

CROSSROADS

10th Annual International Festival



PHOTO BY MORISO TERAOKA

News and mail
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Join the Parade of Cultures

You are invited to join Maggie Reed representing Japan, Niko Vaha, Tonga; Katheriner Walters, China; and Babita Upadhyay, Nepal Tuesday, 9:30 - 10:15 a.m. in 'Ōhi'a Cafeteria. Wear your ethnic dress and join the fun. For details, see page 12.

McGregor: What will we pass on to our children?

Keynote Address

Tuesday, March 17, 10:30- 11:30 a.m. 'Ōhi'a Cafeteria

Guest Speaker : Dr. Davianna McGregor

ANDREA K. TOKI
Staff Writer

Hidden behind the Korean Studies building at UH-Mānoa, and surrounded by rows of portables is a comfy, little office occupied by Ethnic Studies professor Davianna McGregor. The morning of this interview, McGregor was busily reading through a long list of e-mail.

During her college years at UH-Mānoa, McGregor became involved in supporting the introduction of an Ethnic Studies program in the university. From then on, her interest of learning about the Hawaiian and ethnic cultures led to her earning a Ph.D. in Hawai'i and Pacific history. "We have a strong tradition in my family of being educators," said McGregor. Her grandmother, aunts,

cousins, and sisters became teachers, and they all influenced McGregor in many ways to pursue a teaching degree.

Chosen to present the keynote address in the International Festival, McGregor will focus on awareness regarding the 1998 centennial American annexation throughout the Pacific. Taking off her sandals and putting her feet up comfortably on a box under her desk, McGregor relaxed and explained the key points of her speech. "I'd like to examine the impact of U.S. colonization in Hawai'i on the lives and culture of native and local people," she said. McGregor also has strong opinions about the annexation of Hawai'i. "I believe that the overthrow was an act of war against the Hawaiian people, and that the annexation has disinherited Ha-

waiians from our ancestral and national lands."

Looking off to her office shelf adorned with shell leis and filled with books about Hawaiian history and statistics, McGregor contemplated for a while. She then talked about the challenges college students face as young people who have choices to make in whether they want to preserve the Hawaiian culture or "assimilate into America." "We have to be conscious about what influences our identity, culture, and environment, as well as what we are going to pass on to our children."

Frequent beeps coming from the computer let her know that she just received e-mail. McGregor pauses to take a look. A noticeably tanned arm reaches for the mouse of her computer. "I live on Moloka'i part time," she explained. "I get outdoors a lot. I also exercise every other day." McGregor also spends time with her college and high school student in taking trips to Kaho'olawe. "My students have continued to be involved with the healing of Kaho'olawe, and working in the Kanewai lo'i kalo (taro patch) is what the students remember most about my class. One time I ran into Robert Kekaula after he began working as a newscaster. He told me he remembered me because he'll always remember work-

ing in the taro patch on campus."

As for her achievements, McGregor said, "It is important to take yourself seriously. Keep focused and follow what your na'au

(gut) tells you is the right thing to do. Do things that are meaningful." She gave the best advice any student should know: "Always do your homework," she said with a smile.



Davianna McGregor, Assoc. Professor, Ethnic Studies, UH Mānoa



Hawaiian blessing
Tuesday, March 17
9a.m. - 9:15a.m.
Ōhi'a Cafeteria

Slack Key masters to perform at festival

Ki hō'alu: The Art of Hawaiian Slack Key Guitar

Tuesday, March 17, Noon - 1 p.m., 'Ōhi'a Cafeteria

Guest Musicians: George Kua and the Rev. Dennis Kamakahi

George Kuo

ALEX "ALIKA" SUNDBERG
Staff Writer

Do you enjoy listening to the soft, nahenahe sounds of the Hawaiian slack key guitar? On Tuesday and on Friday, the International Festival "Crossroads '98" will be featuring master slack key guitarist George Kuo.

Kuo was born in 1955 and started to play the 'ukulele at the age of 5. At age 10, he began to play the guitar, and at age 15 he began to play slack key.

His inspiration, he says, were his kupuna (elders), his grand uncle and others. Kuo derives his unique style from these old timers and continues to play in the old style of slack key. "That's the way I want to play--the old style," he says.

In the '70s, Kuo was able to visit with and learn from legendary slack key players such as Raymond Kane, Sonny Chillingworth, Leonard Kwan, Gabby Pahinui, Atta Isaacs, Uncle Fred Punahoa and others. His unique blend of old and new slack key came about because of these influences.

In 1979, Kuo won a slack key competition at the Waikiki Shell. In 1980 he began to play professionally and released his first album "Nahenahe" on the Hula Records label. He also formed the group Kipapa Rush Band and in 1986 they recorded the album "Hardly Working" for the Kahanu Records label.

In 1985, Kuo met Eddie Kamae and the Rev. Dennis Kamakahi. In 1986, he joined the Sons of Hawai'i and went on the road to perform with them. Kuo and Kamakahi also composed film soundtracks for Kamae.

After this, Kuo released more albums under the Dancing Cat Records label. These albums include "Aloha No Na Kupuna" and "Hawaiian

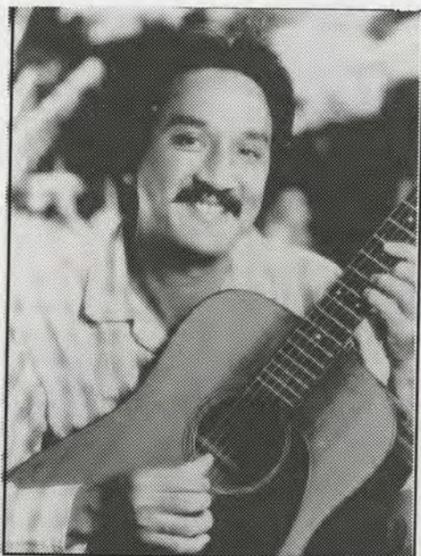
Touch," on which he plays together with the late steel guitar master Barney Isaacs.

Today, Kuo performs annually at the Gabby Pahinui-Atta Isaacs Slack Key Festival which he helped to create.

He also tours often, performing together with Dennis Kamakahi or the Sons of Hawai'i. The highlight of Kuo's career was last Labor Day when he performed at the Hollywood Bowl.

Kuo uses many different tunings in his music. He tunes by feeling and uses mainly the "G" and "C" tunings along with the "Wahine" G, C, D and "Maunaloa" tunings. He enjoys using a double-neck guitar when playing, and likes to blend the two sounds together--producing his unique, old-time, nahenahe slack key sound.

Kuo enjoys playing slack key by himself to relax after work. "I play a lot outside on my porch at night," he says. "The nicest time for slack key is aumoe (late at



George Kuo

PHOTO BY SHUZO UEMOTO

night); everything is quiet and calm and the spirit of slack key is coming out. You can hear the spirit of all the ancestors."

Give 'em some slack!

Slack Key Guitar

Tuesday, March 17, 1 - 2 p.m., 'Ōhi'a Cafeteria

Guest Musicians: Nedward Ka'apana & Barry Luke

GARRETT CHONG
Staff Writer

Performing on stage and throughout the International Festival are guest musicians and slack-key guitarists Barry Luke and Nedward Kaapana. Luke is a student here at KCC.

They will be presenting an hour-long live concert in the 'Ōhi'a cafeteria. Starting at a young age, Luke grew up surrounded by Hawaiian music. He began playing 'ukulele at the age of eight and

moved on to guitar during high school. "[It was during that time that] I became affiliated with the Ka'apana family, Nedward and Nedward and their sisters. Nedward is a well-re-



Barry Luke

PHOTO BY JEFFREY DAVIS

nowned slack-key guitarist; the best on the island."

And it was five years ago that they collaborated to release an album. Since then, Luke has been playing guitar more as a hobby rather than going solo professionally, like Nedward and his twin brother.

The Rev. Dennis Kamakahi

ALEX PULA
Staff Writer

He opened the door to the apartment and there stood a man that dismissed all preconceived notions I held, and revealed a much more laid-back, playful and lively person.

He wore a Colorado Rockies baseball jersey, spandex shorts and sunglasses. He resembled a little league baseball coach who was ready to hit the field. His hair, which seemed as dark as his on stage attire on his album, was now bleached blond.

A gold chain lay loosely around his neck and an earring hung from each ear. He seemed to be much more energetic and good-humored than the portrait on his album "Pua'ena" depicted. But the thing that stood out the most were his nails.

Kamakahi's finger and toe nails were painted black as if he moonlighted as a back up guitarist for Kiss. His nails have frequently been commented on, Kamakahi says. I expected to see him in something that would fit his title, Reverend. But as the Kamakahi said, "Never judge a book by its cover. It's the person on the inside that counts."

His values, compassion for others and love for music makes him one of Hawai'i's greats. At a local Hospice, he ministers to people who are dying and comforts their families. Kamakahi also has a license to marry. He was born in 1953 into a time when music symbolized togetherness, sharing, love and affection. "Everyone is born into music," he says. "Even before we are born, we are affected by music... genes."

Luckily, like most slack key masters, Kamakahi came from a long line of guitarists. "I had good teachers." His grandfather, David Naoō Kamakahi, and father, Kenneth Kamakahi were his teachers. He first picked up his mother's Martin 'uku-

lele at the age of 3, then received a guitar when his fingers were long enough to cover the fret board.

There were other musical influences outside of Kamakahi's home, like Gabby Pahinui, Sonny

Kamakahi said. Between the ages of 11 and 13 he practiced for about eight hours a day. During that time, he learned several slack key tunings, standard and how to improvise.

"It was the traditional way. You watch the Kupuna, then go and try to do the same thing. You come back, they correct you and you experiment some more. After you do that a few times, you come back with something to share with whoever is teaching you. It's a great form of respect for the teacher and it builds more confidence in the student," he said.

When asked how many different kinds of slack key tunings there are, Kamakahi said, "There hasn't been a definite count done, there is no finite number. It's endless." Of the seemingly endless number of tunings, there are a few in which the Reverend most commonly uses like G, C, and D Wahine, C6 Mauna loa, "Taro Patch," standard E6, Leonard's C and Drop D. He is currently learning a tuning style from Ciral Pahinui. Kamakahi says, "Slack key was made so that you tuned the guitar to fit your voice."

Regarded as a prolific song writer and one of Hawai'i's slack key masters, Kamakahi is very diverse. While attending LCC, he studied music composition and orchestration. He has written a lot of symphonic music. His favorite symphony is Beethoven's 6th. Kamakahi, in his earlier years, was also influenced by 60's rock and, as did most of his peers, played in a rock band. "After a performance we would come back to the hotel room and jam," he reminisces.

Kamakahi's favorite group is Metallica and he is good friends with the band's lead guitarist--Kirk Hammet. He hopes to someday get together with Hammet and play a little slack key.

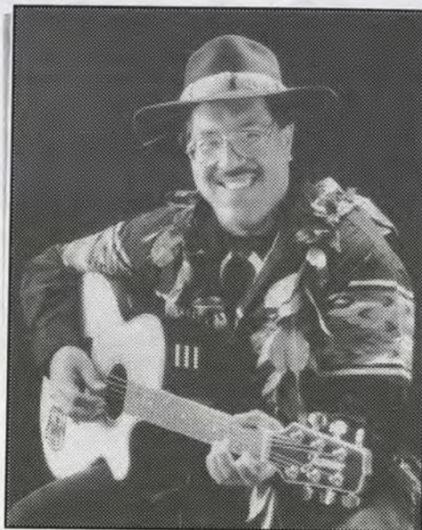


PHOTO BY SHUZO UEMOTO

The Rev. Dennis Kamakahi

Chillingworth, Leonard Kwan, Atta Isaacs, Ray Kane and Uncle Fred. Growing up, Kamakahi, like many others, learned by listening to recordings of those five masters.

