURED: KAHEALANI AT MA'O ORGANIC FARMS, WAI'ANAE, HAWAII
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At the corner of Ala Kahawai (not Al'a 'Kahawai, as it had been) and 'Ulu'ōhi'a (not Uluohia, Ulu'ohia or Ulu'ohi'a) a city worker replaces two misspelled street signs with corrected versions. Most of Honolulu's eight thousand city streets have Hawaiian names, and many of the street signs have missing or misplaced diacritics.

them have Hawaiian names. Initially none of them bore diacritical marks. The Hawaiian cultural renaissance of the 1960s and 1970s, with its emphasis on reviving the language, changed that. Hawaiian language advocates succeeded in having Hawaiian declared an official state language in 1978; they followed up in 1979 with a city ordinance requiring Hawaiian names on new streets. Until then exceptions were routinely made to

the Hawaiian names rule. The new law also required proper diacritical marks on both new and replacement street signs. Not everyone appreciated all those squiggles and bars cluttering the airspace above Hawaiian street names. One high-placed critic was John Hirten, a former federal transportation official who came to Honolulu in the 1980s as the city's director of the Department of Transportation Services. During a 1986

Waikiki beautification project, Hirten had five hundred new street signs put up, flouting the law by omitting diacritics. From Kālia Road to Lili'uokalani Avenue, not a single 'okina or kahakō appeared on Hirten's new blue signs. "Those markings make signs very difficult to read—they're confusing both to tourists and to local people. And they make signs much more expensive," he explained to a *Honolulu Star-Bulletin*

reporter in May 1986. "I don't know how that law got on the books in the first place." He added that he hoped to have the law changed. The backlash behind the scenes must have been convincing, for a week later Hirten reversed himself on all counts: The signs would be fixed, doing it right wouldn't cost more and he had "better things to do" than fight the law. With 'okina and kahakō cut from rolls



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What's the name of this Waikīkī street? At one end it's Pa'ū, meaning wet, like the great wetlands of old Waikīkī. At the other end it's Pau, meaning finished. Paddling races on the Ala Wai Canal finished near the street's end in the 1930s, but that's probably coincidental. Most likely the street was named for an old Hawaiian land division. But should that land division be pronounced pa'ū or pau? With the street itself offering two choices, take your pick.

of reflective tape, workers squeezed awkward edits onto Ka'iulani Avenue, Kūhio Avenue, Kalākaua Avenue and a dozen other streets. The signs looked terrible, but there they were.

Honolulu's policy of giving its streets Hawaiian names dates to 1915, with the creation of the city's Planning Commission. As an advisory body to the Board of Supervisors (the predecessor of the City Council), the commission's role was to bring order to a rapidly growing city's haphazard development. Recommending street names was part of its job, and it established the practice of preferring short, euphonious Hawaiian names.

Promoters of Hawai'i saw this as a simple way to enhance the Islands' allure. There was also a sense among residents that a bit of the old Hawai'i vanishing before their eyes could be preserved in street names. The 1935 Planning Commission president, James McNerny, described the policy as "a simple but effective way to create Hawaiian atmosphere and also to perpetuate the Hawaiian language, which is rapidly dying out through lack of use."

With postwar development booming in the late 1940s and

1950s, the Planning Commission went into overdrive proposing new Hawaiian street names. The Board of Supervisors didn't always accept the recommendations, but usually it did. Of the 113 streets named in 1954, all but nine got Hawaiian names.

Developers and residents along unnamed streets sometimes recommended names, but more often they came from Planning Commission staff combing through Hawaiian dictionaries. By the late 1950s the easiest pickings had been plucked. In 1957 Planning Commission director George Houghtailing, seeking to relax the Hawaiian names rule, warned of a looming shortage. "Gentlemen, the Hawaiian alphabet has only twelve letters," Houghtailing declared in the *Honolulu Advertiser* (by today's count the alphabet has thirteen letters, with the 'okina treated as a consonant). "You can make just so many easily pronounceable words out of twelve letters, and the supply is getting mighty short."

Nonsense, replied the Hawaiian Civic Club of Honolulu, which promptly provided the city a list of 587 Hawaiian names. Heavy on fruit, fish, flowers, celestial bodies and adjectives, the list was expected to keep the city in street names for the next five years.

Perhaps the most outspoken champion of the Hawaiian naming policy was a gruff real estate broker named George Centeio, who sat on the Planning Commission from 1954 to 1966. "We don't need haole names," he told the *Honolulu Advertiser* in 1965. "There are as many Hawaiian names as there are haole names." When the Planning Commission broke with its own rule in 1965 by recommending that a street be named Von Hamm Place, it was at a meeting that Centeio did not attend.

By this time the Hawaiian language revival movement was stirring, and in 1968 the City Council enshrined the Hawaiian naming policy into law. The move would forestall future Von Hamm Places, but with a gaping loophole for developers who could make a convincing case for non-Hawaiian names. The 1979 law closed the loophole and added the diacritic requirement. It also moved final naming decisions into the hands of the planning department, removing Planning Commission and City Council politics from the equation.

Of course, passing a law is one thing,

and implementing it without misspelled Hawaiian words all over the place is another—as Ulu'ōhi'a Street proves.

Though it has been forty years since Honolulu has required diacritics on its street signs, the city has yet to come up with a reliable way to manage Hawaiian spelling. The private developers initially responsible for installing signage along new roads and city teams who replace old or missing street signs have all had their own ideas about the proper usage of 'okina and kahakō. The Word on the Street project isn't a comprehensive overhaul of this dysfunctional system; it's a work in progress, a step in the right direction.

Salā is still working on how to get the corrections Word on the Street identifies to stick. She knew if she had waited to begin until she had all the answers, the project never would have gotten off the ground. "Sometimes you just gotta go 'guerilla action,'" she says. "We decided to just start, put it on people's radar and figure it out as we go."

Not long after Word on the Street launched, a city worker in a safety-orange vest climbed a ladder to the top of a signpost in Kapolei and pressed a tiny rectangle of reflective tape above an "o," changing Ulu'ohi'a to Ulu'ōhi'a. A quick fix à la John Hirtten. But thanks to the headroom above the lettering on newer signs, this makeshift kahakō fit perfectly.

A few months later that same worker was back, climbing the street post a block away. He removed the Uluohia sign, its letters too tightly spaced for reflective-tape 'okina, and replaced it with a brand-new Ulu'ōhi'a sign. On the same signpost he swapped the Al'a 'Kahawai sign—with its outrageously misplaced 'okina—with a corrected sign reading "Ala Kahawai." It was a twofer: one signpost, two corrections.

Ala Kahawai Street now reads correctly from one end to the other, and Ulu'ōhi'a Street is making progress. In this small way, the copyediting of Honolulu's street signs has begun. "Most people won't even notice," says Salā. "But for the people who know, it's such a big deal." **hh**

To report a misspelled city street sign, tag a photo on Instagram @HNL_MOCA with hashtag #WordOnTheStreet, or fill out the Google Form at honolulumoca.org.

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The Wa'a Goes to London

Outrigger canoe paddlers from nineteen countries converge in Great Britain for the World Sprints



“Hit!” As soon as the green flag goes up, the six-man crew from Hawai‘i buries their blades in the still waters of Dorney Lake. Their first four strokes are deliberately slow. One, two, plant, pull. Uniform pressure, uniform power, maximum efficiency. The canoe lifts, and every subsequent grab sustains the glide. For the next seven minutes and thirty-three seconds, they focus on the finish line 1,500 meters away.

“Hut!” The paddlers switch sides. Sportscaster John Herbert’s exuberant Kiwi voice booms through the loudspeakers: “This is the best of the best in each country that’s being represented out there! Who is going to get themselves in the front? It’s all about the turns. It’s also about the straight-line speed. In the lead it’s Hawai‘i! On the inside it’s Aotearoa/New Zealand!” The spectators shout, hoisting their countries’ flags.

It’s the second day of the International Va’a (the Polynesian term for “canoe”) Federation’s (IVF) World Sprints Championships in London—the first time the event has been held in Europe. A record 369 paddlers traveled from Hawai‘i (which races as a separate entity from Team USA). Aotearoa/New Zealand has the second-largest delegation, with 308. Nineteen countries are in attendance—including Rapa Nui (Easter Island), with a proud party of three—all vying to take the title of best in the world. Team Hawai‘i’s elite men’s crew—Pat Dolan, Andy Penny, John Foti, Miles Orr, Jim Foti and Karel Tresnak Jr.—are looking at the moment like they have a legit shot at doing just that.

While Great Britain has a venerable rowing tradition, Polynesian outrigger canoe paddling is fairly new to the kingdom. John Foti was 15 when he first visited Great Britain—arriving, fittingly, in an outrigger canoe from France. Crossing the English Channel was the vision of Albert E.

“Toots” Minvielle Jr., who established two of paddling’s most illustrious races: the Moloka‘i Hoe across the Kaiwi Channel between Moloka‘i and O‘ahu, and the Catalina Channel crossing in California, which is now the course for the US Championships. Toots spent a decade planning the English Channel crossing, timing it to coincide with the bicentennial of Captain James Cook’s landing in Hawai‘i in 1778.

“Two hundred fifty years before Cook showed up, the Hawaiians quit voyaging. No more communication with the outside world. Pau,” says John Foti, using the Hawaiian word for “finished.” “Then Cook shows up, reconnects Hawai‘i with the world, and there’s a mass injection of other cultures. One hundred years later, when Toots and Duke Kahanamoku started traveling, they turned that around. They brought their aloha and their culture to the world, and they did it through their sport.”

Toots chose a canoe named *Wa‘alele* from Lanikai, on O‘ahu’s Windward coast, to cross the English Channel. Foti, his late older brother Frank and their father, Philip Foti, were part of that nine-man crew. John vividly remembers the pre-dawn training sessions. “That was right after the *Rocky* movie came out. So it was wake up in the morning, crack two eggs in a glass and suck ‘em down!” he laughs.

Wa‘alele was shipped to Antwerp, then trucked to Calais, France. *The Honolulu Advertiser*, which sponsored the endeavor, issued daily updates before the departure. At 9 a.m. on June 14, 1978, the crew launched from Calais. Sporting beanies and gloves, they made their way toward the white cliffs of Dover. Every ten to twenty minutes, they swapped in a relief paddler from the escort boat—never mind jumping off the canoe into the fifty-degree water. Four hours and eleven minutes and some thirty miles of paddling later, they reached England, hugged their wives and planted a Hawaiian flag in the pebbly beach.

The crew gifted *Wa‘alele* to the Captain Cook Museum in



Opening spread, left: Team Hawai‘i paddles *Wa‘alele* during the opening ceremonies of the 2022 International Va’a Federation World Sprints in London. The canoe crossed the English Channel in 1978, the bicentennial of Captain Cook’s landing in Hawai‘i, and introduced outrigger paddling to Great Britain. John Foti, pictured in seat one, was part of the original crew forty-four years ago. Opening spread right: Team Hawai‘i elite paddlers Miles Orr, Andy Penny and John Foti pass Hampton Court Palace on the Thames. Athletes from 19 countries—including a record 369 from Hawai‘i—traveled to London to race at Dorney Lake. Among the three hundred paddlers from Aotearoa/New Zealand were Ngatuire Hapi (seen on the facing page) and the rest of the elite women’s crew, pictured above bottom strategizing over breakfast.





Maui's Kimokeo Kapahulehua blesses the canoes at Dorney Lake (above). On the facing page, Sean Herbert, Conan Herbert and Tupuria King of the Aotearoa/New Zealand club Herberts on Tour (seen also on pages 28-29) brought home gold medals in the Open Men's V6 1,500-meter and 500-meter races.

Middlesbrough, Cook's birthplace, where for the next twenty years she was displayed outside the entrance. On occasion, then-Middlesbrough Councilmember John Ferry tried to get the museum's permission to paddle her. "It's the 'canoe that flies,'" he says, referring to the English translation of its name. "How can you tie it down? They would say, 'No, it's an exhibit,' and look at me as if I'd lost my mind." When kayaker Andy White became head of the Museums Service, he called Ferry. "John, meet me in the park. I've got a job," he said. "Bring a spanner." Together they freed *Wa'alele*, and with a dedicated group of volunteers restored the long-neglected canoe. Ferry contacted *Wa'alele* steersman Frenchie Lyons and Phil Foti, who taught Ferry the fundamentals of rigging and paddling via hundreds of e-mails. They sent over a few modern paddles to replace the original blades from the 1978 crossing. Today, *Wa'alele* remains a living exhibit that has since crossed the Irish Channel and Loch Ness—and became the mother canoe for English outrigger paddling.

In 1987, paddlers from England's Royal Canoe Club eager to tackle the Kaiwi Channel met Toots in Hawai'i and told him, "We can't paddle in England, because we have no canoe." He gave his blessing to use *Wa'alele*. In 1988 the RCC made a mold from *Wa'alele* to build *Wa'alele Keiki*—and outrigger paddling in Great Britain was born.

Forty-four years later, John Foti is at the World Sprints opening ceremonies,

paddling *Wa'alele* across Dorney Lake with her keiki (child) gliding behind her. Ferry sits behind John, overjoyed to finally meet members of the *Wa'alele* 'ohana in person. The Fotis (John, younger brother Jim and sister Kathy) present Great Britain Outrigger with one of the original paddles made by Toots himself.

"Cook and Duke had instant notoriety, but Toots had none. He did all his work under the radar," John Foti says. "He seeds London, and here we are—because Toots' indomitable spirit pushed through."

The first World Sprints was held in 1984 at Long Beach Marine Stadium. It was the natural progression of racing as the sport reached new shores. Organizers in Tahiti, Hawai'i and California set up a governing body, the International Polynesian Canoe Federation, which later became the IVF. In 1982 paddler Don Lee (who's here in London to participate in several Men's 75 division races) met with Árpád Csanádi, the Hungarian soccer legend who oversaw venues for the International Olympic Committee. Csanádi's approval would help sanction a world championship event.

Lee remembers popping a video into a VCR and narrating the action: a regatta featuring the freshmen men's division—six koa canoes with chiseled and bronzed paddlers, stroking furiously toward their turn flags. "When Dr. Csanádi saw the turn, he jumped up and bounced back," Lee recalls of the moment when Csanádi saw paddling as a viable spectator sport. "He put his briefcase on the chair—you know, the old-style briefcase that goes 'click-click'?" He reaches in, hands me his business card, and says, "Your federation may go ahead and apply for status."

Since then the federation has grown to thirty-five member countries, including unlikelies such as Sweden, Singapore and Panama. Para Va'a—adaptive paddling for disabled athletes—has also been included since 2002. In Tokyo last year, one-man, or V1, racing, made its debut in the Paralympics, vaulting the sport to the Olympic stage.

This year's championships take place at Eton College's Dorney Lake, the world-class rowing venue of the 2012 Summer Olympics. It's eight circuitous miles from Windsor Castle, where at the moment the Queen's Platinum (and, unbeknownst to all, final) Jubilee is in full swing. A heat wave has sent temperatures soaring, prompting officials to set up sprinklers in front of the pre-race chutes. The schedule includes a mind-numbing 383 races, grouped by gender, age, distance (250, 500, 1,000 and 1,500 meters) and va'a type: V1s, six-man V6s and twelve-man V12s.

Throughout the day, race director Cameron Taylor bicycles around the venue past the athletes' tents, stage, vendors, food trucks, boathouse, medical tent and media center, relieved that all pieces are in place. COVID had delayed the green light for World Sprints, so organizers had only six months to pull off an event that typically takes two years of planning. Taylor, who also serves as CEO of Great Britain Outrigger and IVF treasurer, embraced the opportunity to showcase cultural traditions—including hula and 'ukulele performances and canoe rigging demonstrations—as part of the festivities. "It is the Pacific people's sport. We're just caretakers of it, and we want to perpetuate the culture," he says.

Having London as the host builds momentum for paddling in Europe, says IVF President Lara Collins. "If it was in the Southern Hemisphere, I'm not sure Sweden, France and Germany would have come. Here, because it's in their time zone, their friends at home can also watch it," she says. "You can't always wait for people to come to you. Sometimes you have to take it to them in order for them to see it."

Taylor agrees, nodding to the fleet of Matahinas, the Tahitian-built V6s moored to the docks. These official 2022 race boats—twenty-four of them—will remain in Europe after the event, and Taylor believes they will enable the number of clubs in Great Britain to double to twenty-two by the end of next year. (In 2018 there were only five.) "When New Zealand got World Sprints in 1990, they started from scratch as



well,” he points out. “Look at them now: three hundred-something strong here—and they’re winning.”

Tahiti, paddling’s racing powerhouse, has always dominated flatwater sprints; with their absence from the event due to a reluctance to travel during the pandemic, Aotearoa/New Zealand is now the favorite. Modern V6 paddling in Aotearoa is an emblem of cultural pride, promoted by Waka Ama, a national organization that receives government funding and fosters high school paddling. Their first canoe club was established in 1985, and less than a decade later they matched Tahiti’s medal count at the 1994 World Sprints.

“World Sprints is the pinnacle,” says Kiwi Campbell, head coach and paddler for Aotearoa’s elite women. “It gives us an opportunity to race other countries, to size up each other’s ability.” Their team starts preparing as fall turns to winter, when greater motivation is required to get in the water daily. They train together every two weeks, some paddlers traveling half a day from opposite ends of the country. “Financially it’s a huge commitment, and geographically it has its challenges, but we make it happen,” Campbell says. “Once we make the team, we want to come here. We want to represent our country well.”

“Our being here is the result of sacrifice from families and friends who make a lot happen behind the scenes. We’ve got a job to do, and that is to come and race,” says Conan Herbert of the Herberts on Tour open men’s crew. They go on to win both the Open Men’s V6 races, securing two of Aotearoa’s eventual forty-four gold medals. The elite women also follow through with a gold-medal sweep. Each time Aotearoa takes the podium, they perform a haka, a Māori war dance. It’s one of the most visceral rituals of the event.

While Aotearoa might be leading the medal count, Team Brazil wins the award for enthusiasm. Brazil is home to the fastest-growing community of outrigger paddlers in the world.

Their contingent of 196 brings flair to the event, with impromptu displays of capoeira (at once a martial art and dance), fervent flag-flying and avid jersey-trading. “I started paddling because my wife’s son is a paddler,” says Marcelo Cunha, head coach of Kahu Moana Va’a in Vila Velha north of Rio de Janeiro. “I wondered what he was doing, waking up early so much,” he laughs. “Then we started paddling. The love came in the first paddle, and it kept going, and it’s the love of our lives now.” A year ago Cunha stopped saddling horses and started a canoe club on the beach a hundred meters from his front door. “I changed all of my life. I used to weigh 110 kilos. Now I’m 88. Life becomes easier in paddling.” His club quickly grew to ninety paddlers, six of whom are here in London.

Team Brazil’s first V6 arrived in 2000. Today they have canoes from Hawai’i and Tahiti, and they’re also making their own. The sport spread like wildfire, especially after COVID, says Cunha. Eight canoe clubs now share the five-hundred-meter stretch of beach with Kahu Moana. In the metropolitan area of Vitória in southeastern Brazil alone, he says, there are forty clubs. All of Hawai’i, by comparison, has just under eighty.

“We Brazilians love the beach, love the ocean, love the wildlife. We love the sun, we love to go out, see people. We have passion for the canoe, passion for the tradition. Paddling is a beautiful motivation for us,” he says, putting into words the energy that Team Brazil exudes all day, every day. “Everybody here is looking for the same thing. There’s no fighting. There’s no excuses. Just fun moments together. You know the aloha spirit? I say this is the aloha spirit.”

“As they come into this turn, watch, watch, look, learn!” shouts Herbert, whipping up excitement over the PA. “Hawai’i gets the front of its canoe around. Look at it spin on its axis! Off go Hawai’i! They’re away! Can anyone respond? Can anyone pull them back in?”

This elite men’s crew, half of them stalwarts from Lanikai Canoe Club, has collectively earned fourteen



Above top: Nappy Napoleon, Sam Rodrigues and Cappy Sheeley of Honolulu’s Anuenue Canoe Club prepare to race in the inaugural 80s age division. Above bottom: The Herberts on Tour crew walks through fields of gold near Dorney Lake, located in the countryside thirteen miles from Heathrow Airport. On the facing page: For Hawai’i paddlers, navigating the streets of Windsor, where everyone drives on the left, proves a greater challenge than steering an outrigger canoe in fresh water 7,200 miles from home. Steerswoman Anella Borges of Hawai’i’s elite women’s crew, which swept silver medals in the V6 events, ready to take a spin.



Moloka'i Hoe (V6) victories and 65 state regatta titles—one of the most decorated and dynastic crews Hawai'i has ever fielded. Even more exceptional: Their ages span four decades—Orr is 21, Dolan is 34, Tresnak and Penny are in their forties and the Foti brothers in their fifties. Penny points out that Orr might have been in diapers the last time the other five in this crew paddled together. They comb their memory banks, guessing it was roughly sixteen years ago, when Dolan was still a teenager. "I can't remember," Penny says. "But we won!" Despite their age differences, what they share—experience, synchrony and impeccable form—will determine whether they paddle away with the 1,500-meter gold.

"A sprint for me is a five hundred," says steersman Tresnak. "That's two minutes. You make one mistake, let alone two or three? You're done. The guys are too good and the race is too short. But a fifteen hundred? You can't just go crazy; you have to adjust." The crew also had to adjust to an unfamiliar canoe. During practice runs they found their edge with their Matahina. "We realized we hate turning it," says Tresnak. "But I'm like, 'Everybody hates turning it more than we do.' After we did it a few times, it wasn't that bad. Actually, it's easier in a way, because it's in slow motion. It takes forever, but once we got it wired, it was easy."

Team Hawai'i could have floated any number of legitimate excuses for a losing performance—fatigue from flying across two oceans, airlines losing paddles (luckily, Palafamala paddle maker Cameron Jacome was on-site with spares), the oppressive heat, the constant noise of planes taking off and landing at nearby Heathrow Airport. "At first our paddlers were out of their comfort zone. It's the farthest we've ever traveled for a race," says Ka'ili Moikeha, head of the Hawaiian Canoe Racing Association (HCRA). "But now that the racing has started, everybody's ready to go. They're excited. They're focused." Moikeha and staff are paying particular

attention to logistics this year because HCRA will host the 2024 World Sprints in Hilo, where they're expecting almost twice the turnout.

Tresnak, who has won more Molo Solos (solo races across the Kaiwi Channel) than any male in history (Dolan in seat one holds the record time), offers some insight into their success. "You have to be able to self-critique. Every time you get in the boat, you have to think you're the weakest link. You have to go, 'I'm here to make a difference and do better.'"

"Every time, we're giving 100 percent and dying for each other," Penny adds. "I want to win. So next time someone asks when we last raced together, I can say, 'I don't know. But we won!'"

It might sound a touch melodramatic to say you'd die for your crew, but it actually almost happens. As the Namolokama 60s men from Kaua'i win their thousand-meter semifinal, Vic Allen, 65, goes into cardiac arrest. "Right after we crossed the line, I held up my paddle, and I was looking straight up, to the heavens," Allen says, describing photos of what he now calls "the incident." The crew linked hands to congratulate each other, but Allen was slumped forward. Paramedics at the dock worked to resuscitate him for a tense thirty minutes. Native Hawaiian cultural practitioner and paddler Kimokeo Kapahulehua led a pule (prayer). Paddlers from nineteen countries all raised their paddles, praying in many languages. Upon regaining consciousness—after having been dead for some eight to fourteen minutes, the paramedics said—Allen's first words were, "Did we win?"

Allen, says he feels blessed. "They were all in unison. Lōkahi, unity. Something we're always looking for in the canoe. Our guys always say, 'You know why we win? We're not that good. We're OK.' What we have is lōkahi. We love each other. You know, when you're going a long distance and you see the canoe sitting down, and you go, 'I gotta give a little bit more,' because maybe



Above bottom: Team Hawai'i's elite women cruise down the "Long Walk" that leads to the gates of Windsor Castle (above top). On the facing page: Pat Dolan positions his paddle to help maneuver the canoe around one of five turns as Hawai'i's elite men hammer their way to a gold medal in the 1,500. Having two of Hawai'i's best steersmen in the canoe—Jim Foti in seat five and Karel Tresnak Jr., in seat six—gave their crew a critical advantage in nailing the turns. They held off Aotearoa/New Zealand by five seconds in the final. "Every time, we're giving 100 percent," says Andy Penny in seat two.





Nahoku Keala, stroker for Hawai‘i’s elite women, sets the pace as her crew pulls off a silver-medal performance in the V6 1,500-meter (above). On the facing page: Months of intensive training pay off for Akayshia Williams of Aotearoa/New Zealand as she celebrates her decisive victory in the Open Women’s V1 500-meter sprint.

Braddah Legs needs a break. So I need to push a little harder. That’s what we have in the canoe. And I think that’s what was there on the docks when I was taken away.”

If one were inclined to see divine choreography in the dance of life, one might say Allen’s heartstopping performance was a stroke of providence. Allen, who is blind and relies on his teammates to be his eyes, was subbing for fellow crew member Jack Edgehill, who’d contracted COVID. With Allen, the team managed to qualify for the finals—just in time for Edgehill to clear quarantine and jump into the canoe. They had their world cut out for them: Namolokama’s qualifying time was almost five seconds behind that of the fastest qualifiers, a team from Calgary. Following an encouraging call from Allen in the hospital. the crew huddled up before the start of the race. “One, two, three, ‘Vic!’ and it felt like the ground shook,” says steersman Jeff McBride. Namolokama brought home the gold, winning by exactly one second.

“The champion of all time is Father Time,” muses John Foti. And yet the kūpuna (seniors) competitors would make you believe otherwise. Races 112 and 118 are standouts: Three double-hulled canoes of 75-plus-year-old men and two double-hulled canoes of 75-plus women—all Hawai‘i crews—race a 500-meter final. Their canoes are light on the water and heavy in

experience, boasting crews of venerable watermen and waterwomen who have made invaluable contributions to their communities through paddling.

Steering one of those kūpuna canoes is 81-year-old Joseph “Nappy” Napoleon, who has likely crossed the Moloka‘i Channel and competed at World Sprints more than anyone. He’s traveled and paddled with his stalwart crew for decades. They share a good-natured camaraderie: “My mouth is still sweet when I’m behind yelling at them,” he jokes. Napoleon pushed the IVF to include the older age bracket so that octogenarians don’t have to compete against septuagenarians. Two clubs from Anuenue Canoe Club, which Napoleon and his wife Anona founded in 1983, are the only contenders in the first-ever 80s V6 division, and Napoleon goes on to win silver in the 80s V1 250-meter race.

Fellow Anuenue paddler Sam Rodrigues, 82, explains that including the upper age divisions helps clubs sustain membership, which perpetuates the tradition. “If young people see—‘Ho, he’s that old? I can paddle at that age?’ It’s like ... forever!” Sam laughs. “And then they bring their kids.”

In the media room, Hawai‘i Public Radio reporter Ku‘uwehi Hiraishi sits down with 20-year-old Leimomilani Nāone from Wai‘anae to talk story about her World Sprints experience. They speak in ‘ōlelo Hawai‘i (Hawaiian language): “No nā po‘e ‘ē a‘e mana‘o lākou he po‘e ‘Amelika ‘oe, akā ‘a‘ole ma ‘ane‘i. Aia mākou ma lalo o Hawai‘i ma ‘ane‘i. He mau po‘e Hawai‘i e hoe ana nō Hawai‘i a he mea ho‘ohau‘oli i ka pu‘uwai.” In her HPR story, Hiraishi translates: “Nāone says everywhere else she’s considered American, but not here. Here she paddles for Hawai‘i, and that makes her proud.”