The Sons of Hawai'i, which Kamakahi would then become a member of in 1973, was also a big influence. He was also influenced by Mary Kawena Pukui and Pilahi Pahi who were both composers.

Through his influences, Kamakahi has learned that "if a song becomes a hula, it's gonna live forever." He still believes this to be true.

Listening to slack key over and over makes the music to be implanted like an instinct. "As you grow up it comes natural,"

Tuesday 3/17

Time	Event & Presenter	Place
9 - 9:15 a.m.	Hawaiian Blessing -- Kawiki Napoleon & Hawaiian Lang. Students	'Ōhi'a Cafeteria
9:30 - 10:15 a.m.	Parade of Cultures -- KCC students	'Ōhi'a Cafeteria
10:30 - 11:30 a.m.	Keynote Address: The American Presence in the Pacific: The Last 100 Years -- Dr. Davianna McGregor, Assoc. Prof.	'Ōhi'a Auditorium
Noon - 1 p.m.	Ki Hō'alu: The Art of Hawaiian Slack Key Guitar -- slack key artist George Kua & songwriter, composer Dennis Kamakahi	'Ōhi'a Cafeteria
1 - 2 p.m.	Slack Key Guitar -- Nedward Ka'apana & Barry Luke	'Ōhi'a Cafeteria
1:30 - 2:45 p.m.	Vietnam At The Crossroads of Development -- Grace Cheng of HPU	Kalia 203
1:30 - 2:45 p.m.	Poetry Reading -- Eric Chock	'Ōhi'a Auditorium
3 - 4:15 p.m.	He Maoli Mai Ko'olaupoko O'ahu Plants and the Hawaiian Culture -- Calvin Hoe	Koa Courtyard
6 - 7:15 p.m.	O'ahu at a Crossroads: Water Rights and Kalo Farmers -- Paul Reppun	'Ōhi'a Auditorium
7:30 - 9:30 p.m.	International Film Night -- Barefoot Gen from Japan	'Ōhi'a Auditorium

Paul Reppun: Fighting for water

*Ō'ahu at a Crossroads:
Water Rights and Kalo Farmers*
March 17 at 6-7:15 p.m. at the 'Ōhi'a auditorium

MORISO TERAOKA
Staff Writer

The issue of who should get the Waiahole ditch water and how much, will be discussed by Paul Reppun on March 17 at 6:00-7:15 p.m. at the 'Ōhi'a auditorium.

The fight for more water for the valley began in 1994. "When we learned that Oahu Sugar Company was going out of business, we realized that this was our chance to get some of the water to our valley for the taro. We realized that the whole environment was not getting its share," said Reppun.

Reppun, together with his brothers John and Charlie, moved into Waiahole Valley in 1974. Their farm lots are leased from the state government. All the farms in the valley are leased land.

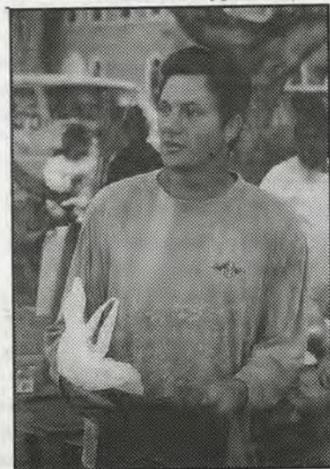
Paul and the rest of the farmers learned to live with very little water taken from the stream. "When we first started to grow taro, we began to realize we never had enough water in the river. We always had a chronic water shortage," he said.

Reppun said that they discovered that the Board of Water Supply was drilling new wells for other purposes rather than for the benefit of the valley farmers. "The Board of Water Supply went up the mountain and tapped the water supply secretly, and nobody in the valley knew anything

about it. When we found out what was happening, we got involved," he said.

"We knew that more water was going to support population growth, and we had to come to grips with the idea that we must limit the population growth. The water was taken away from what rightfully belongs to the valley. The big land owners on the leeward side want to make more money," said Reppun.

Reppun will be talking about the issues that is facing Waiahole Valley. He feels that the same issues face the island, and we need to look into the future. "We cannot look into 20 years from now, but must look much further than that," said Reppun.



Paul Reppun

Grace Cheng: Looking at a changing Vietnam

Vietnam at the Crossroads of Development
Tuesday, March 17, 1:30 - 2:45 p.m. Kalia 203

GUY HAGI
Staff Writer

Grace Cheng, assistant professor of political science at Hawaii Pacific University, will lecture on Vietnam at a crossroads here at KCC for the Asian Pacific Festival. Cheng will address the changes the Vietnamese people face with the evolving political and economic climate.

As Vietnam moves further and further into a free market, capitalistic economy, its people must deal with changes affecting their traditional culture. According to Cheng, the communist government is looking into the future not quite knowing what to do.

Unforeseen problems of moving into a capitalist economy has caused amongst its citizens, even limited public dissension.

The Vietnamese countryside is changing as well. Hotels and golf courses built to attract tourists are more commonplace. This type of development is both boon and bust for the Vietnamese. While the expansion is economically good, it is forcing more and more farmers out of the countryside and into the city, Cheng said.

"It's not that the people are against change, they're against how the

changes are taking place," Cheng said. Economic prosperity, while welcome, comes at the expense of cultural loss, something Cheng will address in her presentation.

Politics is also evolving in Vietnam. The free market system goes hand in hand with a democratic form of government, no doubt one of the reasons why Vietnam is reluctant to jump into capitalism with both feet.

Cheng is in her second year at HPU, she has working on her doctorate in Political Science at UH Mānoa.



Grace Cheng



PHOTO BY MORISO TERAOKA

Calvin Hoe showing some of his instruments at Native Hawaiian Books.

Calvin Hoe: Planting culture

Calvin Hoe: He Maoli Mai Ko'olaupoko Ō'ahu
Tuesday, March 17, 3 - 4:15 p.m. Koa Courtyard

Calvin Hoe is a man who has returned to the land and his roots in every sense. You will have an opportunity to meet him and learn some of the vast knowledge he has to share.

Hoe formerly taught at The Kamehameha Schools, where his wife Charlene still teaches. Hoe began making Hawaiian instruments in 1961 as part of Dr. Mitchell's class at the Bishop Museum and then when Nona Beamer needed Hawaiian instruments for her hula instruction, he began filling that need. Hoe began teaching the making of Hawaiian instruments under the Explorations Program at the school. Students learned to make 'ohe hano ihu (nose flutes) and other instruments, and provided most of the materials from his yard.

This interest grew as he conducted more research. Recently he returned from an Indian reservation where he researched other pre-contact instruments. He has been responsible for the revival of pre-contact Hawaiian instruments like the ni'au kani, which is similar to the Jews harp, and the 'ukéké, a small three-stringed instrument used for courtship chants. Makes 17 kinds of pre-contact Hawaiian instruments. His instruments are found in public and private collections around the world.

In 1972, Hoe decided to leave his teaching position and return to the land. Hoe's family has always lived within the Ko'olau Poko district in the area once known as Haki Pu'u. The taro lo'i there have been under the continuous care of his fam-

ily since the ancient times. He has returned to the old ways, letting the ahupua'a, the lands that stretch from mountain to sea, provide a living. His family also has a second taro lo'i in Waiahole, a more recent effort. Hoe, his wife and three sons formed the Waiahole Poi Factory.

Hoe is also active in the Makawai Stream Alliance, a group attempting to restore water to taro farmers.

Hoe continues to teach. His family is creating a teaching center at one of the lo'i to educate his own ohana. If you would like to learn more about Hawaiian musical instruments, visit him at the Bishop Museum on Thursdays. Call 847-8288 for times, and come to hear him talk about Hawaiian plants, the land, and more on Tuesday.

Eric Chock: on writing and nurturing writers

Poetry Reading
Tuesday March 17, 1:30-2:45 in 'Ōhi'a 118

AUTUMN LEONG
Staff Writer

Local poet Eric Chock will be at the International Festival this week to share his poetry and talk about his writing process. Chock is known for his poetry which is associated with many local ties. He has published two collections of poetry, *Ten Thousand Wishes* and *Last Days Here*. He has edited *Small Kid Time Hawaii*, the work of his pupils.

His own work has been published in several anthologies, including the Pushcart Prize XVI. He is the winner of the 1996 Hawai'i Award for Literature, the Cades Award for Literature, and the Hawai'i Alliance for Arts Education Arts Educator of the Year Award. Chock was also the University of Hawai'i at Mānoa Visiting Distinguished Writer in 1995-96.

Chock knew he wanted to be a writer when he used to listen to the radio and jot down song lyrics. At that time he wanted to be a songwriter. He would listen to folk songs from the '60s and '70s and create his own lyrics until the words he wrote didn't rhyme. At that point he realized he was writing poetry. He found this to be a challenge because he couldn't depend on the melody and get away with any old lyrics.

After high school he attended the University of Hawai'i as an English student and took writing classes. There he met Phyllis Tompkins, who ran the Poets in the Schools program. She explained to him the program was designed to get students interested in writing. He soon applied and got the job. Fifteen years later, the program is still going strong with Chock at the helm.

Chock speaks with great enthusi-

asm about his life, his poetry, and the political side of it all. In 1978, he and Darrell Lum co-founded Bamboo Ridge, a local press that would publish local writers. During that time there was conflict about more avenues for nonlocals to get their writing published.

Bamboo Ridge still features local writers of all ages. The quarterly journals showcase local talent and also gives writers here in Hawaii role models, things he feels writers need to get a better sense of who they are in terms of their literary side.

His works in the first issue to the most recent show his obvious passion for what he does and what he believes in. Speaking with him gives you greater insight to what is going on in the community of literature. You can find the publications mentioned in libraries and bookstores.



'Hawaiian Eyes'

Nā Mele 'Ōiwi 10:00-10:50
'Ōhi'a Auditorium

BURT RAMOS
Staff Writer

Professor Jon Osorio may look, and sound, vaguely familiar when he discusses "Na Mele 'Ōiwi" on Wednesday, March 18. Perhaps you remember his voice in the classic tune "Hawaiian Eyes." Or more recently, on the 1997 album "e ho'i mai" with Randy Borden and Steve Brown.

His presentation, which means "The Native Songs," will explore music's important role in an ever-

changing Hawai'i. Osorio is currently with the UH-Mānoa Center for Hawaiian Studies.

Osorio's passion for music remains immensely personal. Upon his realization that music couldn't support him, he pursued his interest in the history of the Hawaiian people, finding encouragement from others along the way. An East-West Center scholarship helped him focus on his studies, eventually earning his M.A. in Pacific Island and Hawaiian History.

Osorio and Kanalu G.T. Young

recently completed an intriguing historical account of the history of music at Kamehameha. Published last year, the book is titled, *Lei Mele O Pauahi: Music, Past and Present*, at The Kamehameha Schools.

The release of "e ho'i mai" enables longtime Osorio fans a chance to revisit and reacquaint themselves with the voice and guitar that accompanied days gone by. "From a Dancer" and "Ea Kaho'olawe" have emerged as favorite tracks, testimony to the musical passions that still course within him.

Drums of Tahiti beckon

Music and Dance of Tahiti with UH Mānoa Tahitian Ensemble
Wednesday, March 18, 12 - 1:15 p.m., 'Ōhi'a Cafeteria

GREG LALIBURTE
Staff Writer

Drum beats will fill the air on KCC campus this coming week. Wouldn't you like to find out what all the noise is about? Well, here's your opportunity, UH-Mānoa's Tahitian Ensemble is offering a hands-on workshop at KCC's upcoming International Festival.

So come out and watch the dancers, listen to the drums, and why not get involved. This will be an excellent opportunity to take out your mid-term stress on a defenceless drum.