Hiraishi interviews 83-year-old Hawaiian activist Jimmy Nani‘ole, who has been paddling since he was 18. “I see your contribution to the lāhui [nation], to my generation,” she tells him, “all of that embodied in this one who keeps on coming out here, taking care of his kino,” his body. “Because it’s not mine,” the Keaukaha Canoe Club paddler says. “It’s part of the land, you

know what I mean? I’m not taking care of kino. I’m taking care of a relationship that is a function of and a kuleana [duty] to the ‘āina [land] and the wai [fresh water], the kai [sea]. And the wa‘a is a vehicle that allows us to be with both.”

“Here they go!” Herbert calls.

“It’s coming down to this last turn. Look how close their ama [outrigger] is to the turn flag! Hawai‘i are gone! They’re out of here! There are no tidal waves, no tsunamis coming to do anything. They’re not going to relinquish this lead!” The Lanikai men cross the finish line in 7:33. “Here in Dorney Lake, in 2022, you are watching World Champions, Hawai‘i!”

In the canoe, fists pump with elation. The sea of blue jerseys on shore erupts in celebration at Hawai‘i’s sole elite gold medal. Team Hawai‘i’s elite crews leave with fourteen medals, ranking fourth behind Aotearoa/New Zealand, Canada and Great Britain. Notably, Hawai‘i’s elite women’s crew from Outrigger Canoe Club wins silver medals in each of its races. (In October, five of the six women in this crew also go on to race in the wāhine division of the prestigious Hawaiki Nui in French Polynesia. Paddling against the world’s best, Outrigger finishes the thirteen-mile race across the lagoon of Raiatea eighteen seconds ahead of Tahitian crew Teva to become the first Hawai‘i women’s team to win since 2001.) In the club division, Hawai‘i places second overall, with fifty-one medals.

From the podium, the Team Hawai‘i/Lanikai men gaze at the crowd as the Hawaiian flag is raised and “Hawai‘i Pono‘i,” Hawai‘i’s national anthem, plays over the speakers. “When we show up we want to win, but more importantly, we want to show up,” Tresnak says. “Especially when we’re representing Hawai‘i”—a place where canoes carved the paths of history. “It’s the heart of home.” **hh**



PHOTOS BY LISA K. CHO
WORDS BY KYLE ELLISON

Dancing through the Dark

Honolulu Classical Ballet's pandemic journey



Lisa K. Cho got far more than she signed up for. What began as an interesting creative project in the months before the pandemic became a three-year journey documenting resilience—of the arts, of the human spirit. Equipped with a fifty-year-old Yashica camera, the self-taught Honolulu photographer set out in search of a project—and found it in the teachers and students of Honolulu Classical Ballet. Was she a ballerina? No, but she admired their artistry and wanted to capture it using film rather than digital photography. “There’s just so much depth and soulfulness with film,” Cho says. “Digital images might come out tack-sharp, but film helps me transmit a feeling.” Those feelings would change over time as Cho created *Ballet on Film*—from grace and hope to longing and loss and eventually to triumph. “We’ve all jumped, twirled and pirouetted our way through the pandemic,” says Cho. “It’s a story we’ve all gone through.”





“Dancing in front of an audience,” says HCB alum Caroline Haruki (seen on the cover at Leeward Community College Theatre in 2020), “combines all of your emotions. All the fear, sadness and elation make for an amazing performance. I dance for the audience, my friends, family and teachers, but most of all I’m there to dance for myself.” Above, Maddie Austin backstage before a pre-pandemic performance of *The Nutcracker* at Honolulu’s Mamiya Theatre in 2019, where Cho first photographed HCB. On the opening spread, left: A dancer puts on her slippers before the same performance. Opening spread, right: Dancers wait “backstage” (i.e., outside) of Holy Nativity School’s gym for a mid-pandemic performance in 2021.



One of the intangibles of performance is the camaraderie that artists develop offstage. “Backstage at a show is when we really bond, and that’s the closest we get to each other,” says HCB student Tiffany Nagano (pictured above in pink, backstage before the performance of *The Nutcracker* at the Mamiya Theatre in 2019). “We’re all separate in our own ways, but dance brings us all together, and those shared moments just sitting backstage—that’s where we all get to support one another.”





“When someone imagines a ballerina,” says Haruki, “they picture a girl in a pink leotard, fluffy tutu and ballet slippers. Oftentimes they don’t imagine a girl with unbelievable strength, perseverance, discipline and pain tolerance.” And perhaps they also do not imagine a girl wearing a mask, as these dancers did once studio classes resumed in 2021 after months of lockdown. “The strength these girls showed was amazing,” says HCB’s artistic director and instructor, Romi Beppu. “Throughout the pandemic they thrived, and their perseverance will carry them throughout their lives.” Previous spread, left: Dancers waiting in the wings during a performance of *The Nutcracker* at Bishop Museum in 2021.

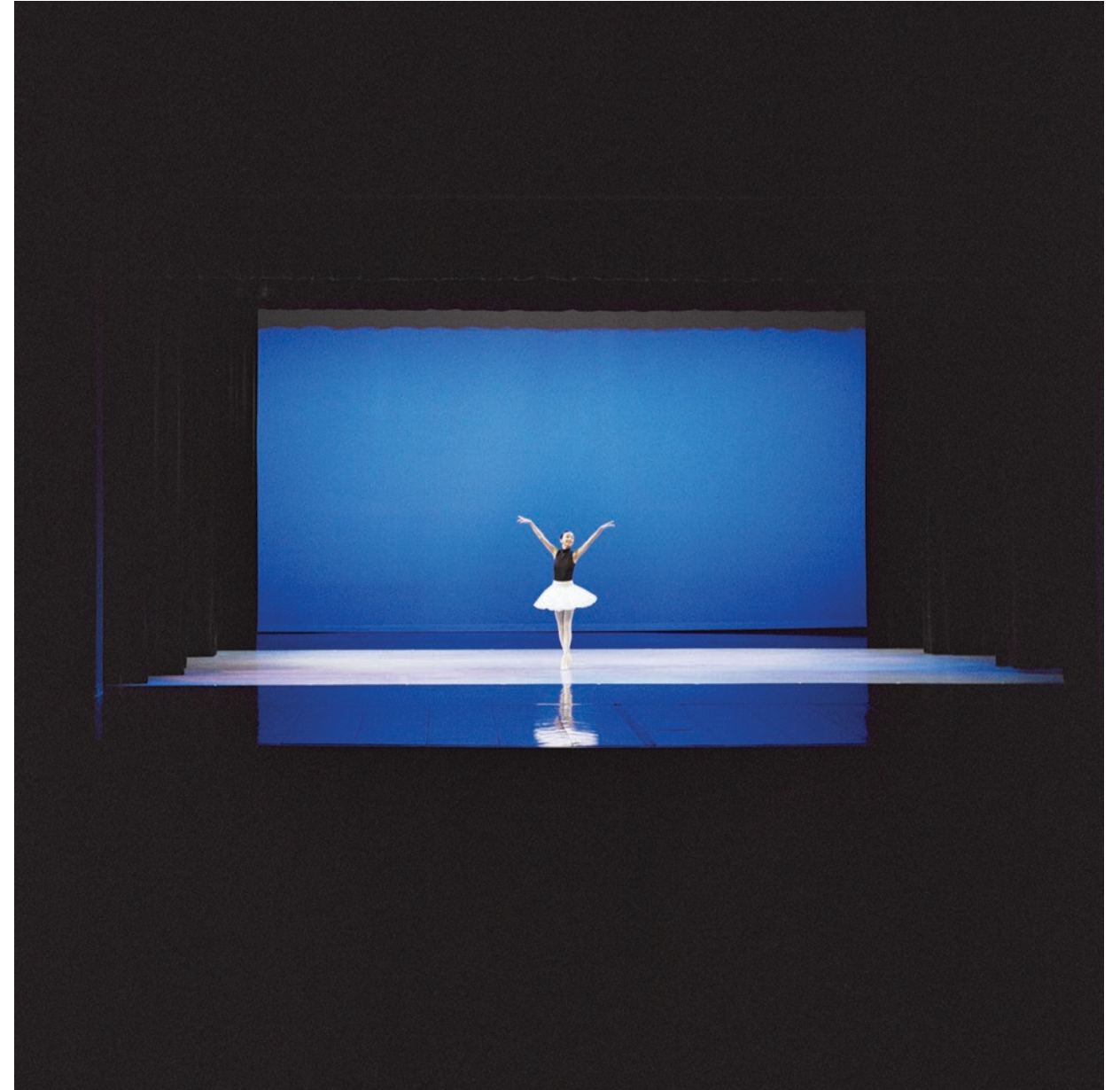


Above, Haruki and Austin prepare for a performance at the Leeward Theatre in early 2020, just before the pandemic hit. Previous spread, right: Cho shot the award-winning photo “Mirror Mirror” at the same Leeward Theatre performance. Over the course of the three-year project, Cho snapped only three rolls of film—about seventy-two photos. For Cho it was an apt metaphor for one of the effects of the pandemic. “We prioritized what was important,” she says. “It forced us to slow down and think—and film photography also really slows you down.”





With restrictions against indoor gathering in place, HCB practiced wherever they could, like the Holy Nativity gymnasium (seen above in 2021). “We’d be there in tutus,” says Nagano, “and then basketball teams would come in and be like, ‘What are ballerinas doing on the court?’” Previous spread, left: Beppu achieves lift during an outdoor practice at Wai’alae Iki Park, the first time the dancers had come together since the pandemic began. Cho titled this photo “Joy”—the feeling permeating the tennis court that day. Previous spread, right: Beppu teaches a virtual class from HCB’s studio in 2020.



The dancers’ pandemic journey came to an end in 2022, with HCB’s return to stage for its tenth-anniversary show at Mamiya Theatre (seen above), just after restrictions were dropped and students could perform unmasked. “The show felt triumphant,” Cho says. “There was so much joy and gratitude, and the feeling that the sacrifice and work was all worth it.” “It’s like the stars were aligned,” Beppu adds. “Alumni came back and took to the stage. There was so much emotion, it was like a huge party, and in that moment it felt like we made it.”



STORY BY STU DAWRS

Shooting Giants

Cinematographer Mike Prickett has made a career of filming the world's largest waves and the surfers who ride them

Pipeline, Waimea and Pe'ahi; Teahupo'o, Mavericks and Nazaré: Mike Prickett's favorite waves have little in common: two radically shallow reefs, a few deepwater spots and an unpredictable beach break

scattered across the planet in waters both tropical and frigid. He's filmed each of these spots (and many others) from virtually every possible angle: above and below water; from boats, jet skis and helicopters; from sea level and perched on cliffs. And he's done it for forty years and counting.

"I grew up shooting Pipeline



COURTESY SALT + AIR STUDIOS



Mike Prickett, seen above left accepting an Emmy Award for the HBO docudrama *100 Foot Wave* last September, has a hard-won reputation for tackling some of the heaviest ocean conditions. “Surfers are pushing themselves harder than ever because now they have flotation vests and jet skis and all these things that we didn’t have a long time ago,” he says. “I’ve been doing this for forty years and everything is still exciting to me.” Opening spread right: Prickett filming sharks with Juan and Ocean Ramsey on the North Shore of O’ahu.



and Waimea, but each of these waves requires a different approach to film properly, so I like them all equally, just for different reasons,” he says. But their one similarity keeps his bags packed and his eye on the weather radar: “They are the craziest, biggest, most dangerous waves in the world. For both the surfers and the cameramen, especially the cameramen who are going to be in the water, when you see a red blob or a big black blob on the surf forecast and realize that the waves are going to be 80 to 120 feet, your heart just drops down to your feet, and you just go into a mental zone of preparing yourself for the day you’re going to have. It’s the excitement of those really big waves and the surfers who are pushing themselves harder than ever that keeps me coming back.”

Traveling the world with a mountain of camera equipment takes a level of commitment that few can sustain over time, but Prickett has given the majority of his life to this semi-nomadic existence, maintaining a home base

on O’ahu while chasing huge waves and the humans who ride them. The surf industry is built on a foundation of imagery: stills and video; surfers with GoPros in their mouths; photographers following specific surfers to feed the shrinking pool of print media and theaters and the ever-rising sea of social media. In these waters swim the apex photographers who’ve been at it for decades and are known wherever they go. Prickett is one of them, and last fall his commitment to the chase was honored with an Emmy award for his work on the HBO docuseries *100 Foot Wave*, which chronicles the quest of a handful of surfers, led by O’ahu’s Garrett McNamara, to find and ride the world’s largest wave.

100 Foot Wave’s producers hired Prickett as their director of photography based on his work on the 2012 biopic *Chasing Mavericks*, which recounted the brief life of Northern California surfer Jay Moriarity. It also helped that Prickett had been filming McNamara

since he was a North Shore groom (young surfer)—Prickett already had much of “G-Mac’s” backstory in the can. But the folks at HBO could just as well have seen any number of projects Prickett’s been involved with. *100 Foot Wave* is his first prime-time Emmy, but he’d previously won a Sports Telly in 2008 for *Down the Barrel*, one of dozens of feature-length surf movies he’s worked on—*Riding Giants*, *Step into Liquid*, *Blue Horizon* and *Day of Days* among them. He was also for many years the primary videographer for contests run by the Association of Surfing Professionals (now the World Surf League).

Throughout his career he’d earned a reputation for swimming into some of the heaviest conditions while carrying some of the heaviest equipment—things like a 150-pound, million-dollar IMAX 3-D camera used to film *Ultimate Wave Tahiti*.

He’s also one of a handful of surf cinematographers who has broken into the mainstream. In addition to *Chasing Mavericks* and earlier work on films like



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Prickett took up surf photography at a time when waterproof housings weren't readily available. So he built his own and over the decades has continued to create new tools. The equipment room of his production company, Salt + Air Studios, is a floor-to-ceiling history of innovation that includes the custom water housing seen on page 86, built to withstand the force of Tahiti's Teahupo'o while filming *Point Break 2*. Above, Prickett shoots beneath a wave in Tahiti.