Jane Moulin, an ethnomusicologist at UH-Mānoa will perform

at KCC with seven students from her Tahitian dance class. She said, "This will be the first experience for most of my students, and they've worked hard." Her dancers perform to the exhaustive rhythms of Timi Tapua's Tahitian drum class. Tapua's drum students will accompany Moulin's dancers in performance and in offering the workshop.

Tapua is here from Tahiti by popular demand. He spent last summer at Mānoa teaching a three week accelerated drum class. On account of the summer courses success, external funding was raised to bring Tapua back. His Tahitian drum classes will be offered at UH-Manoa

this coming summer and next fall semester.

Moulin is a former resident of Tahiti, where she worked towards her doctorate over a 4 year period. During her stay she danced with Te Maeva and Tahiti Nui, two professional dance companies on Tahiti. Her teaching position gives her the opportunity to share her wealth of experience and her love of Tahitian dance with students at UH-Mānoa.

Tapua is a well-known musician back home in Tahiti. Moulin explained, "Timi has played with most of Tahiti's top performers." His drumming has allowed him to travel extensively.

Continued on page 12



Hear the Music of the Steel Drum. Join Greg McDonald, who is also an instructor here as well as a performer at Aloha Tower Marketplace, Wednesday, March 18 at 1 p.m. in the cafeteria.

A voice for the Pacific

Pacific Islanders in Communication

Wednesday, March 18, 9-9:50 a.m. 'Ōhi'a Aud.

DONOVAN SLACK
Staff Writer

Pacific Islanders in Communication will present two short films in the 'Ōhi'a Auditorium as part of the International Festival. The first, entitled "Sacred Vessel" captures traditional Micronesian canoe-making and navigation. This film was supported by a major production grant from PIC, and the second film, "Hawaiian Sting," was produced by PIC.

"We fund and support programs by and about Pacific Islanders for broadcast on National Public Television," said Executive Director Carlyn Tani. The larger mission, she said, was to have a voice in national dis-

course for Pacific Islanders, and a great way to do that is through television.

The second film, "Hawaiian Sting," was shown recently at the Sundance Film Festival. "It was the first time one of our films went to Sundance," said Tani. "It validated our idea that there's incredible stuff here[in Hawai'i] and it's just a matter of making sure the presentation is polished."

Honokaa High School student Anthony Kahawahi wrote the script and was mentored by Professional writer Bruce Vilanch in the actual production. Vilanch writes for such notables as Bette Midler and Whoopi Goldberg. He also writes for the Annual Academy Awards broadcast.



Timi Tapua sets the beat for his class.

PHOTO BY MORISO TERAOKA

Dances of Africa

Black Dance History: from African dance to Hip Hop
Halifu Osumare and the African American Ensemble & Drummers
Wednesday, March 18, 11-12 noon, 'Ōhi'a Cafeteria

CARMEN MOTTOLA
Staff Writer

Halifu Osumare, a Ph.D. candidate in American studies, is perhaps Hawaii's leading instructor and performer of African dance. She has inspired hundreds to understand and appreciate this art form.

Halifu studied the Katherine Dunham technique most of her adult life. She has also studied with Katherine Dunham personally on various occasions since 1986. The Katherine Dunham technique develops muscles and movements vital to African derived dance forms.

Halifu has taught dance professionally for over 25 years. She does a wide-range of dances from Africa, Cuba, the Caribbean and Haiti. She also teaches jazz. Most of her classes are held at the UH Manoa Athletic Complex. She also teaches American history at UH, and taught at Stanford University for 13 years before moving to Hawaii. Every week Halifu commutes from her Big Island home to teach at Manoa. Originally from the bay area, Halifu moved to Hawaii for a change of lifestyle. She found the beautiful and special vibe of Hilo

offered this change, and thus worthy of the trip.

Halifu's dance classes and performances are accompanied with live drumming by musicians like Jan Jeffries, Michael Wall and others. In African dance the drummer and the dancer have a symbiotic relationship. The drum speaks and the body moves in response.

Halifu has also written and di-

rected a musical titled, "The Middle Passage." The "Middle Passage" shares the journey of the African slaves, their history and the great impact this culture had on the world. The impact can be seen through fashion, music, hair design, and you guessed it, dance.

Halifu and the African American Ensemble and Drummers promise you a journey you won't forget.



Halifu Osumare, standing center, with her musicians.

PHOTO BY CARL HEFNER

Wednesday 3/18 Morning

Time	Event & Presenter	Place
9 - 9:50 a.m.	Pacific Islanders In Communication -- two short videos and guest speaker Carlyn Tani, Executive Director	'Ōhi'a Auditorium
10 - 10:50 a.m.	Nā Mele 'ōiwi --Jon Kamakawiwo'ole	'Ōhi'a Auditorium
10:30 - 11 a.m.	Music of the Steel Drum --Greg McDonald	'Ōhi'a Cafeteria
11 a.m. - noon	Black Dance History: From African to Hip Hop -- Halifu Osumare & The African American Ensemble and Drummers	'Ōhi'a Cafeteria
Noon - 1:15 p.m.	Music and Dance of Tahiti -- UHM Tahitian Ensemble directed by Prof. of Ethnomusicology Jane Moulin	'Ōhi'a Cafeteria
Noon - 1:15 p.m.	Persuasive Speeches and Local Issues -- members of Robert Johnson's SP 253 class	'Ilima 202 B & C

Michel Seguin: fueling the heartbeat of Sundrum-Hawai'i

Sundrum

Wednesday, March 18, 1 - 2 p.m., 'Ōhi'a Cafeteria
Guest Artist: Michel Seguin and Sun Drum

GREG LALIBERTE
Staff Writer

Drummers bathed in the gold light of day's end gather beneath the banyan's canopy. The sun's rays trap swirling eddies of dust kicked up by the blasts of air expelled from the bottoms of beaten djembe drums. Sharp tones slapped on the drum's skin float atop a resonating sea of bass. Rhythms tattoo the still air, while onlookers grin and nod their heads, as though they agree with something the music has confided in them. "Sundrum is about love and happiness," said Michel Seguin-founder and heartbeat of Sundrum.

Sundrum-Hawai'i is a gathering of ten vibrant souls who share a love for drumming. An inner circle of ten, along with novice students, play each Tuesday evening at the ewa end of Ala Moana Park, beneath a giant banyan. Also, Sundrum's inner circle frequently performs at Anna Bananas, among other venues. Sundrum is sure to carry their KCC audience away on a rhythmic ride to distant lands at this year's International Festival.

Seguin has an easy way about him. He gives the impression of a person who's spent his life hunched over a drum in the deep recesses of Africa. His appearance disguises nothing, and that suits him perfectly, as he has no interest in putting on airs. When he talks it's with a French Quebecois accent. His mouth bunches up on one side as he explains his respect for the drum. He's thoroughly convinced that the drum has the power to heal. With a look of disbelief, he describes how a young woman limped into one of his shows and left dancing at its end.

Asked who his mentors have been, he said, with a nostalgic gaze, "My father was my greatest teacher." Seguin grew up in the ragged

Gatineau hills, the world's oldest mountain range, which unfolds over the Canadian landscape like a rumpled bed sheet. Living in a humble home, in winters so cold they freeze the water in your drinking glass, Seguin's father would entertain his family with his percussive wizardry. Seguin describes how his father would tap out rhythms with one hand, while his other hand toasted bread stuck to the end of a fork. Seguin said, "He taught me that drumming was about love and happiness, and that is what Sundrum means today."

His affair with the drum has taken Seguin around the world. Along the way the drum has bridged the cultural differences. He said, "I did not always speak the language of my hosts, but after playing the drum together, we were friends. The drum focuses people's energy, and when people can focus on one issue, such as drumming, beautiful things start to happen."

Seguin is the consummate performer. The drum appears to be an extension of his body. The rhythm and timbre work their way through his body, causing his face to contort and his head to shake back and forth. Seguin encourages the audience to get limber and lather up in his infectious grooves. He can be heard to say, "If we play, you must dance." And like Seguin, you'll find the music soon takes over. Sundrum invites you to let go; allow the rhythm to push aside the harsh shrill of life's daily grind.

The Sundrum Village spans the world with groups in Hawai'i, Hong Kong and Montreal, Canada. Sundrum-Hawai'i's appearance at this year's International Festival coincides with the release of their new CD, "Fresh & Primitive".



Photos by Mike Thompson; collage by Scott Nibuhr

Students debate affirmative action

Persuasive Speeches and Local Issues

Wed., March 18, Noon - 1:15 p.m., 'Ilima 202 B, C
Featuring: Robert Johnson's Speech 253 students

CHARLENE RICO
Staff Writer

Bob Johnson's Speech 253 students, Vanessa den Breejen, Dana De Sors, Chai Neo, and Jon Narvaes, will be debating the topic, "the U.S. government should abolish federal affirmative action policies." With Narvaes and Neo in favor of the proposition and den Breejen and De Sors on the negative, the debate promises to be stimulating as well as entertaining as there will be oppor-

tunity for the audience to ask questions. The only request directed towards the audience concerning questions is that the questions be brief and direct and that the audience refrain from debating with the debaters.

Following the debate, Tracy Crowell, a speech 251 student, will be giving a speech about why Hawai'i should not cut funding for education. All are encouraged to participate and come out to learn, listen and contribute to this event.

Schofield choral group performs

25 ID Rhythm & Blues Chorus

Wednesday, March 18, 2 - 3 p.m.

Guest performers:

Schofield Barracks Choral Group

JOANNE HILL
Special to Kapi'o

Looking forward to more live music? The Schofield Barracks Choral Group will be singing at KCC's International Festival on March 18 from 2 - 4 p.m. in the 'Ōhi'a cafeteria.

The Schofield Barracks Choral Group includes eight - 12 members, all of which are Army personnel. Once accepted into the choir, membership is limited to one year, at which time new faces and voices are recruited.

The group plays a variety of venues including hospitals, Army functions and the Halekoa. Their performance at KCC will include samples of R&B, country, rap, swing and alternative music styles.

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 Chaminade University
OF HONOLULU

Wed. 3/18 Afternoon/Evening

Time	Event & Presenter	Place
1 - 2 p.m.	Sundrum -- Michel Seguin & Sun Drum	'Ōhi'a Cafeteria
2 - 3 p.m.	25 ID Rhythm & Blues Chorus -- Schofield Barracks Choral Group	
1:30 - 3:30 p.m.	Asian and Pacific Literature Readings -- students of Hawaiian, European and Asian Languages	'Ōhi'a Auditorium
6:30 - 8 p.m.	Shall We Dance: A Latin Dance Workshop -- Yasuko Sugino	'Ōhi'a Cafeteria
7:30 - 9:30 p.m.	International Film Night -- To Live coordinated by ISC	'Ōhi'a Auditorium

Shall We Dance: a Latin dance workshop

Dance the Cha Cha, Rumba, Samba, Jive, and Pasa Doble with a former professional
Wednesday, March 18, 6:30p.m.-8 p.m., 'Ōhi'a Cafeteria

JENNIFER THRONEBERRY
Staff Writer

A woman standing at the end of the room laughs cheerfully as she jokes with other people in the room. Dressed in a satin skirt and long sleeved top, she walks gracefully as the skirt flows along with her. She moves back and forth, watching these individuals pass her. "OK, remember body position," she says. "I'll give you guys two minutes to practice with the music, then we start from the beginning." She turns the music on to a simple waltz tempo. Dance couples from all walks of life and dance background begin to slide pass her. She claps her hand to the rhythm. "Listen to the tempo," she tells her students.

Since the critically acclaimed film "Shall We Dance" and the possible entrance of ballroom dancing to the summer Olympics in Sydney, ballroom dance has slowly crept its way to popularity in the United States.

"Hawai'i and the mainland U.S. are not as alive with ballroom dancing as in say, Japan, England, even Germany," says Joanne Yasuko-Sugino. A former ballroom competitor at prestigious international events, she now instructs dance to those willing to learn. "Americans have a different perception of ballroom. They think of it more of a social dancing like Fred Astaire and Ginger Rogers," says Yasuko-Sugino, emphasizing the vast differences in ballroom dancing between the U.S. and the rest of the world.