X-Men 2 and *Pirates of the Caribbean*, since founding his Salt+Air Studios production company in 2016, Prickett and his crew have filmed in Tahiti for *Point Break 2*, worked on the television reboots of *Hawaii Five-0* and *Magnum PI*, and dozens of other projects large and small. These days, if you're watching anything that involves anyone in or under salt water, it's a fair bet Prickett was somewhere nearby.

"From when I was a kid growing up in Hawai'i Kai, surfing was always my passion," he says when asked what the ocean means to him. "I paddled canoes in high school, and then I paddled for Hui Nalu and did the Moloka'i to O'ahu races and I even paddled a lot in Tahiti. After I got injured way back in a car accident, they told me to swim for a recovery. So I put a camera in a water housing and began shooting, and that's


how I started my whole career—so yeah, the ocean's been a big part of my life, and it still is. I couldn't live away from it, that's for sure."

Spend enough time in the ocean and you'll come to realize that it is neither friend nor foe. It's not out to kill you, though it easily can. It's not waiting to heal you, though it often will.


It rewards skill and experience, but even the most knowledgeable can suffer terrible twists of fate. Prickett knows this as well as anyone: The ocean has given him everything—and taken nearly as much.

The accident that launched his career—a horrific car wreck that left him with multiple breaks in his legs and an uncertain future—took place on land. This was in the early days of water

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To capture the raw power of Nazaré (seen on the previous spread) for *100 Foot Wave*, Prickett designed a jet ski-mounted, gyro-stabilized gimbal camera (seen above, with driver Alemao de Maresias), which he controls remotely while directing the driver. “This is a ground-breaking invention that has never been tried before in massive surf,” says Prickett. Shooting Nazaré from the water toes a fine line between perfection and a pummeling, leaving only seconds for the driver to outrun an ocean-going avalanche with a \$500,000 camera—and his life.

photography, when waterproof housings were not easily available. So Prickett designed and built his own. Swimming with those early, bulky camera setups started as rehab for his shattered legs but ended up giving him a vocation for the next few decades. But then came another accident.

In 2012, shortly after wrapping production on *Chasing Mavericks*, Prickett was contracted to do an underwater commercial shoot at Tiputa Pass, a narrow but deep channel through the fringing reef of Rangiroa, an atoll northeast of Tahiti. A strong current was pulling out to sea with the ebbing tide, and among those in the water that day was an inexperienced diver.

“I was filming, and there was a guy in trouble,” Prickett recalls. “He was stuck in an eight-knot down current, just going deeper and deeper fast. So I swam down, and when I got to him we were past 220 feet. He had no air and was in a complete panic. I shared my air with him and swam him out of the down current,

but at about one hundred feet we ran out of air completely and had to do an emergency ascent.”

When divers ascend from depth without pausing to allow compressed gasses in the blood to dissipate, they risk decompression sickness: Gas bubbles can form in virtually any part of the body, causing symptoms from rashes to extreme joint pain (a.k.a. the bends), paralysis and even death. The treatment is either to immediately dive back to depth and ascend with decompression stops or to artificially re-create the underwater environment using a hyperbaric chamber—technology that isn’t usually available in remote areas. The other diver walked away from his rapid ascent without lasting impacts, but Prickett was not so lucky.

“Once I got to the surface, I knew we were in big trouble. While I was trying to get more tanks to go back down, I was talking to my nephew and remember telling him that I couldn’t feel my feet. Then my eyes rolled back and

I went unconscious.” When he woke a minute or so later, he could no longer feel his legs; returning to the ocean was not an option. “If we could have gone straight to a decompression chamber, I would have been fine, but the closest one was in Pape’ete, on Tahiti, and it took us six hours to get a plane—I remember it was an emergency plane that flew really low over the water so they wouldn’t get any pressure change going up to altitude.”

By the time he reached Pape’ete, Prickett was paralyzed from the chest down. “I couldn’t move anything. They would just roll me over on my bed every four hours and flop me back and forth so I didn’t get bedsores.” At his bedside was Baptiste Gossein, who had worked as a safety swimmer for Prickett a few years earlier when he was filming *The Ultimate Wave Tahiti*. “He would help me hold the camera, pulling it through the big waves at Teahupo’o. The day after I finished that movie, he broke his back and was completely paralyzed from the waist



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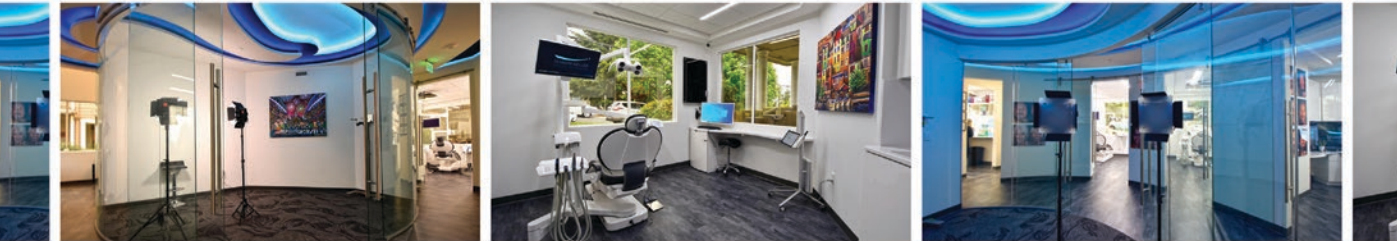




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Prickett is renowned for his willingness to go to great lengths—and depths—to get new angles. “When the surf is up I usually shoot from a jet ski,” he says. “But I’ve also built special camera mounts to go on the front of these SEABOB scooters; I do water stuff, and then I do land stuff and then I also do helicopter and drone stuff.” Above, Prickett shoots underwater for *100 Foot Wave*.

down. So he was at my bedside in Tahiti when they were flopping me over, and he was just talking to me, telling me how he coped with being paraplegic.” While they were talking, Gossein saw one of Prickett’s toes move.

“So then I tried as hard as I could, and I could slightly move my toe. From then on I worked really hard to do everything I could to get better—it gave me a little bit of hope.”

Prickett eventually regained the use of his upper body, but eleven years later he still has no feeling in his legs. Through years of rehabilitation and force of will he no longer uses a wheelchair and gets around on crutches. “I’m a little slower than an average person,” he says, “but since I go on my crutches every day, I get stronger and stronger.” A while back he took up golf, which has helped.

“I try to play three times a week,” he says. “It’s hard to really enjoy rehab, but I found something that helps me.” He also credits his daughter, Mira Chloe Prickett, and four-year-old granddaughter, Bella, with giving him the will to keep trying—Bella often tags along when he’s golfing, and pushes him to walk the course.

“Sometimes I wake up in the morning and think, ‘I want to go surf,’

and then realize, ‘Oh, shoot, that’s right. I’m paralyzed,’” he says. “Being paralyzed plays a mind game on you: It takes years to accept it and learn how to live with it—I’m still dealing with it.”

Still dealing with it but also still working, which has led Prickett back to his early days of creating tools where none existed before. What began as innovation born of necessity has opened up new frontiers in cinematography.



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One of Prickett's favorite subjects is big-wave surfer Garrett McNamara (seen on the facing page at the opening ceremony of the Red Bull Jaws event on Maui), who once held the record for the largest wave ever ridden—seventy-eight feet—at Nazaré in 2011. He later broke that record with a one hundred-foot wave, also at Nazaré, in 2013. Above, “G-Mac” makes a macker at Nazaré (seen also on page 103).

Prickett still regularly shoots from a helicopter, occasionally also from the back of a jet ski, and swims out with a camera when the need arises, though he admits he can't swim as well as he used to. He also continues to shoot underwater, using a specialized tool he helped to develop. “Just this morning I was designing another water housing, because I'm going to Palau next week to film some underwater, *Planet Earth*-type stuff for the BBC,” he says. “I have these James Bond-type scooters that go underwater. I put a camera in front and I can go 20 knots”—roughly 23 miles per hour—“and I can go down to 140 feet deep on a breath hold, then come flying up out of the water, just like it was a dolphin with a camera on the front of it.”

Another innovation proved especially useful while working on *100 Foot Wave*. Gimbals have been around for years, used to stabilize moving cameras and keep a shot from bouncing all over the screen. But Prickett found a way to take it to the next level. “We built

a gyro-stabilized gimbal that goes on the back of a jet ski,” he says. “So I could be a mile away, up on the cliff at Nazaré, directing the jet-ski driver to go down a wave while I control the camera, the focus and everything else, to shoot from a surfer's perspective dropping down the wave. That's never been done before.”

Prickett believes this new angle was key to winning the Emmy, but *100 Foot Wave* has a lot going for it. Like most extreme athletes, big-wave surfers are driven by internal forces that make for compelling narratives. Even by those standards, Garrett McNamara's story stands apart for its sheer drama: son of an heiress-turned-cult member, growing up first in a West Coast commune and then wild on the North Shore. Taking up big wave surfing to emerge from the shadow of younger brother Liam, who was for a time one of the best-known (and most notorious) names in professional surfing. Holding the record for riding the world's largest wave, then losing that record, then nearly losing everything

and starting all over again. Spoiler alert? Nah. This is just the beginning.

Beyond all of this, there's the wave itself. “The wind at Nazaré is so strong that sometimes a human being can't stand up in it,” says Prickett. “The water is cold and brown, which means that you can't dive under it and see where you're going. The shore break is also huge—it just comes together and breaks all over the place. And it dredges up all this plastic—fishing nets and other debris—that gets sucked up into the jet ski. So anytime you're inside, the ski can just stall and you'll be swimming in gigantic waves. That happens more often than not, so we have a backup safety jet ski for the backup safety jet ski.”

As one example, Prickett tells the story of Laurent Pujol, another well-known cinematographer who worked on *100 Foot Wave*. At one point, while going over the back of a wave, the wind caught a safety sled being towed behind the jet ski and hurled it into the back of Pujol's head, setting off a chain reaction





While he’s best known for his work in bringing huge waves to screens large and small, commercial shoots are the stock-in-trade for Prickett’s production company. On a job for Davidoff in Tahiti (seen above) he deployed another custom-designed gimbal camera.

that resulted in Pujol losing a few teeth. “There’s a lot of little moving things that happen there in the water—everything can be going fine, and then suddenly there’s a lot of drama and you’re swimming for your life.” On top of this, there is hardware to care for: The jet-ski gimbals cost around \$500,000 apiece, and on any given day there is somewhere in the range of \$2 million worth of equipment in the water, on land and in the air. Drama.

These days Prickett is busier than ever. Following the BBC shoot in Palau, he will be at home for the winter and spring working on the annual Backdoor Shootout at Pipeline and the Eddie Aikau Big Wave Invitational at Waimea Bay ... assuming the conditions for the latter contest come together to provide a full day of surf in the twenty-foot-plus range—that is, twenty-foot on the Hawaiian scale,

which the rest of the world measures at upward of sixty feet. Whether or not the Eddie runs, there will be no lack of big waves to shoot. This year Prickett is embarking on a new venture with Red Bull and the online forecasting site Surfline to live-stream the biggest days, wherever and whenever they happen. “With forecasting being what it is today, we get a call fifteen days out: ‘Hey, the

swell’s coming.’ When the waves get between twenty and one hundred feet anywhere in the world, within ten days we’re on our way. We get there before the waves do and then shoot it live. ... It’s kind of like what the World Surf League does with professional contests: We’re doing live broadcasts but no contest—just shooting local people surfing big waves at their home breaks.”



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For *100 Foot Wave*, Prickett directed roughly a dozen cinematographers. “This is the first bigger TV show that I’ve worked on as a director of photography, doing the whole shebang, since my accident,” he says, referring to getting the bends in Tahiti in 2012. “Ten years ago, in the hospital in Tahiti, I thought, ‘Man, it’s over for me.’ But you just never know—you can be injured and still be on top.” On the facing page, Prickett’s own photo of his nephew and protégé, Ryan Miyamoto, shooting a Hyundai commercial on O’ahu in 2017.

The draw being that these local people, though not always recognized for it, are some of the best surfers in the world. And their home breaks are some of the most recognizable waves around—something that Prickett’s quick to note, given the surf world’s extreme sensitivity when it comes to exposing local waves to global masses. “We’re not shooting secret spots, only the well-known places like Pe’ahi, Waimea or Mavericks.”

Meanwhile, G-Mac is also still hunting his big blue whale: The third season of *100 Foot Wave* is looming, and Prickett will be there when Nazaré comes back to life, knowing better than most the risks and rewards of clocking in at one of the world’s most dangerous job sites. “Sometimes when you’re out there, Mother Nature is so vicious that you just know if something goes wrong you’ll be in big trouble,” he says. “When

nothing goes wrong and you’re out of that zone, there’s just a big sigh of relief. And when something *does* go wrong, you’re immediately at death’s door: You’re just holding your breath because you never know what Mother Nature is going to do to you. On those days it’s just extreme excitement and fear followed by relief, and hopefully at the end of the day, you’re just proud of what wave you rode or what shot you got.” **hh**



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A collage of images from the Bishop Museum: the exterior building, a large whale skeleton, a purple space lander, and people walking on the grounds.

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



NORTH SHORE MAC NUT

67-330 Kamehameha Hwy.  
Hale’iwa, Hawai’i 96712  
northshoremacnut.com  
(808) 637-4733



Experience the “fresh roasted difference” of Hawai’i macadamia nuts at the North Shore Macadamia Nut Company. Established in 1971, this family operated macadamia nut farm is located at the north end of Hale’iwa town on North Shore, O’ahu. Open daily from 10 a.m. to 5 p.m. – you can enjoy free samples of the freshest Island macadamia nuts and premium coffees, available for purchase at the best prices!



NORTH SHORE SOAP FACTORY

67-106 Kealohanui Street  
northshoresoapfactory.com  
(808) 637-8400



North Shore Soap Factory Watch what our Master Soap Maker is working on when you visit North Shore Soap Factory! Come for the soap, stay for the stamping... customize your bar at our Stamping Station. Book a Behind-the-Scenes Tour\* to see how we handcraft Hawaiian Bath & Body® soaps and skincare. Local art, gifts and more. Find us in the Big Cone-shaped building!