Born in Tokyo, Japan, to a mother who herself was a ballroom dance instructor, Yasuko-Sugino began her dance training at the age of three learning Japanese folk dancing. Three years later, she took up ballet. That knowledge helped her ballroom dancing for many years to come. "Body position and balance is very important in dance," says Yasuko-Sugino. "In ballet, you are taught

about muscles, body structure and the fundamentals of the body which I use in my dancing."

She tells a story about a student who was a basketball player and how his dance training and balance helped his technique. "He came up to me so happy and said, 'Joanne, Joanne, I had the best game ever. I had balance, I played so well.'"

Yasuko-Sugino referring to his ability to use his new knowledge of body position to help improve his playing.

At the age of eight, she began to show more interest in ballroom dancing than in ballet. Several years later she left Japan in 1973 and headed for England to continue her training. She began competing with the world's best dancers in such competitions like the English Open to the World Championships. She left England for Hawai'i a year later and has been here ever since. "When I first came to Hawai'i, I was surprised that people here didn't know anything about ballroom dancing," says Yasuko-Sugino.

Divorced from her husband and dancing partner, Yasuko-Sugino no longer competes. However, she has focused her love of dance on teaching, and has been educating people for almost 25 years. "I have taught not only students, but I have coaches and ballroom instructors take lessons

from me," says Yasuko-Sugino as her students at this class try to work out the steps involved in the Rumba dance, a form of Latin dancing.



"No, no, no. Do not stick the okole out like that," says Yasuko-Sugino.

Yasuko-Sugino fixing her shoulder length hair as she demonstrates to her student the wrong body position by sticking her rear end out-

wards. As the class giggles, she walks around the room showing the dancing couples how to stand together.

"I took her class because I heard great things about her teaching techniques. I hear she is also one of the best dancers in her field," said one of her students who has been taking lessons from Yasuko-Sugino for five months. "I like how she is able to make some of the more difficult steps easier by one-on-one teaching which she does at times." Most of her students who have taken dance lessons from previous instructors agree that Yasuko-Sugino is not only passionate about the dance but is good at teaching the dance and techniques from her ballroom and ballet training.

"I have been dancing under various instructors for three years. She makes us look good by teaching us the proper way to dance and stand instead of the steps like other teachers," says another of her students who has been taking lessons from her for a year as a way of exercise and for a hobby.

"Many students who take ballroom dancing believe that within three to five years they will be experts and can compete internationally," says Yasuko-Sugino.

"But to dance in world competition takes many years of hard work and commitment." However with U.S. competition, both beginning amateurs

and professionals can dance according to their level, which Yasuko-Sugino believes is a good thing for the dancer and his or her confidence level.

The sounds of the latin beat fills the dance hall at Booth Park, and her students try to make the most of what they can do with their dance skills. "I emphasize to my students that the main thing about dancing is to have fun because dancing is fun," says Yasuko-Sugino, dancing a little solo routine.

She will be demonstrating a simple dance routine here at KCC to those interested in participating. "I am thinking of something fun like the Jive or the Swing," says Yasuko-Sugino. "I know young students want to do something fun, and I want them to participate instead of watching." The increased popularity of the Swing and Jive dancing (another form of ballroom) has a grown among the younger generation thanks to such movies like "The Swing Kids."

As the Olympic Committee decides the future of Ballroom Dance Competition during the games, Yasuko-Sugino hopes that the increase interest in dance will continue. "The dance committees have been trying to get Ballroom into the Olympics for almost 20 years now. I think the chance of that happening is getting closer," she said.

Yasuko-Sugino is a woman passionate about her art and expresses it through her students. Her face tells the story of a woman's talent and compassion for the dance she loves and is willing to share.

For more information on ballroom dancing classes, Joanne Yasuko-Sugino can be reached at 946-3743.

International Film Night Feature: Chinese film

Wednesday, March 18
7:30 - 9:30 p.m.
'Ōhi'a Auditorium

On Wednesday March 18, the International Students Club will show "To Live," a powerful, award winning film about a man gambling away his family's money. With no money left, he and his family endure great hardships during a time when the communists are trying to gain power in hina. The film was produced by reknown Chinese director Yimou Zhang and stars Gong Li.

Other films produced by the duo include "Shanghai Triad" and "Raise the Red Lantern."

The film is sponsored by the International Students Club. President is Roy Onomura and adviser is Regina Ewing. Students are welcome to join the club and participate in its activities.

Asian and Pacific Literature Readings

Wednesday, March 18, 1 - 2 p.m., 'Ōhi'a Cafeteria

Asian Pacific literature will be presented at the International Festival by faculty and students in Asian and Pacific languages and literature courses on Wednesday.

1:30 - 1:45 p.m. Chinese (Faculty: Sue Shufen Fujitani) "Mencius" and "Po Chu-yi" presented by Daniel Mitsunaga, Alexandra Fujioka, Elias Chang, and Mand Melanie Rippey.

1:45 - 2 p.m. French (Faculty: Renee Arnold) Pierre de Ronsard's "Ode to Cassandre," Louise Labe's "Sonnet VIII," Charles Baudelaire's "Hymne a la Beaute," and Yves Bonnefoy's "La Beaute" presented by students George Ching, Diana Marc, Nick Sayada, and Robin Monti.

2 - 2:15 p.m. Hawaiian (Faculty: Kahi Wight and Kawika Napoleon)

2:15 - 2:30 p.m. Japanese (Faculty: Rieko Coffey and Tom Kondo) "The Tale of Genji," written in the tenth century by Lady Murasaki Shikibu; read by Tanya

Benson.
2:30 - 2:45 p.m. Korean (Faculty: Soo-Ah Kim Yuen)

Poems "K'ot" (Flower) by Kim Ch'un-su, and "Ch'ong Nuru" (Green Deer) by Pak Mogwol. Presented by Michael Lee, Chang Mee Rim, and Ho Tae Wook.

2:45 - 3p.m. Spanish (Faculty: Max Paxon and Linde Keil) F.G. Lorca's "Arrest of Antonio the Cambrorio on the road to Seville" and "Death of Antonio the Caborio"--a Spanish gypsy ballad written in 1928--read in Spanish and translated by Max Paxon; English translation read by Tom Wade. Gabriela Mistral's poem "Miedo" read by Luisa Wyant. Tomas de Trairte's poem "El Plato y la sepiente" read by Ray Yuen.

3:10 - 3:25 p.m. Tagalog (Faculty: Rance Cervania) Poem "HULING PAALAM (My Last Farewell)" written by Dr. Jose Rizal in 1896; read in Tagalog by Diana Bautista and Antonia Alcasid; read in English by Clark Cuadro and Daniel Ling.



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Club Booths and Activities

Thursday, March 19 'Ohi'a Cafeteria

Kapi'olani Marketing Association

President- Shawn Christensen
Advisor- David Nakamaejo

Members of the KMA will be making and selling hot, fresh malasadas, while at the same times educating those who are interested in wanting to know where malasadas came from and how they are made. This will be from 8:30 a.m to 2:00 p.m. Members of the club will also deliver fresh, hot malasadas to anyone on campus as long as their order is for more than 5 dozens. The prices for the malasadas are \$6.00 per dozen, \$3.00 per half a dozen, and individual price is .60 cents.

The Hawaiian Entrepreneur Club

President- Pua Kaninaiu
Advisor- Mike Ane

Members of the HEC will be hosting a 'Massage Experience' Lomilomi at the cafeteria from 10:30 a.m. to 2 p.m., free to all KCC students. The club will be giving information about membership and activities. They will also be selling raffle tickets for great prizes including a brand new longboard, three month weekly massage gift certificates, and

many other prizes. Come and enjoy the **Free Massages** and get in on the **Great Prizes!**

Phi Theta Kappa

President- Cathy Smith
Advisor- Barbara Ross

The club will be operating a host table serving freshly brewed coffee to guests at the fair.

Bahanihan SA Club

Advisor- Nelda Quensell, Maria Bautista and Rane Cervania

Filipino Culture will be on display as the Bahanihan SA Club demonstrates various Filipino dances and presents various items of culture of their culture.

International Students Club

Advisor- Regina Ewing

Got the munchies. Head over to the ISC booth. They are helping lonely popcorn find a home in waiting stomachs. Club members will also be selling ISC T-shirts, so

remember to pick one up.

Guest Artists and Presenters

Demonstrations of the Traditional Arts of India:

Mehndi: The Art of Hand Painting

Rangoli: Flower Art and Decoration

Immerse yourself in the Hawaiian culture:

Find out about Native books

Learn Lauhala weaving

Participate in lei making



A warm smile from Bill Char at last year's festival

Mehndi

Art of Hand Painting
Thursday, March 19
'Ohi'a Cafeteria

GREG LALIBERTE

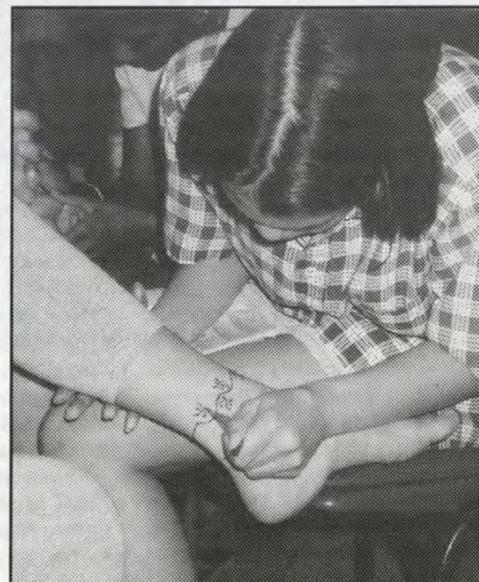
Staff writer

Mehndi, a form of body painting practiced in India, will be offered at this year's International Festival. The allure of a temporary tattoo has made this a popular offering in festivals past. The process is painless and the delicate designs can be beautiful.

A red colored paste made from dried and crushed henna leaves is applied to the skin of the hands and arms, or feet and legs. Designs vary, including paisley, floral and leaves. A common practice at traditional Indian weddings, Mehndi has recently entered the world of *haut couture*, adorning celebrities, such as Demi Moore. The markings will last only a few days. Therefore, this is a perfect opportunity to test drive a tattoo, and while you're at it, give your mother a harmless scare.



Mehndi can be used to decorate various parts of the body. Hands and ankles are examples popular locations.



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UHPA has just negotiated our best health care benefit package with HMSA. It gives you comparable coverage at much lower monthly premiums than the HMSA State of Hawaii Health Fund Plan – the plan which is used by more than 70% of UH Faculty and their families.

During the week of February 23, you received benefit information and enrollment forms in the mail. If you haven't done so already, read the benefit information and make your decision. Then complete the enrollment forms and return them. The UHPA/HMSA health plans are effective July 1, 1998.

The new UHPA/HMSA health plans clearly are the best value for the price. The plans can save UHPA members between \$453 and \$1,578 a year with some benefit enhancements!

For more information, visit our Website at www.uhpa.org



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India's freedom movement

Prof. Chaman Nahal reads from his historic novels, "The Ghandi Quartet"
Thursday, March 19, 8 a.m. - 9:15a.m., 'Ōhi'a Auditorium

BURT RAMOS
Staff Writer

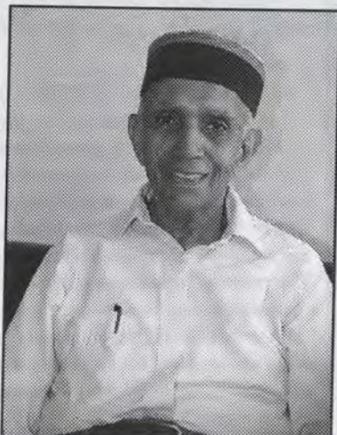
Endless optimism and the timeless struggle for freedom remain dominant themes in the life of visiting professor Chaman Nahal. He will read excerpts from "The Gandhi Quartet," his widely acclaimed four volume historical account of India's freedom movement.

Nearly 2000 pages long, the "Quartet" chronicles Gandhi's 1915 return to India from South Africa until his assassination in 1948. "Azadi," the final book, details horrifying accounts of the millions of deaths that accompanied the 1947 partition of India.

"That was closer to my own consciousness," said Nahal, explaining why "Azadi" was released first, back in 1975. "Our own family went through the partition of India."

The passage of years sharpened his ability to tell his tale, forcing difficult career decisions along the way. As a Senior Fulbright Fellow at Princeton University from 1967 to 1970, he wrestled with their prestigious invitation to stay on.

"I was keen to go back," he admitted, "but all my characters were in India, and after all, I was going to write about them." He found strength in the harshness the Indian partition



Prof. Chaman Nahal

caused for both sides. It was concept that convinced him to go back and explore the entire freedom movement.

"The Crown and the Loincloth," published in 1981, opens the saga with Gandhi's arrival from South Africa. "The Salt of Life" (1990) and "The Triumph of the Tricolour" (1993) bring the account back to "Azadi" via deeply insightful and magnificently interwoven complexities that capture the wide array of elements Gandhi, and India, faced.

"The story acquired momentum," Nahal pointed out. "I didn't plan them so long, they just grew."

The "Quartet" is more than just

an account of India, says Nahal. There exists a broader, universal message that emerges as he looks back upon the volumes to which he dedicated much of his life.

"Look at strife around the world," he says quietly, "the Indian experience says: peace is possible. Love is possible. Humanity is possible."

Professor Nahal's approach to writing is pleasantly easy to understand. He isolates two variables, talent and practice. Talent is ambiguous and difficult to control. Some have it, others have slightly less. Practice, the commitment to write and improve the organization of your material, are the keys for every aspiring writer.

"How far we go as writers depends partly on luck, but largely on practice."

The satisfaction of working with a wide range of students remains important to Nahal. The experience at KCC is particularly rewarding because unlike elitist educational institutions, "the doors are not closed," to people of varying backgrounds.

Priorities such as jobs, families, and other commitments round a student's development in ways that letter grades may not fairly reflect, says Nahal.

"I have tremendous respect for such students who wish to go ahead, in spite of this. I enjoy being here."



Horizons conference

Thursday, March 19

9:30 - 10:45 a.m., 'Ōhi'a Auditorium

Horizons—An annual publication of student essays will hold a conference to introduce the authors. Join our fellow students who will discuss their papers that explore cultures, religions, and ongoing controversial is-

ues of the globe that range from comfort women to the co-existence of Hinduism and Buddhism in Nepal. This gathering lasts only one class period but you may gain a lifetime of understanding about the world.

Lively folk dances of China



Photo by Moriso Teraoka

This Chinese dance is part of the Phoenix Dance Chamber's repertoire.

SUZANNE ELESARKE
Staff Writer

Interested in learning more about Chinese culture? Meet the Phoenix Dance Chamber (PDC)—a group of award-winning dancers whose purpose is the preservation of the Chinese cultural heritage through dance.

In the past few years, the PDC has raised enough scholarship funds to travel internationally, visiting such professional and amateur dance academies as the Beijing Dance Academy, Central Nationalities University, Kunming Art Academy and the Mongolian Art Institute.

Representing Hawai'i in the 5th Annual North America Chinese Dance Competition in Vancouver, Canada last year is one of the many honors the PDC holds. Bringing home awards for all four of their entries, and receiving the Cultural Preservation Award from the Hawai'i State Dance Council in 1997 has caused the Phoenix Dance Chamber to diverge from their humble purpose—keeping the Chinese cultural heritage alive through dance.

You can witness first-hand the artistry and beauty of the traditional dances of China on Thursday, March 19, when the Phoenix Dance Chamber, directed by Diane Letoto, performs six different folk dances in the 'Ōhi'a Cafeteria.

The dances to be performed are: "Chopsticks," "Milking Cows," "Horse Dance," "Flower Lantern," "Colorful Figurines of Dinhuang," and "Dance of the Hunt."

Thursday 3/19 Event Schedule

Time	Event & Presenter	Place
8 - 9:15 a.m.	Indian Historical Fiction -- readings from <i>The Gandhi Quartet</i> by author Chaman Nahal	'Ōhi'a Auditorium
9:30 - 10:45 a.m.	Horizons: A Student Conference -- student readings and select performing arts	'Ōhi'a Auditorium
10:45 - 11 a.m.	Traditional Chinese Lion Dance -- KCC Chinese Club	'Ōhi'a Cafeteria
11 a.m. - noon	Traditional Dances of China -- Phoenix Dance Chamber	'Ōhi'a Cafeteria
Noon - 1 p.m.	A Musical Voyage Through Song -- students of voice instructor Lina Doo	'Ōhi'a Cafeteria
1:30 - 2:30 p.m.	Martial Arts -- KCC Martial Arts Club	'Ōhi'a Cafeteria
1:30 - 2:30 p.m.	Chinese Opera: Music, Poetry, Dance -- Chinese Opera Association of Hawai'i	Lama Library
1:30 - 2:45 p.m.	Language Crossroads: Pidgins & Creoles in the Pacific -- Louise Pagotto	'Ōhi'a Auditorium
3 - 4:15 p.m.	Crossroads Through Writing -- Kathryn Takara, Joe Balaz, and Mahealani Kamau'u	'Ōhi'a Auditorium
7 - 9:30 p.m.	International Film Night -- <i>Paniolo O Hawai'i</i> , <i>Cowboys of the Far West</i>	'Ōhi'a Auditorium

A musical voyage

A musical voyage through song

Thursday, March 19, 12p.m.-1p.m., 'Ōhi'a Cafeteria

BY GARETT CHONG
Staff Writer

The students of voice instructor Lina Doo will be presenting A Musical Voyage Through Song for KCC's 10th Annual International Festival. Each student will be singing a song of a different ethnicity. What makes this performance special is the time and energy that the students have sacrificed to learn the language of ethnicity that the song calls for.

The names of the students and the

songs they will be performing are Hanale Kaanapa, Makee Ailana; Leatrice Wolfe, Eliyhu Ha-navi; Yoella Yuhudah, Father/Son; Colette Okamoto, Sakura; Arnie Reyes, Anak;

Darlene Wong, Love's Lament in Mid-autumn; Michelle Yasay, Sana I Kaw Na Nga; Jimmy Wong, Queen's Jubilee; Cherryline Caneso, Independence; Kino Shigikane, Hinamatsuki—girl's day song; and Ester Kim, Bird Song.

Pidgins and creoles

Language Crossroads:

Guest Speaker: Louise Pagotto

Thursday, March 19, 1:30p.m.-2:45p.m.,
'Ōhi'a Auditorium

NIKKI CARROLL

Special to Kapi'o

What is a contact language?

Pidgins and Creoles are known as contact languages due to the way they are born. When people who speak two different languages need to communicate, a simplified version of the languages is sometimes developed. People who speak different languages need to communicate with each other for many reasons. Trade, war and conquest of land, colonialism, immigration, and indentured labor and slavery are factors that perpetuate the development of Pidgins and Creoles.

What is a pidgin language?

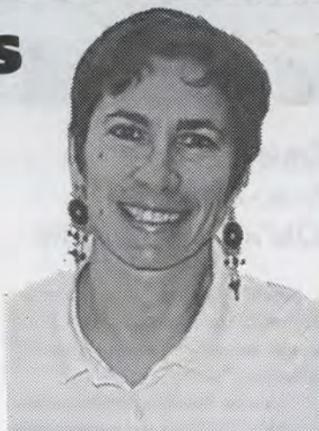
There are certain characteristics that define a pidgin language. First, pidgin has no native speakers. It is a marginal language spoken in restricted areas where two or more different languages have contact. It is difficult for one language group to learn the other's language completely and the process involved in doing so would take a lot of time. The answer then is for the speakers of the languages in contact to form a simplified vocabulary that will quickly en-

able communication. The phonology, or sound system of the language, is often simplified and difficult pronunciation changed, for example, the word "this" may become "dis." Also, any strange articulation manners native to a language such as rolling an "r" are omitted.

In contact situations one language usually has higher prestige or power of authority than the other. For example, in Papua New Guinea pidgin, called "Tok Pisin," is based on English as are many pidgins due to English speaking colonizers and missionaries. The English language was considered the influential and important language.

What is a Creole language?

When a Pidgin becomes the first or only language of a generation it is termed a Creole. What many in the Hawaiian islands call Hawaiian Pidgin is actually in most cases Hawaiian Creole English. There are other characteristics that separate Creole from Pidgin. The Pidgin vocabulary expands and becomes less simplified. The grammar is less variable in that definite rules of sentence structure exist. The resulting creole is a more complicated version of pidgin.



Louise Pagotto

About the speaker.

Louise Pagotto is an instructor of linguistics and Interim Assistant Dean of Instruction at Kapi'olani Community College. A Canadian, she grew up bilingual, speaking both French and English.

While in her first year of undergraduate school in Montreal, Pagotto had to take English as a second language. It was in this class that she became interested in Linguistics. In 1971 with a B.A. in English and an Applied linguistics minor, Pagotto taught English in Papua, New Guinea where she also studied "Tok Pisin." With a developing interest in Pacific languages, she attained a Ph.D. in Linguistics in Marshalese syntax at the University of Hawai'i at Manoa in 1987 and taught English to Marshalese students for seven summers.

Martial Arts

Martial Arts Demonstration,

Thursday, March 19, 1:30p.m.-2:30p.m., 'Ōhi'a Cafeteria

MELE NIUTONI

Staff Writer

The KCC Martial Arts Club, taught by Oguz Goknur, will demonstrate their amazing feats on Thursday. Goknur teaches the Martial Arts of Hapkido, Kumdo and Kigong (Korean Martial Arts). His emphasis is on the study of Eastern philosophies, such as I-Ching, the writings of Lao Tzu and many others. He also teaches subjects apart from the Korean Martial Arts like body piercing, walking on glass, and organizing a fire-walk.

Martial Arts classes are held Tuesday and Thursday nights from 6-8 p.m. at the KCC dance studio (Maile 101). The class starts off with meditation. Warm-up sections include work outs like kicking, jumping and punching. Toward the end of the class a different sub-defense technique is also covered.

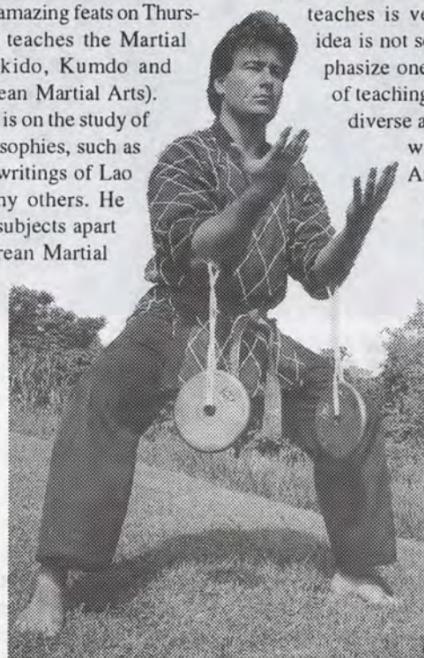
In every class hour 15-20 mins are spent on discussing the roots of Martial Arts and how other things are related to it.

According to Goknur, the classes teaches is very wide. The idea is not so much to emphasize one person's way of teaching, but to have a diverse approach to the whole Martial Arts.