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WAIKIKI –  
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Royal Hawaiian Center,  
Honolulu  
pennyswaikiki.com  
(808) 744-0422



Fresh, hot and made-to-order ... The best malasadas in Waikiki! Located on the second floor of the Royal Hawaiian Center food court, enjoy pillowy, sugary, delicious malasadas with various sugar dustings or crème filled flavors like coconut, ube, nutella or original custard. Get your malasada fix daily from 6 a.m. – 9 p.m.!



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Kapahulu, Kalihi,  
Pearlridge, 'Ewa,  
rainbowdrivein.com  
(808) 737-0177



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



**WAIMEA  
VALLEY**

59-864 Kamehameha Hwy.  
Hale'iwa  
waimeavalley.net  
(808) 638-7766



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



**YOUNG'S  
FISH MARKET**

Kapolei Commons, 4480  
Kapolei Parkway,  
City Square,  
1286 Kalani St, Honolulu  
youngsfishmarket.com  
(808) 841-4885



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



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**FEBRUARY 17 – 20, 2023**

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17th Annual Whale Tales on Maui,  
at The Ritz-Carlton Maui, Kapalua.

Join the Whale Trust research team  
and international experts for a  
weekend of world-class talks,  
whale watches, education  
opportunities and special events.

WhaleTales.org  
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Whale Tales

FEBRUARY

WILDLIFE WEDNESDAYS

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

HĀNA FARMERS MARKET

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

UPCOUNTRY FARMERS MARKET

Saturdays  
Locally grown produce, fish, prepared food and products. Free. 7 to 11 a.m. Kula Malu Town Center, [808] 572-8122

MAUI SUNDAY MARKET

Sundays  
An evening marketplace with local food and

vendors and live entertainment. Free. 4 to 8 p.m. Kahului Shopping Center, [888] 948-6382

2023 HUI NO’EAU ANNUAL JURIED EXHIBITION

Through 2/17  
Hui No’eau Visual Arts Center presents its Annual Juried Exhibition featuring ceramics, printmaking, sculpture, photography, painting and more. Hui No’eau Visual Arts Center, [808] 572-6560

‘IKE KANAKA

Through 3/18  
This invitational exhibition features work by ten contemporary Kanaka Ōiwi (Native Hawaiian) artists. Maui Arts & Cultural Center (MACC) Schaefer Gallery, [808] 242-2787

BRETT YOUNG

2/5  
Academy of Country Music Award-winning singer Brett Young performs. MACC Castle Theater, [808] 242-7469



Maui Open Studios

SOJA

2/10  
Grammy Award-winning reggae group SOJA performs along with special guests Tribal Seeds, Likkle Jordee, Ka’ikena Scanlan and Natural Vibrations. MACC, [808] 242-7469

MAUI OPEN STUDIOS

2/11–3/5  
An annual series of self-guided tours of artist studios and exhibition spaces throughout February. The event offers collectors an opportunity to buy art directly from the artists. Various locations, mauiopenstudios.com

AN EVENING WITH DAVID SEDARIS

2/16  
David Sedaris is one of America’s preeminent humor writers, whose performances are filled with story and satire. MACC Castle Theater, [808] 242-7469

WHALE TALES

2/17–2/20  
Learn about whales and dolphins from scientists, photographers, filmmakers and conservationists. Whale watches and ocean activities will be held throughout the weekend. The Ritz-Carlton Kapalua, [808] 572-5700

JIM GAFFIGAN— DARK PALE TOUR

2/23  
Award-winning comedian, writer and actor Jim Gaffigan brings his latest comedy special to the stage. MACC Castle Theater, [808] 242-7469

MAUI POPS ORCHESTRA— WINTER POPS

2/26  
Nashville-based vocal duo Swearingen & Kelli join Maui Pops for Fire & Rain— Folk Anthems of the 70s. MACC Castle Theater, [808] 242-7469

MARCH

REBELUTION

3/10  
Reggae/rock band Rebelution performs hits and music from their latest album In the Moment. MACC, [808] 242-7469

MAUI POPS ORCHESTRA— SPRING POPS

3/12  
Hawaiian singer/songwriter Kalani Pe’a performs his original compositions with full orchestral backup from Maui Pops. MACC Castle Theater, [808] 242-7469

BONNIE RAITT JUST LIKE THAT TOUR

3/31  
Grammy Award-winning blues artist Bonnie Raitt performs with special guest John Cruz. MACC, [808] 242-7469

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### EXPERIENCE A TASTE OF PARADISE AND EXCITE YOUR SENSES

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

Open 7 days a week, the friendly staff passionately guide tasting experiences and explain the value of responsible farming and manufacturing practices. Visitors are invited to shop keepsakes at the Farm Store and enjoy mouth-watering bites paired with good tasting cocktails.

### RAISING SPIRITS NATURALLY

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

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

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

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



## MOTHER NATURE INSPIRED

WATER

**OCEAN**  
Earth's Organic Vodka

Crafted in tribute to the element that enables life on our planet.

LAND

**KULA**  
Pacific Island Rum

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

PLANTS

**FY**  
Hawai'i Wet Gin

Crafted in tribute to the botanicals that nourish our bodies.

## A PARTNERSHIP WITH DEEPER PURPOSE

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



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

Research gives us knowledge in better understanding ways to protect our most valuable resource.



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Healthier Planet.  
Better Options.**





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**HUI NO'EAU VISUAL ARTS CENTER**

2841 Baldwin Avenue,  
Makawao, Maui  
huinoeau.com  
(808) 572-6560



Located in Upcountry Maui at the historic Kaluanui Estate, Hui No'eau Visual Arts Center is a nonprofit, 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.



**MAUI HANDS ART GALLERIES**

Lahaina, Pa'ia, Makawao,  
and Wailea  
mauihands.com  
@mauihands



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

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**HAWAI'I ISLAND**



Kuana Torres Kahele

**FEBRUARY**

**NIAULANI NATURE WALK**

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

**PORTUGUESE BREAD BAKING**

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

**A WALK INTO THE PAST**

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

**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

**WAIMEA CHERRY BLOSSOM HERITAGE FESTIVAL**

**2/3**  
This annual celebration of the blossoming of Church Row Park's historic cherry trees features a variety of activities. Free. 9 a.m. to 3 p.m. Waimea, (808) 961-8706

**KUANA TORRES KAHELE**

**2/18**  
Hawaiian musician, vocalist, songwriter, dancer and educator Kuana Torres Kahele

performs his original music. Kahilu Theatre, (808) 885-6868

**HEIVA I HAWAI'I 2023**

**2/18&19**  
Tahitian drumming, dance performances and competitions, keiki activities and Polynesian arts, crafts and food. Hale Halawai Park, heivaihawaii.com


**PANA'EWA STAMPEDE RODEO**

**2/18&19**  
An annual test of cowboy skills, featuring award-winning rodeo clown JJ Harrison, a rodeo queen contest and some uniquely Hawaiian rodeo events. Pana'ewa Equestrian Center, (808) 934-1004

**KŌKUA KAILUA VILLAGE STROLL**

**2/19**  
Ali'i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. At 4 p.m. there is a free Hawaiian music concert at Hulihe'e Palace. 1 to 6 p.m. Kailua-Kona, (808) 936-9202





# BAKED ON A STICK

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## HAWAI'I BAUMKUCHEN

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



### BOOK YOUR EXPERIENCE

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



baumkuchenfarm.com  
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### ALOHA FRIDAY NIGHT MARKET

2/24  
An evening marketplace with food trucks and over thirty local vendors. Each market helps support one of Hawai'i Island's nonprofits. Free. 4 to 8 p.m. Kona Commons Shopping Center, (808) 854-1439

### SOKO ARTISTS STUDIO TOUR

2/25&26  
Artists from Keauhou to Hōnaunau open their studios and homes to showcase their work and meet with the public. 9 a.m. to 4 p.m. Various locations in South Kona, sokoartists.com

### MARCH

#### STORM LARGE

3/3  
Portland-based singer, songwriter and actress Storm Large performs. Kahilu Theatre, (808) 885-6868

#### KONA BREWERS FESTIVAL

3/11  
Craft beers from Hawai'i and the Mainland plus gourmet food, a brewers' dinner, a "trash fashion" show and a Run for the Hops. Courtyard King Kamehameha's Kona Beach Hotel, (808) 987-9196

#### HAILI VOLLEYBALL TOURNAMENT

3/13-19  
Volleyball players from all over the country and all levels of play compete. Hilo Civic Auditorium and other locations, (808) 292-5916

#### BIG ISLAND INTERNATIONAL MARATHON

3/19  
Full and half-marathons, 5K and 10k runs and a two-mile walk, starting and finishing in Hilo, with courses along the Hāmākua Coast. Virtual options available. Hilo area, (808) 969-7400

#### KŌKUA KAILUA VILLAGE STROLL


3/19  
Ali'i Drive transforms into a festive, pedestrian-only marketplace filled with music and art. At 4 p.m. there is a free Hawaiian music concert at Hulihe'e Palace. 1 to 6 p.m. Kailua-Kona, (808) 936-9202

PROMOTIONAL



### ĀHUALOA FAMILY FARM

45-3279 Mamane Street, Honoka'a  
ahualoafamilyfarms.com  
(808) 775-1821




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



### 'IMILOA ASTRONOMY CENTER

University of Hawai'i at Hilo  
600 'Imiloa Place, Hilo  
imiloahawaii.org  
(808) 932-8901



Visit 'Imiloa in Hilo, Hawai'i, and explore the science of Hawai'i! Immerse yourself in our Planetarium and interactive Exhibit Hall and take a walk through our native Hawaiian garden landscape. We are an ideal venue for group tours, educational field trips and event hosting. Don't forget to ask about membership discounts too!

### EAT / SHOP / PLAY



### BUDDHA'S SANCTUARY

78-1377 Bishop Rd, Holualoa, Hawaii 96725  
buddhascup.com  
(808) 322-6712





### KONA GOLD TRADING COMPANY

81-6592 Mamalahoa Hwy, Kealahakua, HI 96750  
konagoldhawaii.com  
(808) 769-4322



Buddha's Sanctuary is committed to a healthy bio-diverse ecosystem from seed to cup. We represent five Estate coffee labels, each with a unique flavor and roast. Experience award winning 100% Kona coffee, farm tours and tea tastings! Buddha's Cup Sanctuary hosts tastings and tours by appointment only Monday through Friday from 10 a.m –3 p.m. Special requests can be made.

Kona Gold Trading Company is a family-owned and operated bakery, established in 2002. All of our baked goods are made fresh daily in small batches right here on Hawai'i Island. Our bakery, retail store and tasting room serves samples of our delicious cakes and coffee. Stop in and try our Macadamia Nut Rum Cakes in four flavors from around the Islands and our award-winning 100% Kona coffee!





**KAUA’I**

**TE WHEKE**

3/21  
A full-length contemporary dance work from Atamira Dance Company, revealing the eight tentacles of Te Wheke — the octopus. Kahilu Theatre, (808) 885-6868

**ALOHA FRIDAY NIGHT MARKET**

3/24  
An evening marketplace with food trucks and over thirty local vendors. Each market helps support one of Hawai’i Island’s nonprofits. Free. 4 to 8 p.m. Kona Commons Shopping Center, (808) 854-1439

**TOM LEE’S TOMTE**

3/24  
An intimate shadow puppet performance adapted from *The Tomten* by Astrid Lindgren and the poem by Victor Rydberg. Kahilu Theatre, (808) 885-6868

**KAMUELA PHILHARMONIC PRESENTS “BRILLIANT”**

3/26  
International violin competition winner Sirena Huang joins the Philharmonic for a performance of Brahms’ Symphony No. 1 and Dvorák’s “Violin Concerto in A.” Kahilu Theatre, (808) 885-6868



Prince Kūhiō Day

FEBRUARY

**WAIMEA PLANTATION LIFESTYLE TOUR**

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

**KAUA’I CULINARY MARKET**

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

**MAKAI MUSIC & ART FESTIVAL**

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

**ALOHA MARKET**

Thursdays  
Everything from fresh fruits and vegetables to noodles, spices and treats, along with jewelry, clothing, art and more for purchase. Hula performance at 12:30. 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. Līhu’e—Kress Street, (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, (619) 925-6161

**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

**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

**E KANIKAPILA KĀKOU 2023**

2/6–3/27  
E Kanikapila Kākou is a celebration of Hawaiian music, featuring composers, musicians, dancers and storytellers. Monday nights from 6 to 8:30 p.m. Free, donations welcome. Kaua’i Beach Resort, (808) 635-3039

**2023 KAUA’I QUILT SHOW**

2/10–22  
An exhibit of more than seventy Hawaiian quilts, with visits from the quilters and opportunities to purchase some of the works. Free. 10 a.m. to 5 p.m. daily. KSA Gallery Kukui Grove Center, (808) 652-2261

**DOWNTOWN LĪHU’E NIGHT MARKET**

2/11  
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than fifty vendors each month. Free. 4 to 8 p.m. Līhu’e—Kress Street, (808) 652-1442

**PRINCEVILLE NIGHT MARKET**

2/12  
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, (808) 635-2572

**PRINCEVILLE ARTIST AND FLEA MARKET**

2/12  
This monthly marketplace focused on vintage apparel, accessories and home goods also features locally made food and health products, a keiki zone and live music. Free. 3 to 7 p.m. Princeville Community Center, (808) 826-6687

**ALL I REALLY NEED TO KNOW I LEARNED IN KINDERGARTEN**

2/17–3/5  
A funny, insightful, and heartwarming look at the profound in everyday life. Based on Robert Fulghum’s best-selling book. Puhi Theatrical Warehouse, (808) 245-7700

**WAIMEA TOWN CELEBRATION**

2/18–26  
A week of continuous events, with a canoe race, fun run, ice cream-eating contest, film festival, cultural exhibits, softball and basketball tournaments, rodeo and more. Waimea Town, waimeatowncelebration.com