Goknur has been teaching at the State University of Missouri for 11 years. He has trained for the past 22 years. This is his last semester here at KCC before getting his master's degree in Medicine.

Oriental

There is no specific requirement for joining the club. There is a \$25 monthly membership fee, however. Students will be required to buy a wooden sword to practice with.



A Hawaiian Cowboy from the film. Copyright: FilmWorks Ltd., 1988.

KELVIN R. MANALO

Staff Writer

Filmmaker/Producer Edgy Lee will be on campus during the festival this year to share her film, "Paniolo O Hawai'i, Cowboys Of The Far West," a historical film documenting the Paniolo and cattle raising industry in Hawai'i.

This in-depth film has a lot to offer. Lee takes us to the beginning of the cattle industry in Hawai'i, unraveling the growth of cattle ranches and the introduction of paniolos to the islands.

The film includes rare views of Honolulu long ago, the race track in Kapi'olani Park, views of the Honolulu waterfront in the days of whalers and of Honolulu "city" when cattle roamed the streets.

The idea for the film began as a small documentary about colorful cowboys, but after researching for information Lee realized that this small subject actually had many layers of information to offer. Lee describes the beginning of the process to be a little difficult, because the subject of Paniolos and the cattle industry of Hawai'i has never been done before. Information was difficult to gather due to the lack of written history or archived facts.

The film took her three years to

'Paniolos o Hawai'i, Cowboys of the Far West

Film offers rare views of old Hawai'i and old-time slack key

Guest Filmmaker/ Producer Edgy Lee

Thursday, March 19, 7p.m.-9:30p.m., 'Ōhi'a Auditorium

complete. The information came from oral histories, legends and deteriorating home films. Some of those films have now deteriorated so that Lee's documentary is all the remains of the footage.

Her new ideas turned into an ambitious project. The film, which cost \$350,000, necessitated continual fundraising during the years of production. She is indebted to her contributors for making it possible for the production to go forward.

Students will have the opportunity to learn more about Hawaiian history and the impact that the cattle industry has had on our islands. "Being a Paniolo and raising cattle on ranches became a way of life for the people of the islands" says Albert Moniz, who has a great interest in paniolos. He is also a friend of Lee. Lee's film explains all the hardships, discoveries and fascinating facts involved in the introduction of this industry.

Students will also get to see how Mexican cowboys, vaqueros, were brought to Hawai'i and became part of island community.

The term "paniolo" comes from the Hawaiians' interpretation of the word "Español," which means Spanish. The Vaqueros taught Hawaiian Paniolos a lot of things. They first arrived here in 1832 and brought with them the technique of riding horses and roping cattle along with saddles, special dress, lariats and special ranch terminology. As a result, Hawaiian cowboys were America's first cowboys.

There is even footage of a Hawaiian cowboy besting mainland cowboys at a rodeo.

Lee will be here during the fes-

tival to answer questions, talk story and show her film. Videos and soundtrack, under the Warner Brothers label will be available for purchase

at the door Thursday night.

Lee is now working on a film about Waikiki and the beachboys of long ago.

Experience Peking opera

Chinese Opera: "The Red Maid"

Thursday, March 19, 1:30p.m.-2:30p.m., Lama Library

Chinese Opera Association of Hawai'i presents a Beijing Opera performance of "The Red Maid" (Hongniang). This is one of the oldest dramas in Chinese history—the script may date back to the Jin Dynasty, 1125-1134 A.D. With nearly 900 years of refinement and adaptation, it has become one of the best-known Beijing Opera plays.

Hongniang (Red Maid), the maid-servant who attends her young mistress Yinyin is the focus of the story. She helps the young man and her mistress finally realize their dream of love, despite the mistress's mother who tried to block their marriage in every way. A humorous, active, witty and sometimes naughty girl is presented with life, beauty and courage to criticize and poke fun at all of the traditional shackles on women and on marriage.

The Association, also known as the Beijing Opera Club, is celebrating its 20th anniversary this year. It was formed by a handful of Beijing Opera fans in 1978 and

in the last two decades, membership has grown greatly. Most recently, the association was invited to perform at the East-West Center International Festival and the Annual Hai-Hwa Cultural Festival. They have received many commendations including excellence in singing, dialogue and acting, in addition to exquisite costuming, beautiful make-up and joy-

ful music, according to Bin Zhang, association secretary.



Mrs. Hui-ling Wang He, a retired Peking Opera artist, plays the role of the Red Maid.

Photo courtesy of Bin Zhang

The Pounding of the Mochi



Friday, March 20,
9 a.m.-1 p.m.,
'Ōhi'a Cafeteria Lawn

Mochi pounding, usually associated with the Japanese New Year, brings memories of happy family gatherings.

You can have an opportunity to experience the fun and camaraderie of actually pounding the mochi and shaping the buns, thanks to Mr. and Mrs. Moriso Teraoka and Linda Fujikawa. In the photo at left, Moriso Teraoka, center, oversees the pounding.

Mediation for the Nation

Western and Hawaiian Styles of Mediation- Dramatic Scenes
Friday, March 20, 9 a.m.- 9:50 a.m., Maile 101, Performing Arts Studio

KELVIN R. MANALO
Staff Writer

An alcoholic mother passes away, leaving her two children behind to resolve a life long sibling rivalry and outbursts fill a classroom as an irate student of the 90's confronts his prejudiced teacher. These two scenarios will be included in this year's International Festival performed by students enrolled in Professor Sandra Perez's Drama 221 course.

Perez has been preparing her students for this event by strengthening the skills her students need to perform on stage. Working with ideas offered by the students, she pulls together two scenes which will depict two cultures and their different ways of resolving conflict.

Conflict resolution, being the main theme for these scenes, is prac-

ticed by many cultures, but in many different ways. Through the medium of performing arts, Perez will have her class portray characters resolving their conflicts in two different cultures.

The scene involving two siblings packing up their mothers belongings after her death will focus on the Hawaiian technique of resolution, Ho'oponopono, a Hawaiian technique passed down from generation to generation to structurally resolve conflicts.

Mahealani Ringler, program coordinator for the Self-sufficiency In Family Investment Center and growing up in a Hawaiian environment was asked to assist the students in their scene by playing one of our characters and offering her many experiences and knowledge of Ho'oponopono.

The classroom scene involves a close minded professor who prejudices one of his students because of his appearance. The student confronts him and conflict arises. This scene will explain the Western style of resolution, mediation.

The scene will involve two guests from KCC's mediation center, Janice Walsh a counselor on campus and Donna Lynch a trained mediator and graduate of Perez's drama program. It will show how the mediation center on campus can assist in the resolving of any conflicts students may have.

Ho'oponopono, the Hawaiian style of conflict resolution and the Western technique of mediation will be performed by KCC students in hope to offer insight of our culture and the availability of mediators in our mediation center on campus.

Arts of Micronesia

Fine Art Exhibition
Monday, March 16 through May 14, Lama Library

MELE NIUTONI
Staff Writer

The "Art of Micronesia and Palau" opens in the Lama Library on Monday, March 16 and will run through May 14. The show was brought in from Kauai especially for the International Festival. This exhibition of Micronesian Art consists of approximately 22 storyboards from Palau, numerous baskets and wall hangings, many beautiful wood carvings, necklaces made of women's money and money made from turtle shells, three adz types (dagger like), and a very large scale model of a sailing canoe. (the canoe is not displayed because prohibitive shipping costs)

According to Koa Gallery Director David Behlke, the works of art featured in this show are provided by Dr. John Morlan, a scholar and collector from Kauai. Dr. Morlan was a Professor Emeritus and Director of Pacific Islands Programs for San Jose University from 1978 until 1996. Some items were bought for display by Morlan while he was adminis-



ing San Jose State University's National Science Foundation grants in the Federated States of Micronesia. Other objects on display were collected by Dr. Morlan while he was in the Marshall Islands. The work from the Marshall Islands includes wonderful woven baskets, beaded belts, and jewelry items made out of courie shells. The golden color of which is extremely rare. Also from the Marshall Islands is a wood "brass knuckle" with baby shark's teeth protruding on the knuckled side.

"Morlan traveled extensively around the islands of Micronesia and Polynesia collecting handicrafts for a number of years," said Behlke. The art collection was developed beginning in 1980. The project all began with a request for assistance from the

Director of the Palau museum.

"The show was made possible by Dr. Morlan, and with the assistance of Outrigger hotels," said Behlke.



Friday 3/20 Morning/ Afternoon/Evening

Time	Event & Presenter	Place
9 - 9:50 a.m.	Conflict Resolution: Western & Hawaiian Styles of Mediation -- students from Sandra Perez's Drama 221 class	Maile 101 Performing Arts Studio
9 a.m. - 1 p.m.	Traditional Japanese Mochi Pounding -- Linda Fujikawa & Moriso Teraoka	In front of 'Ōhi'a Cafeteria
10 - 11 a.m.	Thai Dance Performance -- Teamjit Lee	Lama Library
10 - 10:50 a.m.	Gender at the Crossroads: Reflections on Gender and Visual Arts in the Pacific	'Iliama 202 B & C
11 a.m. - noon	Poetry Readings & Coffee Hour -- students of Sp 231	Koa Gallery Courtyard
11 a.m. - noon	Kudchipudi: Indian Dance -- Sandra Chatterjee, UHM	Lama Library
Noon - 1 p.m.	Crossing Oceans--Guitars in Spain, Mexico and Hawai'i -- Juan DeVilbiss	Lama Library
1:15 - 3:15 p.m.	Film Showing -- <i>Like Water For Chocolate</i> presented by KCC Alma Latina Spanish Club	'Ōhi'a Auditorium
1 - 1:50 p.m.	Kī Hō'alu The Art of Hawaiian Slack Key Guitar -- George Kuo with students of Music 122D directed by Sheryl Akaka	Lama Library
2 - 2:30 p.m.	Crossroads of Space and Time: An Improvisational Dance Performance -- students of Beginning Modern Dance with instructor Mimi Wisnosky	Maile 101 Performing Arts Studio
5 - 6 p.m.	Hawaiian Cowboys: Saddles, Lassoos, and Talk Story -- Saddlemaker Albert Moniz	In front of 'Ōhi'a Cafeteria
6 - 8:30 p.m.	"A Celebration of Polynesia": A Hawaiian Style Lu'au -- hosted by Chef Alfredo Cabacungan and students of International Cuisine II; Hula by Keali'ika'apunihoia Ke'ena Apo Hula (Kumu Hula: Leimomi Ho); Admission tickets: Student \$12, General \$15, \$18 at the door	'Ōhi'a Cafeteria



Photo courtesy of Teamjit Lee

Thai dancer, Teamjit Lee, will be performing two styles of Thai dancing, Chachadi and Srinuan. Lee, originally from Thailand, began dancing 6 years ago. She has been attending KCC since Fall 1997 and is studying English as a Second Language. She plans to major in Food Service and enjoys food carving, cooking, and playing Thai music. She recently performed several dances at the Thai Festival at Kapi'olani Park.

Dances from India: A storied past

Kudchipudi: fascinating rhythms and beautiful dances of India with Guest Dancer Sandra Chatterjee
Friday, March 20, 11a.m.-12p.m., Lama Library

LEHUA VARES
Staff Writer

Sandra Chatterjee, an Indian dancer who specializes in Kuchipudi, will be performing at the International Festival on Friday at 11:00 a.m. in the library.

Chatterjee began training in Bengali Folk dances at the tender age of three. Her cousin, who taught Chatterjee her first dance, was a major influence in her dancing career. "The Bengali Folk dance is a form of celebration in which everyone is able to participate," said Chatterjee. At age ten, Chatterjee focused on classical Indian dance which has a more intricate and codified technique. "I grew up in Germany, but I always kept close connection with India by visiting every summer," said Chatterjee.

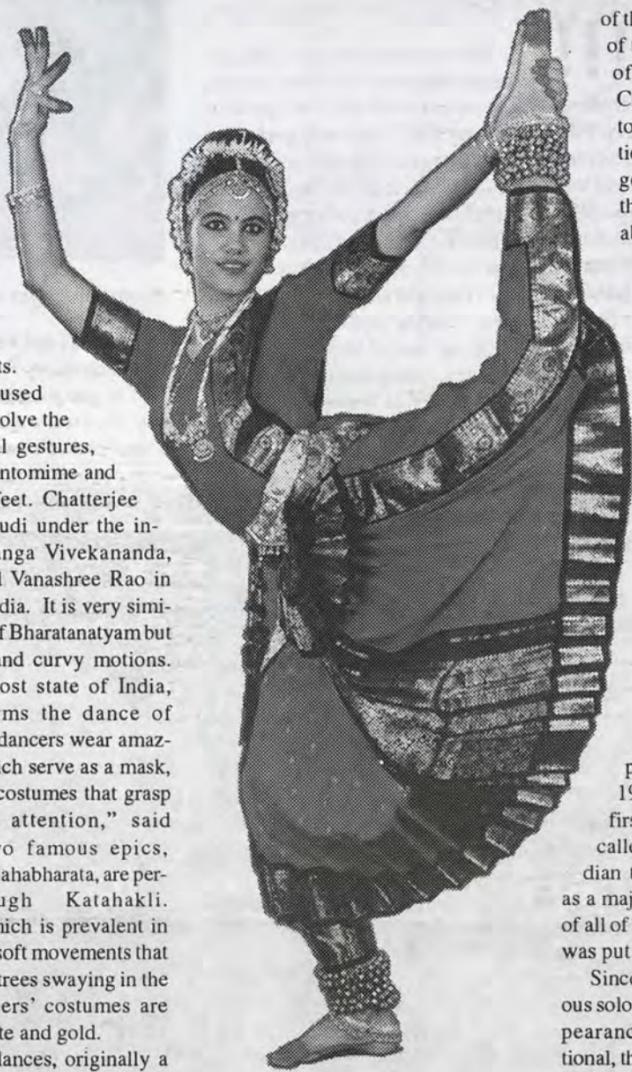
In India, eight different types of dances exist. These dances include: Kathak, Manipuri, Odissi, Chhau, Kuchipudi, Bharatanatyam, Kathakli, and Mohiniattam. Kathak, from northern India, is based on Hindu religion, but is influenced by the Muslims. This dance tells the stories of both the Muslim and Hindu religions. Manipuri, which is influenced by southeast Asia, is the most prevalent dance in northeast India. The most essential costume for this dance is the sarong. In east India, Odissi and Chhau are the two dances that are performed. Odissi is a lyrical dance with slower and softer movements. The special element in Chhau is that big masks are worn that

tell the stories of the gods. This dance is performed to the beat of drums.

Bharatanatyam is a classical dance from southeast India that Chatterjee learned from her instructor Arup Ghosh. Kuchipudi, which is performed in central India, has very fast and lively movements.

Techniques used in this dance involve the use of the facial gestures, hand motion, pantomime and bells on their feet. Chatterjee learned Kuchipudi under the instruction of Ranga Vivekananda, Jaya Rama, and Vanashree Rao in Germany and India. It is very similar to the dance of Bharatanatyam but has more soft and curvy motions. The southernmost state of India, Kerala, performs the dance of Kathakli. "The dancers wear amazing makeup, which serve as a mask, and impressive costumes that grasp the audiences attention," said Chatterjee. Two famous epics, Ramayana and Mahabharata, are performed through Kathakli. Mohiniattam, which is prevalent in Kerala, has very soft movements that imitate the palm trees swaying in the wind. The dancers' costumes are decorated in white and gold.

These eight dances, originally a method used to worship the gods,



have now developed other purposes.

"These dances tell the stories of the gods, but at the beginning of this century it became more of a theater art form," said Chatterjee. These dances try to describe the physical qualities of the gods. Their main god, Krishna, is portrayed through humorous anecdotes about his life.

Chatterjee has vigorously trained to reach success.

She accomplished this by practicing Monday through Sunday for five to eight hours a day for four years. Her main focus was to satisfy her instructor (Guru) because he would not allow her to perform until he was satisfied with her abilities. In the Indian culture, a student trained until the guru was certain that shame would not be brought upon his name.

Chatterjee reached the peak of her dancing career in 1991 in which she danced her first solo evening performance called "Arangetram." In the Indian tradition, this dance serves as a major aspect in the celebration of all of the hard work and effort that was put forth for this debut event.

Since 1991, she has done numerous solo performances including appearances for Amnesty International, the City of Munich, the Board of Touristry of the Government of

India, Air India, and on German television.

In 1996, Chatterjee choreographed and produced "Savitri", a multi-cultural program, in collaboration with Kathak dancer Dora Rajput. This dance drama, which was performed in Germany, combined both Kuchipudi and Kathak and lasted forty-five minutes. Chatterjee and Rajput put this production together to educate the German audience about the Indian culture. The success of this production was mainly due to the combination of the German actress who narrated as the Indian dances were performed to live music. "The Savitri was a very successful production. The Germans enjoyed it because they were able to follow the story and learn more about the Indian culture," said Chatterjee.

Chatterjee also participated in "Benny's Dream" which was a theater piece choreographed by Rob McWilliamson and has assisted McWilliamson in modern dance workshops conducted at the Dancers Guild in Calcutta and at Nrityagram Bangalore. Chatterjee has also danced at the International Fair at the East-West Center, the Make-Music Festival at the Honolulu Academy of Arts and programs at Honolulu Hale.

Chatterjee is pursuing a degree in Dance Ethnology at the University of Hawaii. To broaden her horizons, she has also studied ballet, modern dance, and Asian and Pacific dance styles from the Philippines, Korea, Okinawa, and Hawaii. Her future plans are to get a Master's degree in dance and to perform in Europe, India and also in the Mainland.

Crossing oceans

Guitars in Spain, Mexico & Hawaii

Guest guitarist: Juan DeVilbiss

Friday, March 20, 12p.m.-1 p.m., Lama Library

ALIKA SUNDBURG
staff writer

On Friday, March 20, the International Festival will be featuring guitar music from Spain and Mexico. Featured will be guitarist Juan DeVilbiss Munoz.

Munoz comes from the Eastern Mexican province of the Huasteca. The music from this region is a calm and lyrical sort of music, in contrast to the Western Mexican music which is more bold and segmented.

The music in the Huasteca region is derived purely from Spanish rhythms and musical forms. Characteristic of this style of music is the Huapango strum for the accompaniment guitar developed there known as the Huapaguera, and the use of the violin for melodic lines and ornamented variations.

Munoz studied at the National Conservatory of Music in Mexico City, and at the School of Music at the University of Arizona where he specialized in chamber music. He then went on to receive a Ph.D. in viscoelasticity (acoustics) from

Stanford University.

Munoz plays several different instruments that include the violin, classical guitar, mandolin, solo 'ukulele, cello, viola, and the charango.

He was the Director of string programs at the Mid-Pacific Institute and the Honolulu Waldorf School. He is also the music director and founder of the Allegro Concert Orchestra and "Playing Strings Together," a workshop that teaches children and beginners the art of ensemble playing.

He currently programs data bases for the Research Corp. of the University of Hawaii. He also teaches strings, transcribes, arranges and orchestrates classical music, much of which comes from non-European cultures rich with their own musical styles. These he hopes to keep alive through the Allegro Concert Orchestra.

Besides performing classical music, you can find Munoz playing Mariachi, South American and Hawaiian music. He also performs with his guitarist in a group called Duo Espontaneo.



Guitarist Juan DeVilbiss playing the guitar, one of the many instruments he has studied.

...Tahitian Drumming The art of slack key

..continued from page 4

According to Moulin, Tapua often says, "Thanks to the to'ere (instrument), I've been able to see the world."

Moulin and Tapua collaborate in the classroom as well as on stage. Tapua requires Moulin's translation as he speaks Tahitian and French, but no English. Despite this obstacle the students seem to really enjoy having him for a teacher. Moulin observed, "Tapua has high standards for his students, but they rise to the occasion, and he has a wonderful ability to bond with his students." Tapua emphasizes group cohesiveness above solo 'show boating', which Moulin explains, is stressed in Tahitian performance.

If you'd like to see more of the Tahitian performance arts you can also catch them on April 4 at the East

West Center for the Asian-Pacific Festival, and on the April 5 at Manoa for its 50 year anniversary. Moulin encourages KCC students, "Come and see a group of fellow students who, through hard work, have accomplished so much in such a short time."

Parade!!!

The ISC is doing the Parade of Cultures on opening day (St. Patrick's day March 17). Everyone is encouraged to participate. All you need to do is wear your native clothing, and then participants will march around the campus. This will start at 9:00 AM, right after the Hawaiian blessing. Anyone wanting to participate can pick up an application at one of these locations on campus: Student Activities office at Ohia 101, Ilima 103 (Regina Ewing), Linda Letta's office at Kalia 114.

Kiho'alu
Friday, March 20,
1-1:50p.m., Lama Library
Guest Artist: George Kuo
and students of Music
122D

The students of Music 122D, under the direction of Sheryl Akaka, will perform with slack key guitarist George Kuo. They will perform a work by music student Jimmy Wong, entitled, "Tribute to the Queen," which was dedicated to Queen Lili'uokalani in the story, "Auli'i-The Last Menehune of Nu'uano Valley." They will also perform the numbers, "Ewalu" and "Awiwi."

Wong's "Auli'i" was written for the Hawai'i Youth Opera Chorus, directed by Nola Nahulu. It was performed at Honolulu Hale, the Acad-



Jimmy Wong (far right) with guitar ensemble. Photo By Moriso Teraoka

emy of Arts and UH Mānoa's Orvis Auditorium.

The piece students will be playing is from an excerpt of the soundtrack he had written for the

opera. In a celebration of the Queen's birthday last year, Wong's music was also played by the Royal Hawaiian Band under the direction of Aaron Mahi.

Foreign Films

The International Students Club will show "Barefoot Gen," on March 17, Tuesday. The film is a true story about a courageous boy who has survived the bombing of Hiroshima. On his way to school, he sees something shiny falling from the sky. In the blink of an eye, his whole city is destroyed. He runs home and finds out that the roof of his home, which is on fire, has fallen on his father. Little Gen is to weak to lift the burning roof off of him. Before his father dies, Gen agrees to a promise from his father that he will be strong and that he will take care of his mother.

The KCC Alma Later Spanish Club will be showing "Like Water for Chocolate," Friday, March 20 from 1:15-3:15 p.m. in 'Ōhi'a 118. Directed by Mexican filmmaker Alfonso Arau, the film takes a viewer from one sensuous feast to another, prepared by the youngest girl in a family who, by tradition, is doomed to remain a spinster to care for her mother.