Waimea Plantation

OLD KŌLOA TOWN MARKET

2/18  
Kauaʻi artisans, photographers, food trucks, food vendors, musicians and entertainers gather for this monthly makers market. Free. 4 to 8 p.m. Old Kōloa Town, [808] 245-4649

MARCH

PRINCE KŪHIŌ DAY CELEBRATION

3/11  
A celebration of Prince Jonah Kūhiō Kalanianaʻole with live music, food and crafts, entertainment, hula performances, educational and wellness exhibits. Free. 11 a.m. to 4 p.m. Anahola Beach Park, [808] 392-6119

DOWNTOWN LĪHUʻE NIGHT MARKET

3/11  
Locally made crafts, gifts, food trucks, baked goods, live entertainment and more. Featuring more than fifty vendors each month. Free. 4 to 8 p.m. Līhuʻe—Kress Street, [808] 652-1442

PRINCEVILLE ARTIST AND FLEA MARKET

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PRINCEVILLE NIGHT MARKET

3/12  
This monthly festival features live music, pottery, paintings, apparel, jewelry and more than forty local artisans. Free. 4 to 8 p.m. Princeville Shopping Center, [808] 635-2572

OLD KŌLOA TOWN MARKET

3/18  
Kauaʻi artisans, photographers, food trucks, food vendors, musicians and entertainers gather for this monthly makers market. Free. 4 to 8 p.m. Old Kōloa Town, [808] 245-4649



Princeville Night Market



Kauaʻi Quilt Show

ALOHA MUSIC CAMP

3/26–4/1  
A week-long educational retreat offering classes in ‘ukulele, slack key guitar, hula, chant, composition and Hawaiian storytelling. Registration required. Outrigger Kona Resort, alohamusiccamp.org



AUNTY LILIKOI

9875 Waimea Rd, Waimea, HI 96796  
auntylilikoi.com  
[808] 338-1296



Aunty Lilikoi has been welcoming visitors for over 30 years with award-winning mustards, dressings, syrups and sauces, delectable butters and gourmet jellies. Stop by our shop and kitchen in Waimea town daily from 10 a.m.–6 p.m., where all 20 products are created. There you can sample flavors, buy to ship home and grab a slice of lilikoi pie!



ELE KAUAʻI

@elekauai  
Kauaʻi, Oʻahu, Maui, Hawaiʻi Island  
elekauai.com  
[808] 346-6020



Transport yourself to the gorgeous islands of Hawaiʻi, all without leaving the comfort of your home! Ele Kauaʻi is passionate about creating high-quality candles, air mists, body scents and bath salts that will fill your space with the aroma of the Hawaiian Islands. Made by hand with aloha on the North Shore of Kauaʻi, visit their web site for more information.



KELA'S GLASS GALLERY

4-1400 Kuhio Highway, Kapaʻa, Kauaʻi  
glass-art.com  
[808] 822-4527



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



SALTY WAHINE GOURMET HAWAIIAN SEA SALTS

1-3529 Kaumualiʻi Highway Unit 2B  
Hanapēpē  
saltywahine.com  
[808] 378-4089



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





# Discover the Taste of Paradise!

A visit to Hawai'i isn't complete without iconic Hawaiian Host chocolates. Indulge in paradise with chocolate covered macadamias in flavors inspired by Hawai'i. You'll thank us when you return home.



HawaiianHost.com



# Aloha

## Welcome aboard

**E luana i ka lele 'ana.**  
**E lawelawe mākou iā 'oe me ka ha'aha'a.**

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

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# In-Flight Tastes of Hawai‘i

## Delicious Complimentary Meals

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



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

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

## Hawaiian Airlines Featured Chef Series showcases star chefs

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

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

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

## A taste of tradition

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

MWRestaurant.com

## Wine pairings by our Master Sommelier

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



# In-Flight Entertainment on A321neo Aircraft

## Streaming Entertainment to Personal Devices

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



## Viewing on a Personal Device

### IN THE HAWAIIAN AIRLINES APP

1. For the best in-flight entertainment viewing experience, please download the Hawaiian Airlines app.
2. Once onboard:
  - Switch to Airplane ModeConnect to one of the following WiFi networks:
  - “HawaiianAirWifi”
  - "Movies on HawaiianAir"
3. After connecting to wifi network, open Hawaiian Airlines app:
  - Select More
  - Select In-Flight Entertainment

Note: For iOS users, Select “Ok” when prompted to connect your device to Hawaiian Airlines local network. Supported on IOS 13 or higher and Android 8.0 or higher.

### IN A BROWSER

1. Connect to one of the following WiFi networks
  - “HawaiianAirWifi”
  - "Movies on HawaiianAir"
2. Open one of the supported browsers—Google Chrome (ver. 75+), Apple Safari (11.2+), or Firefox (ver. 69+)—and type in URL: HawaiianAirlinesWiFi.com

3. Choose from the menu of entertainment selections and enjoy!
4. Please note: Internet Explorer and Edge browsers are not supported browsers at this time. Supported computer operating systems include MacOS X 10.12-10.14 or Windows 7, 8, and 10 (in desktop mode only).

## Having trouble accessing the entertainment?

### TRY THESE GENERAL TROUBLE-SHOOTING STEPS:

1. Is your WiFi signal on? Double-check device settings to ensure airplane mode is on but WiFi is available.
2. Ensure you are connected to the corresponding WiFi network, either HawaiianAirWiFi or Movies on HawaiianAir. You may need to disconnect and reconnect to wifi network to re-establish secure connection.
3. On a mobile device, make sure you are using the latest version of the Hawaiian Airlines app.
4. It may be helpful to close and relaunch the Hawaiian Airlines app after connecting to WiFi network.

# Mele

## Collections to suit your musical tastes

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

### FEATURED CHANNELS INCLUDE:

#### Island Favorites

A collection of the best in Hawaiian music, from classic to contemporary, including Sean Cleland, Shaye Kaililaulani Lauifi and Nāpua Greig.

#### Wings of Jazz

Local musicians and groups like Abe Lagrimas Jr., Jeff Gaetz and Sandalphon are introduced in this survey of Island jazz.

#### Soothing Sounds

The soothing sounds of Hawai‘i’s natural environments are blended with complementary works by Ryan Judd, Kristen Miller and others.

#### Hawaiian Legacy Favorites

John Kameaaloha Almeida, Edith Kanaka’ole and the Kahauanu Lake Trio are among those featured on this exploration of vintage Hawaiian music.

\*Available only on A330 and A321neo aircraft.



Abe Lagrimas Jr. (left) and Ryan Judd (right).



# In-Flight Snacks and Souvenirs



Made in Hawai‘i Snack Sampler



‘Ono Snack Box



Wahi Hawai‘i Reusable Bamboo Cutlery Set

## Pau Hana Snack Cart

Blanket and pillow set, 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](http://HawaiianAirlines.com/receipts).

### Popular Local Snacks

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

### Snack Packs\*

|                                                                                                                                               |         |
|-----------------------------------------------------------------------------------------------------------------------------------------------|---------|
| Made in Hawai‘i Snack Sampler <a href="#">K</a><br>Choco Caramel Popcorn, Choco Mochi, Lightly Salted and Maui Onion Macadamia Nuts, Mele Mac | \$10.50 |
| Classic Snack Box <a href="#">GF</a><br>Crackers, Cookie, Chickpeas, Turkey Stick, Hummus, Gummies                                            | \$8.00  |
| Keiki (Child) Snack Box <a href="#">GF</a><br>Cheese Puffs, Granola Minis, Turkey Stick, Applesauce, Gummies, Cookie                          | \$8.00  |
| ‘Ono Snack Box <a href="#">GF</a><br>Salami, Cheese Spread, Dried Fruit, Olives, Crackers, Cookie                                             | \$8.00  |

|                                              |        |
|----------------------------------------------|--------|
| Cheese Tray<br>with Crackers and Dried Fruit | \$7.00 |
|----------------------------------------------|--------|

### Classic Snacks

|                            |        |
|----------------------------|--------|
| M & M's Peanut             | \$3.50 |
| Maruchan Cup Ramen Chicken | \$4.00 |
| Pringles <a href="#">K</a> | \$4.00 |

### Sundries

|                                                                                                                                                                      |         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| Wahi Hawai‘i Reusable Bamboo Cutlery Set<br>100% all natural bamboo fork, knife, spoon, chopsticks, straw and cleaning brush in keepsake natural canvas travel pouch | \$11.00 |
| Ear Buds with Hawaiian Airlines Zipper Case**                                                                                                                        | \$4.00  |
| Hawaiian Airlines Blanket and Pillow Set**                                                                                                                           | \$10.00 |

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

# In-Flight Beverages

## Juices

|                             |
|-----------------------------|
| Passion-Orange-Guava* (POG) |
| Pineapple I Apple I Orange  |

|                                                 |
|-------------------------------------------------|
| Mott’s Tomato I<br>Mr. & Mrs. T Bloody Mary Mix |
|-------------------------------------------------|

## Hot beverages

|                    |
|--------------------|
| Lion Coffee* I Tea |
|--------------------|

## Soft drinks

|                                            |
|--------------------------------------------|
| Coke / Diet Coke I Sprite /<br>Sprite Zero |
|--------------------------------------------|

|                       |
|-----------------------|
| Canada Dry Ginger Ale |
|-----------------------|

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

|                                              |
|----------------------------------------------|
| Club Soda / Tonic Water /<br>Sparkling Water |
|----------------------------------------------|

## Cocktails

|                                       |        |
|---------------------------------------|--------|
| Pineapple Daiquiri** (Kō Hana)        | \$8.00 |
| Aviation** (On The Rocks)             | \$8.00 |
| Old Fashioned** (On The Rocks)        | \$8.00 |
| Signature Mai Tai**<br>(On The Rocks) | \$8.00 |

## Spirits

|                                                   |        |
|---------------------------------------------------|--------|
| Rum (Koloa Rum)                                   | \$8.00 |
| Vodka (Ocean)                                     | \$8.50 |
| Scotch (Dewars)                                   | \$8.00 |
| Bourbon (Jack Daniel’s)                           | \$8.50 |
| Gin (Tanqueray)                                   | \$8.50 |
| Hard Seltzer Dragon Fruit**<br>(Maui Brewing Co.) | \$8.50 |
| Koloa Pineapple Passion***<br>(Koloa Rum)         | \$6.00 |



## Wines & Champagne

|                        |         |
|------------------------|---------|
| Sparkling Wine Split   | \$9.50  |
| Red Wine Split**       | \$8.00  |
| Red Wine Half Bottle   | \$16.00 |
| White Wine Split**     | \$8.00  |
| White Wine Half Bottle | \$16.00 |

## Beers

|                                             |        |
|---------------------------------------------|--------|
| Heineken**                                  | \$8.50 |
| Bikini Blonde Lager**<br>(Maui Brewing Co.) | \$8.50 |

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

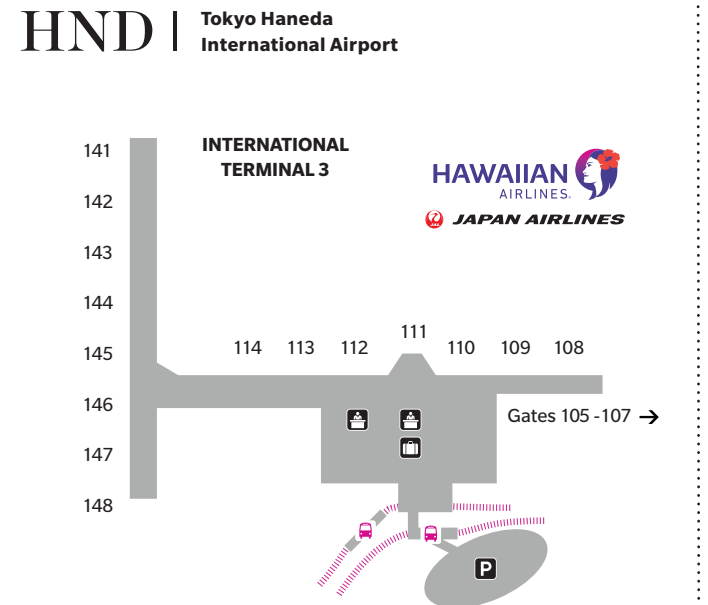
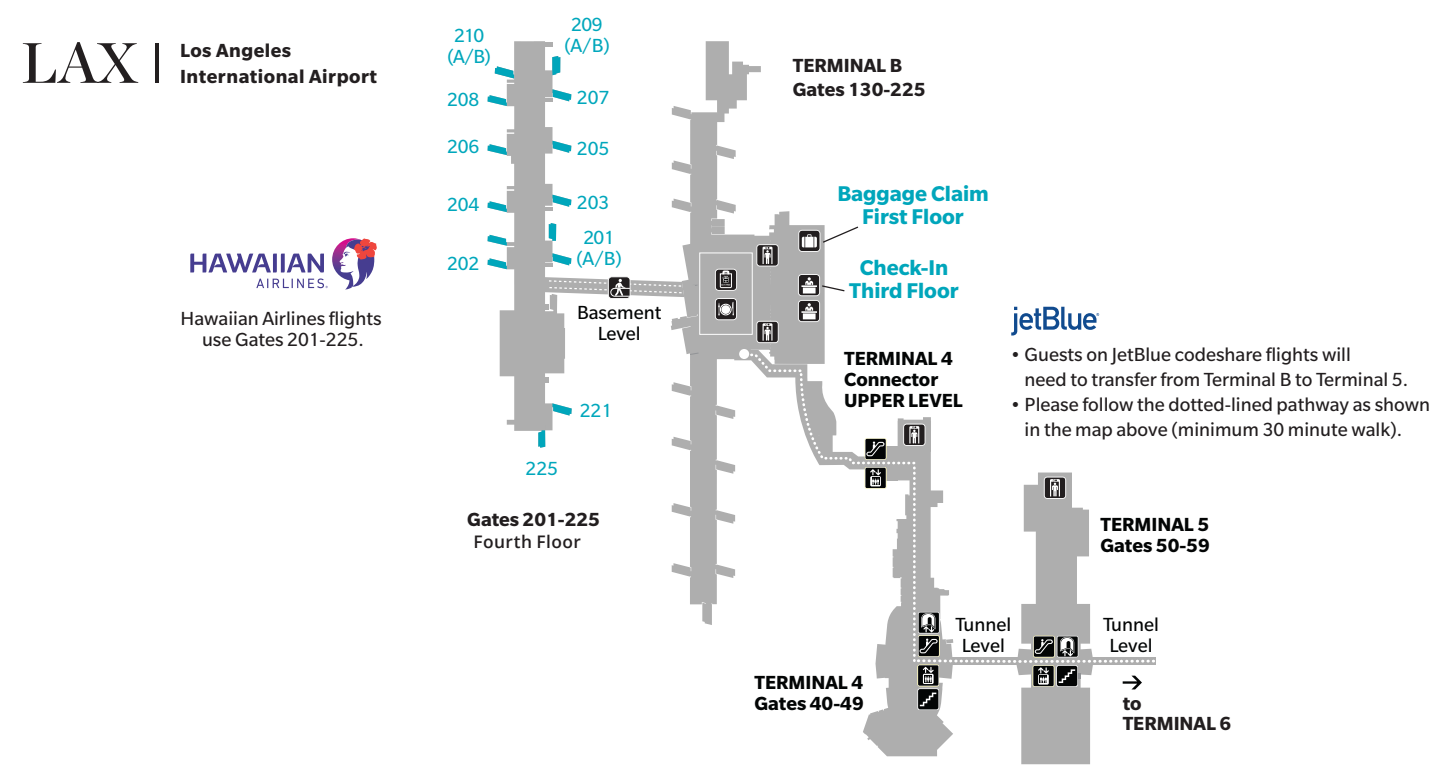
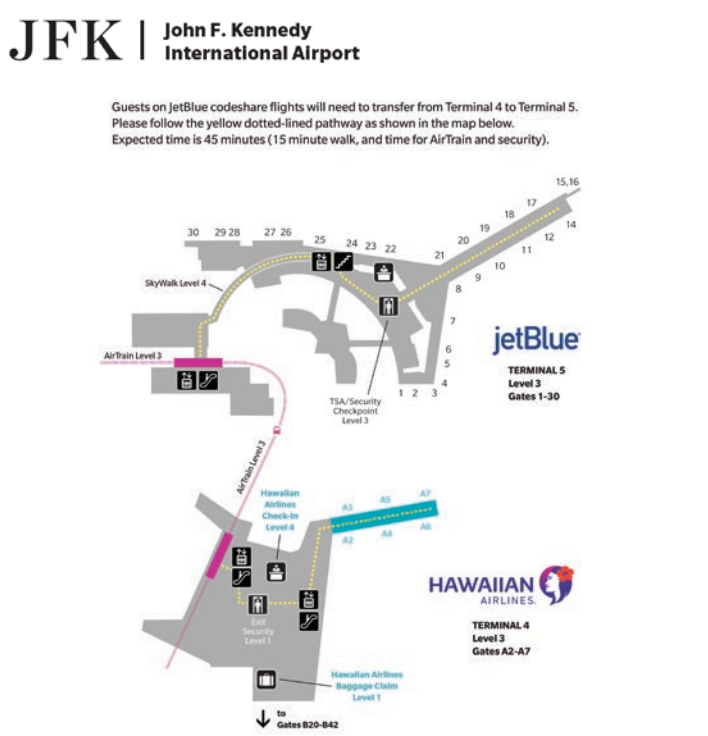
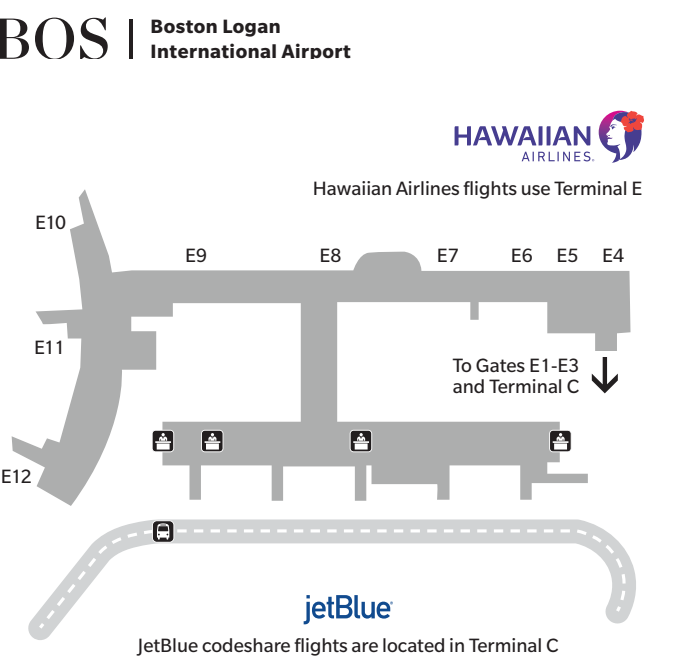
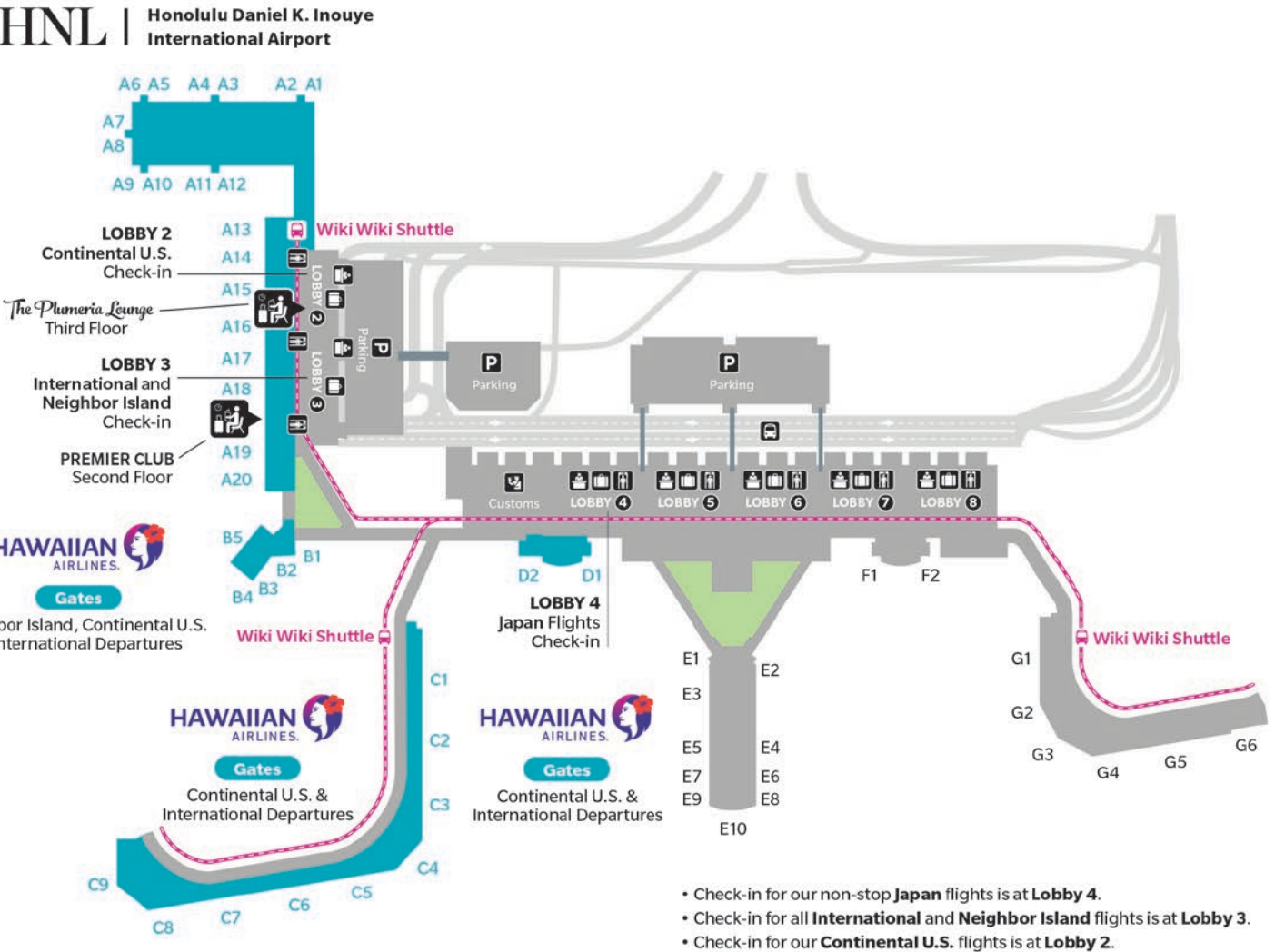
All beer, wine, champagne and spirits available for purchase on North American flights. Complimentary in First/Business Class.

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

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

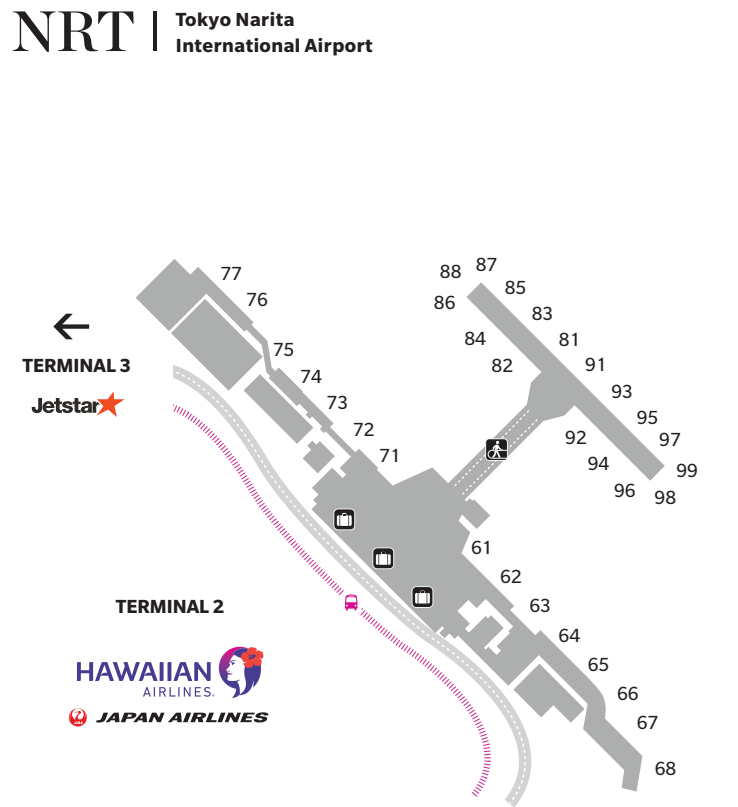
Beverage menu is subject to change. Some items may not be available on all flights and/or classes of service. Beverage availability is limited. Beers, wines, spirits, snacks and sundries are available for purchase with major credit/debit cards only.





- INTERNATIONAL TO DOMESTIC
1. Collect baggage, if necessary, and proceed to **Customs** clearance.
  2. Check-in at the **JAL Domestic Connection Counter** on **Level 2**.
  3. Proceed through the domestic transfer security inspection area.
  4. Take the escalator down to the **JAL Domestic Transfers** bus stop. Exit the bus at **Domestic Terminal 1**.
- INTERNATIONAL TO INTERNATIONAL
- If you **HAVE NOT** checked in to your final destination at your departure airport, go to the **International Transfers Counter** just before Immigration.
  - All travelers must go to the **Security Inspection Area** (entrance next to the **Transfers Counter**) before heading to **Departures** on **Level 3**.

For more information regarding transfers, please visit [HawaiianAirlines.com](http://HawaiianAirlines.com)





# Earn bonus HawaiianMiles® and bring your next adventure closer



TORI RICHARD®

## Tori Richard

Resort wear inspired by the colors and beauty of the Islands. Earn 3 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



*la tour café*

## La Tour Café

Enjoy fresh-baked bread, sandwiches and amazing macarons. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



## Lanikai Juice Hawaii

Fresh, healthy, delicious. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



## HELE

Fuel up at Hele and earn 3 bonus miles per gallon filled when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1,2</sup>



## Koa Pancake House

Traditional breakfast and lunch plates with Island flair. Earn 3 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



*Atlantis*  
ADVENTURES

## Atlantis Adventures

Explore Hawaii's waters by ship or submarine. Earn 5 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



## Hawaiian Pie Company

This family-owned bakery specializes in melt-in-your-mouth goodness. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>



*House of* M<sup>A</sup>NA UP

## House of Mana Up

Your one-stop shop for products and gifts from Hawai'i. Earn 2 bonus miles per \$1 spent when using your Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines® Visa® Debit Card.<sup>1</sup>

<sup>1</sup>Hawaiian Airlines® Mastercard® includes Hawaiian Airlines® World Elite Mastercard® and Hawaiian Airlines® Business Mastercard®. Partner bonus miles earned through this offer are in addition to standard miles earned using Hawaiian Airlines® Mastercard® or Bankoh Hawaiian Airlines Visa Debit Card. Partner bonus miles are not awarded on debit card PIN transactions. No miles are awarded on cash back transactions. Please allow 4-6 weeks for miles to post to your HawaiianMiles account. HawaiianMiles standard terms and conditions apply. Additional restrictions may apply, see partner for details. Barclays Bank Delaware and Bank of Hawaii are not affiliated with the merchants participating in the HawaiianMiles Marketplace. The Hawaiian Airlines Mastercard is issued by Barclays Bank Delaware (Barclays) pursuant to a license by Mastercard International Incorporated. Mastercard, World Mastercard, and World Elite Mastercard are registered trademarks, and the circles design is a trademark of Mastercard International Incorporated. The Bankoh Hawaiian Airlines Visa Debit Card is used by Bank of Hawaii. VISA is a registered trademark of Visa International Service Association and used under license.

<sup>2</sup>Number of miles per gallon based on current average fuel price of \$5.00 per gallon. Average fuel prices are subject to change, amount of HawaiianMiles awarded will vary based on average fuel price.

Visit **Partners.HawaiianAirlines.com** to learn more about earning bonus miles at thousands of locations nationwide.

**HAWAIIANMiles®**





**JAPAN AIRLINES**

**JAPAN TRANSOCEAN AIR**

Interline Partners:



Hawaiian Airlines has 65 Interline Partners across the globe.

Some international routes behind and beyond Japan pending receipt of government operating authority.



The ‘Ohana Pages



This Bellanca CH-300 Pacemaker was originally purchased by Inter-Island Airways founder Stanley Kennedy and used to introduce air travel to the Hawaiian Islands in 1929. Inter-Island eventually became Hawaiian Airlines and the fully restored Bellanca still takes to the air on special occasions.

Happy Birthday, Bellanca!

Last October marked ninety-three years since commercial air service was introduced to the Hawaiian Islands. It all began in the spring of 1928 when local businessman Stanley C. Kennedy convinced the board of Inter-Island Steam Navigation Company to expand into the airline sector. Kennedy believed air travel would inevitably overtake ships as the main mode of passenger transportation between the Hawaiian Islands, and he planned to introduce the fledgling Inter-Island Airways by offering sightseeing tours of O‘ahu aboard his new acquisition: A five-passenger, 300-horsepower, single-engine Bellanca CH-300 Pacemaker, with wooden wings and fabric skin.

The plane was purchased from its Delaware-based manufacturer, flown cross-country to San Francisco and then shipped to Hawai‘i, where it welcomed aboard its first passengers on October 6, 1929. In all, the Bellanca carried seventy-six passengers on that first day of trial flights. Inter-Island Air Service was officially inaugurated on Nov. 11, 1929, and between then and 1931, the Bellanca gave more than 12,000 guests—five at a time—a bird’s-eye view of O‘ahu.

Inter-Island Airways eventually became Hawaiian Airlines, and last October that original Bellanca was brought out of its Honolulu hangar for a birthday celebration. Hawaiian Airlines Community and Cultural Relations Director Debbie Nakanelua-Richards

joined her colleagues in draping strands of fresh lei over the aircraft’s metal propellers as a gesture of honor, gratitude and celebration.

“The Bellanca is a constant reminder of our rich history,” said Nakanelua-Richards. “This aircraft allowed us to weave our company into the history of aviation and the history of these islands. The Boeing 787-9 Dreamliner is on our company’s horizon, and that’s where a lot of us are focused, but when we come here, we are stopped and reminded of our beginning—sometimes we get caught up in thinking about the future, but being in front of the Bellanca reminds us that we come from humble beginnings ... that the people behind our ninety-three-year history were truly pioneers.”



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)



OFFICIAL CRAFT BEER  
OF HAWAIIAN AIRLINES



**MAUI**  
BREWING CO

MAUIBREWING.COM  
@MAUIBREWINGCO

**KIHEI**  
BREWERY & RESTAURANT

605 Lipoa Parkway  
Maui, Hawai'i  
808.201.BEER

**LAHAINA**  
KAHANA GATEWAY CENTER

4405 Honoapiilani Highway  
Maui, Hawai'i  
808.669.3474

**KAILUA**  
LAU HALA SHOPS

573 Kailua Road  
O'ahu, Hawai'i  
808.518.BREW

**WAIKIKI**  
WAIKIKI BEACHCOMBER

2300 Kalakaua Avenue  
O'ahu, Hawai'i  
808.843.BREW



The annual Honolulu Festival takes place each spring in and around Waikiki and culminates in a rousing parade down Kalākaua Avenue.

Industry Leader

The editors of TripSavvy recently named Hawaiian Airlines as one of its 2022 Industry Leaders. Writing for the online travel information site, author Devorah Lev-Tov recounted her recent experience in flying from New York to Hawai'i, noting that, "Rarely does a passenger consider the beginning of their vacation as the airplane ride. It's typically when they arrive that the fun or relaxation can begin. Not so for a passenger flying Hawaiian Airlines. Here, passengers are immediately enveloped in the aloha spirit, feeling like they're already in tropical Hawai'i. ... When my family of four and I arrived on board, frazzled and exhausted from our trek to and through the airport, our stress quickly melted away as we found our seats."

While praising the airline's many inflight amenities and the staff's authentic spirit of mea ho'okipa (literally, "I am host"), Lev-Tov also discusses the airline's commitment to the environment, which includes a pledge to achieve net-zero carbon emissions by 2050; reducing by half the amount of single-use plastics on flights by 2025; pursuing greater energy efficiency and exploring sustainable aviation fuels.

"There is no doubt that [Hawaiian Airlines founder] Stanley Kennedy would be proud to see how far his little island airline has come," writes Lev-Tov. "And that it has done its utmost to protect and preserve the beautiful islands of Hawai'i while sharing them with the world." The full TripSavvy article is available online at: <https://www.tripsavvy.com/tripsavvy-2022-editors-choice-awards-6743969>

Honolulu Festival

The Honolulu Festival is one of Hawai'i's largest cultural events, playing out over multiple days each spring. In March, the Festival returns to O'ahu with a series of educational programs and events designed to promote and celebrate Hawai'i's ties to the Pacific Rim. This year's festival, which runs from March 10 through 12, includes dance performances and traditional art demonstrations by participants from Hawai'i, Japan, Australia, Tahiti, the Philippines, Taiwan, South Korea and the continental United States. Among the highlights are a two-day craft fair and Japanese film festival at the Hawaii Convention Center; performance stages at the convention center, Ala Moana Center and Waikiki Beach Walk; bon dances and an "Aloha Dance Convention" featuring

**Kupu Spirits | @KupuSpirits**  
Island Crafted Spirits &  
Canned Craft Cocktails



**Maui Hard Seltzer | @MauiHardSeltzer**  
Spiked Sparkling Water with a  
Hint of Tropical Flavors





performers from Hawai‘i and Japan. The festival concludes with a colorful parade through Waikiki and an evening fireworks display.

Hawaiian Airlines is proud to be a sponsor of the Honolulu Festival. Admission to all events is free. Visit [honolulu festival.com](http://honolulu festival.com) for a full calendar and more information.



**The Wahi Hawai‘i Reusable Bamboo Cutlery Set, which is available for purchase on the inflight Pau Hana Cart, includes a bamboo fork, knife, spoon, chopsticks set, straw and cleaning brush, all in a canvas travel pouch.**

Nature Based

In 2018 Jason and Miyu Kashtan and their two children took part in a beach clean-up for World Oceans Day. What they found—everything from clothes to metal shelving to automobile tires and all manner of plastic waste—was eye-opening ... and life-changing. Determined to raise awareness of plastic pollution and its impact on island environments, the Maui couple set out to create a line of sustainable and environmentally friendly alternatives to everyday items. Today their company, Wahi Hawai‘i, markets a range of bamboo cutlery, straws and toothbrushes; cotton mesh produce bags; stainless steel bento boxes and more. The company makes regular donations to a variety of Hawai‘i-based conservation efforts, while also participating in the 1% For the Planet program, which calls for donating one percent of annual revenue to global environmental projects.

Hawaiian Airlines is proud to support the Kashtans' efforts by offering the Wahi Hawai‘i Reusable Bamboo Cutlery Set for purchase via our inflight Pau Hana Cart.

The cutlery set is priced at \$11.00 and includes a fork, knife and spoon, pair of chopsticks, a straw and cleaning brush, all made of bamboo and stored in a keepsake canvas travel pouch. Our full range of Pau Hana Cart offerings can be found on page 146. For more information on Wahi Hawai‘i, visit [wahi hawaii.org](http://wahi hawaii.org).

Interline Ticketing

Hawaiian Airlines recently signed on to a new interline ticketing agreement with Southern Airways/Mokulele Airlines to facilitate travel bookings and connections for passengers. The new agreement allows passengers traveling from Mokulele-served airports on Moloka‘i, Lāna‘i and Kapalua, Maui, to purchase direct connections to any Hawaiian Airlines destination worldwide in a single transaction, and upon check-in at the originating airport receive boarding passes for their connecting flights. Interline passengers traveling from the continental United States or abroad who are flying on Hawaiian Airlines will also benefit from having checked luggage transferred automatically to their Mokulele destination.

Interline passengers also enjoy flight protections such as hotel accommodations and rebooked flights in the event of certain flight delays or cancellations by either airline. The partnership between Hawaiian and Mokulele is bilateral, making connecting tickets available for purchase through Mokulele.com, online travel sites, travel agencies or by calling Hawaiian Airlines. Hawaiian offers 130 flights within the Islands and nonstop service connecting Hawai‘i with 24 destinations in North America, Asia, Australia, New Zealand, Tahiti and American Sāmoa. Mokulele Airlines, which was founded in Kona twenty-eight years ago and purchased by Southern Airways in 2019, serves 10 Hawai‘i destinations.

“We are pleased to work with Mokulele to make traveling to and from Moloka‘i, Lāna‘i and Kapalua easier for guests,” said Theo Panagiotoulas, Senior Vice President, Global Sales and Alliances at Hawaiian Airlines. “We look forward



to enhancing our service to residents of these communities.”

Hauling Freight

While most people associate Hawaiian Airlines with passenger service, the company has a long history as a freight carrier. In 1942 it was granted the United States’ first air cargo certificate, in the process becoming the first commercial airline to transport scheduled U.S. air cargo. Today the airline carries freight on passenger aircraft across its network of flights within Hawai‘i and between the Islands and North America, Asia and Oceania.

Recently, Hawaiian entered into an agreement with Amazon to operate and maintain an initial fleet of ten Airbus A330-300 freighters. Starting in fall 2023, Hawaiian will maintain and fly Amazon’s A330s under Hawaiian’s FAA air carrier certificate to fly cargo between airports near the online retailer’s operations facilities. The agreement also allows for expansion of the fleet depending on Amazon’s future business needs.

“We are excited to help serve Amazon customers by providing additional air cargo capacity and logistics support. This recognizes our experience in providing safe and reliable operations, our incredible frontline team, and our shared focus on the customer,” said Peter Ingram, president and CEO at Hawaiian Airlines. “This relationship provides a catalyst to grow our business and the unique opportunity to diversify our revenue sources while capitalizing on our established strengths.”



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# Waves of Fortune

Sure, it's a cliché, but clichés are often true: Perseverance pays off.



Kai Lenny gets the goods at Mā'alaea on July 17, 2022, when a historic swell hit Maui from due south and switched on a wave that many surfers thought might be the stuff of mere myth.

It certainly did—and then some—last July, when the largest south swell in recent memory struck the Hawaiian Islands. On Maui the waves had everyone buzzing, especially at Mā'alaea, possibly the fastest and probably the rarest wave in the world. Rarest because it takes just the right direction—a swell precisely from the south—to send waves screaming over the shallow reef within the large bay. Kaho'olawe and Lāna'i hover on the southern horizon like a naval blockade, cutting off even slightly westerly or easterly swells.

As a longtime surfing photojournalist, my infatuation with Mā'alaea dates back to 1975, my first visit to Maui. A small, perfect wave at Mā'alaea caught my attention and changed my life. I returned in the summer of 1977 and rented a condominium directly in front of the break, but the largest swells reached only three feet. Visits in 1978, 1983 and 1984 came up equally short. Stories of six- to eight-foot waves at Mā'alaea were told, the stuff of seeming myth, swells that must have rolled in when I was out.

Determined to photograph the next one, I moved to Maui in 1985 and waited. And waited. Years later I moved to Hawai'i Island, but I always kept an eye on Mā'alaea. Summer swells in 2003 and 2005 seemed promising, with occasional six-foot waves. But I was not after occasional; I was after consistent. I began thinking bigger waves here were just the stuff of legend and hyperbole. Fool me once, OK. Twice, fine. But multiple times?

Fast-forward to 2022. In early July an exceptionally large swell—from due south—was forecast. As each day passed, the outlook improved: Perhaps the soothsayers spoke sooth, the seers truly saw. The swell hit Tahiti and went off the Richter scale, and I booked my flight to Maui. Because this was not my first rodeo trying to wrangle Mā'alaea, I tried not to get my hopes up, especially since I'd been bucked so many times before.

I arrived on Maui a day ahead of the swell. After a sleepless night I showed up early on a Saturday morning and barely scored a parking spot—the first indication this was no normal day but

perhaps a lucky one. I gathered my camera equipment and rushed toward the Mā'alaea Kai condos. Along the way I saw several prominent surfers: Kai Lenny from Maui, Michael Ho from O'ahu, Torrey Meister from Hawai'i Island.

I looked at the surf in utter shock: Solid six- to ten-foot sets rolled through the lineup. I didn't know whether to laugh or cry.

Kai Lenny, on the other hand, knew just what to do. If there were one standout surfer present, it was that revered Hawaiian waterman. "The last time I saw it close to anything like this was in 2005 when I was 13 years old," says Kai. "This was the biggest Mā'alaea I had ever seen, and everyone else said the same thing. Not just the biggest, but the most consistent, too."

Over the next two days the Maui locals stole the show, but other Hawaiians stood out as well. Michael Ho, a former Pipe Masters winner and O'ahu North Shore veteran, had been chasing Mā'alaea much longer than I had. He made the most of—and often didn't make it out of—the reeling barrels. "Surfing here is all about the riding inside the tube," Michael says. "The waves were so good that if you didn't make it out of the tube, it didn't matter, because you are in there for so long anyway."

The second day was even larger than the first, and the swell all of us had waited decades for brought a feeling of vindication. "We all grew up here wanting to surf this wave, but there was disbelief when it finally happened," Kai says. "The feeling in the lineup was euphoric and almost did not feel real. Each day, I surfed for ten hours, because I knew when it was over, it might be several more decades until it happens again."

We might be too old to surf such waves by then, but whether it's next year or decades on, we will wait—and persevere.

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