Cafeteria Menu
International Week
March 16-20, 1998

Monday, March 16
Filipino Day: *Chicken Adobo & Pork Gisantes*

Tuesday, March 17
Happy St. Patrick's Day!
Irish Day: *Corned Beef Cabbage w/ potato & carrots, Chicken Dumpling*

Wednesday, March 18
Chinese Day:
Chinese Chow Mein, Oyster Chicken, Mongola Beef

Thursday, March 19
Mexican Day: *Mexican Casserole, Enchiladas, Nacho Grande*

Friday, March 20
Hawaiian Day: *Kalua Pork, Chicken Long Rice, Chicken w/ Pork Lau Lau, Lomi Salmon*

FOR the EDUCATION and RESEARCH COMMUNITY

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Period	CREF Stock Account Star Rating/Number of Domestic Equity Accounts Rated	CREF Global Equities Account Star Rating/Number of International Equity Accounts Rated	CREF Equity Index Account Star Rating/Number of Domestic Equity Accounts Rated	CREF Growth Account Star Rating/Number of Domestic Equity Accounts Rated	CREF Bond Market Account Star Rating/Number of Fixed Income Accounts Rated	CREF Social Choice Account Star Rating/Number of Domestic Equity Accounts Rated
3-Year	4/1,820	4/379	5/1,820	5/1,820	4/677	4/1,820
5-Year	4/1,199	5/205	N/A	N/A	4/445	4/1,199
10-Year	5/604	N/A	N/A	N/A	N/A	N/A

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Come to a Polynesian lū'au

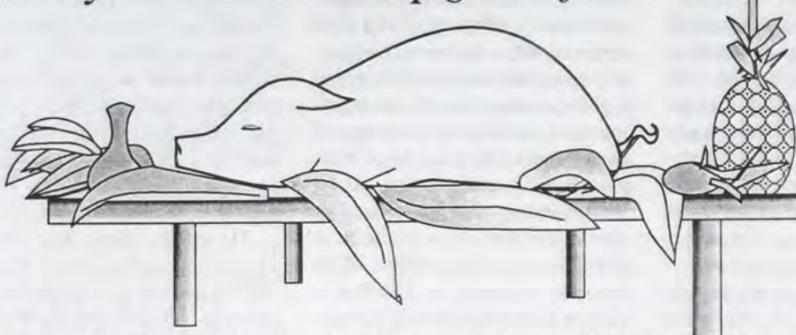
Celebration of Polynesia: A Hawaiian style lū'au

Friday, March 20, 'Ōhi'a Cafeteria

Watch Chef Alfredo Cabacungan and his culinary students take the pig out of the imu around 3 p.m.

Menu

Fresh Fish Poke with Limu
Tahitian-style Marinated Raw Fish
Lomi Lomi Salmon
Assortment of Tropical Fruits
Green Mango Salad
Umu Pork
Chicken Fafa
Roasted Uru in season
Poi Fa'i
Haupia



Come back at 5 p.m. to listen to slack key guitar by Nedward Ka'apana & Barry Luke, and hear about saddle making and cowboys in front of 'Ōhi'a Cafeteria.

Tickets are available at Student Activities or at the ticket table in the cafeteria for \$15 general admission; \$12 students. Tickets are \$18 at the door the night of the lū'au. For information call 734-9576, 734-9577, 8:30 a.m. - 3:30 p.m.

After dinner, sit back and enjoy entertainment by Keali'ika 'apunihonua Ke'ena A'o Hula

Leimomi Ho: Continuing a legacy

KRISTEN K.J. SAWADA
Staffwriter

Perpetuating a legacy of song and dance, Kumu Hula (hula instructor) Leimomi Ho passes on her tradition to her students, a tradition of hula passed on to her by her Kumu Hula, Victoria Keali'ika'apunihonua I'I Rodrigues.

Ho has been sharing her knowledge of hula with her halau, Keali'ika'apunihonua Ke'ena A'o Hula, for 13 years. The halau will be performing a medley of dances at this year's International Festival lū'au.

Originating from the valley of Pālolo, the halau is known for their beautiful 'auana (modern hula) and fast-paced entertainment shows in Waikiki, including the Kodak Hula Show, the Kuhio Beach Twilight, and the Sheraton Waikiki Hula Show.

The halau also participates in many competitions such as the prestigious Merrie Monarch Hula Festival, Lili'uokalani Keiki Hula Festival, Kaua'i Mokihana Festival, Kona King David Kalākaua Festival, and 'Iā 'Oe E Ka Lā Hula Festival, at which the halau has won numerous awards for their hula.

Ho's style of hula is unique in portraying the different aspects of ancient and modern hula. Traditional leg-



Kumu Hula Leimomi Ho

ends and modern stories are brought to life by the graceful movements of her dancers and their beautiful costumes.

She currently teaches 'auana (modern hula) at KCC, and has previously taught kahiko (ancient hula). Her group encompasses children as well as adults and kūpuna (grandparents).

Ho believes through dancing, the legacy and tradition of Keali'ika'apunihonua is carried on.

Dancers of Keali'ika'apunihonua Ke'ena A'o Hula perform at last year's lū'au

Albert Moniz: Ropes & saddles

BY KELVIN MANALO
Staff Writer

Saddle designer Albert Moniz will talk about saddle making and paniolos on the lawn in front of 'Ōhi'a cafeteria Friday.

Moniz will share crafts and stories that will elucidate the influence that cattle and paniolos (Hawaiian cowboys) have had on our culture. Starting in 1793 when British sea captain George Vancouver introduced cattle to Hawai'i, Moniz will talk the overlooked presence and growth of the industry that occupies large tracts of land here in Hawai'i.

"Cattle has had more influence on post contact Hawai'i than any other resource, even more than sugarcane and pineapples," said Moniz. "If you were to outline on a map all the areas used for cattle versus all the land ever used for sugarcane and pineapple, the land mass used for cattle is three to four times as much," he added.

Cattle ranches require a lot of skilled and efficient individuals. These individuals came from a myriad of culture and ethnic backgrounds. Filipino, Portuguese, Japanese and laboring hands from many other ethnic backgrounds learned to work together as a community on these ranches to ensure quick productivity and proper

ranch maintenance.

Hawaiian being the main language used on the ranches, it eventually became the language of choice for these culturally diverse Paniolos. Today, Paniolos on many ranches still carry on ranch traditions and use Hawaiian terminology dating back to the 1800s.

Paniolos would often be seen wearing their work outfits, boots and cowboy hats, during their leisure time while off the job. Working on a ranch became more than just a job, it became a lifestyle. Highly skilled individuals would often participate in rodeos, polo games and horse races all over the islands. Kapi'olani Park used to be a race track where people would bet on their favorite horses, and Hawaiian currency included pictures of cattle and Paniolos.

Moniz will exhibit handmade saddles and lassos as well as share his stories. He will describe the dif-



Albert Moniz

Photo courtesy of Sally Nhomu

ferences between Hawaiian saddles and Western saddles, and how they both differ from his very own design. He hopes his contribution at the festival gives a little bit of insight and motivation for those interested in learning more about Paniolos and the cattle industry in Hawai'i. "It's overlooked, there are more cattle being raised in Hawai'i today than there was in 1850, and people don't realize," said Moniz.



10th Annual International Festival

Carl Hefner brings inspiration to festival

GREG LALIBERTE
Staff Writer

Putting together the 10th annual International Festival demands an effort of global proportions. Carl Hefner, who is putting together this year's festival, his 6th to date, can be seen hustling his way across campus in preparation for the coming festival. Judging by the dizzying speed at which he blurs across the campus this promises to be a grand event.

As a young man Hefner heard the enchanting timbre of the Indonesian Gamelon Percussion Orchestra. Fascinated by the music's complexity, Hefner figured any culture that could make such sublime music must also have a captivating culture. This brief moment in his life was to pave the way for a career as an anthropologist. As Hefner said, "One never

knows what might provide the inspiration for a lifetime of study."

Who better to oversee a festival showcasing ethnic diversity than someone with a doctorate in anthropology and the keen aesthetic eye of a photographer? His photos depicting rituals and performances from all over the globe were exhibited at the Honolulu Academy of Arts last semester, and for those who missed the exhibit his work is available in an exhibit catalog. As producer of the festival, Hefner is responsible to present the art and his skill as a photographer provides him with a discerning eye for visually appealing presentation.

Hefner's interests and personality shine through in this year's festival. His anthropological expertise is South East Asia, and these cultures are well represented in this year's fes-

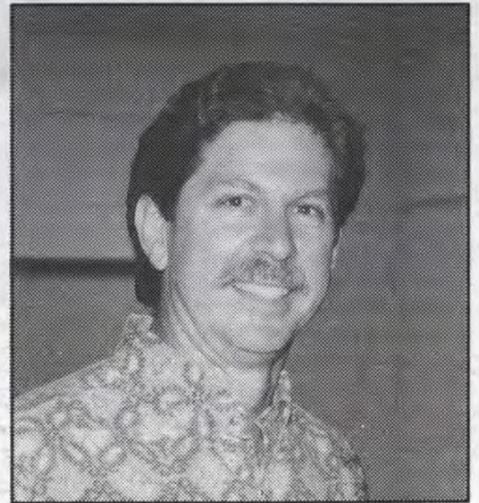
tival. Also, he brings to the festival his experience as co-director of the Kapi'olani Asian Pacific Emphasis Committee, a committee responsible for infusing Asian Pacific history, culture, and art into school curriculum. The success of the committee has made Kapi'olani Community College a model college in this respect, and has undoubtedly helped Hefner in planning the festival.

Hawaiian culture will also be showcased in this year's festival. Hefner has had a long-standing interest in Hawaiian arts. He has traveled inter-island interviewing canoe makers, songwriters, composers, lauhala weavers, kumuhula, sculptors, and other types of artists. This year we can look forward to seeing several Hawaiian artists perform.

The International Festival is an excellent opportunity for students to

catch a glimpse of performing arts from other cultures. With our society becoming more globally oriented,

Hefner believes we increase the chance of understanding cultural similarities and differences. Hefner says, "Culture is designed as a means to adapt to a specific environment." And, living in Hawai'i is a good example of how different ethnic groups live in relative harmony and enjoy each others cultures. Hefner invites everyone to turn out for this year's International Festival. "These moments can be in-



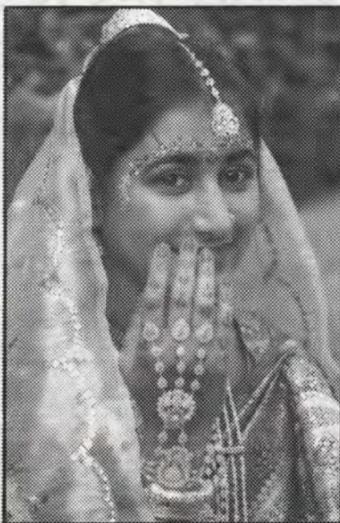
Festival director Carl Hefner

spirational, so open your mind and seize the moment."

A Night in India

Two evenings
Thursday, April 2 and
Friday, April 3

Kapi'olani Community
College
Ka 'Ikena Dining Room



Featuring an array of finely prepared Indian dishes to delight your palate. \$40.00 per person/check payable to KAPE-UH Foundation. For reservations call 734-9715

Menu

<u>Appetizer</u>	<u>Entree</u>
Vegetable Samoosa	Lamb Korma
Tamarind and Mint Chutney	Rice Pilaf
<u>Soup</u>	Cauliflower - with Black Mustard Seed
<u>Demi Entree</u>	Spicy Mushroom Saute
Tandoori Fish and Shrimp	Chutney
Lentils with Spinach	Poppadom
Raita	<u>Dessert</u>
Chapati	Pistachio Icecream
Rasam	Fresh berries

Special thanks to festival co-sponsors: Pacific and Asian Affairs Council, J. Watumull Fund, Center for Asian Pacific Exchange (CAPE), Pacific Islanders in Communication (PIC), AFSC-Pacific Program, Kapi'olani Community College: •Office of the Provost •Kapi'olani Asian Pacific Emphasis (KAPE) •Dean of Instruction •Arts and Sciences •Humanities/Koa Gallery •Student Activities Office •Phi Theta Kappa •AACC/NEH Exploring America's Communities: Quest for Common Ground •Corporation for National Service: Learn & Serve/AACC Service Learning Project •The Great Outdoors Nursery •Flowers donated by Watanabe Floral, Inc. •"Festival of India" is co-sponsored by the J. Watumull Fund which helps to foster better relations between India & America.

Sharing the aloha of Hawai'i

BY KRISTEN K.J. SAWADA
Staff Writer

With a deep rooted passion for Hawai'i, Pua Mendonca is dedicated to perpetuating its culture and heritage. She shares her knowledge of the Hawaiian culture through history and language.

Her interest and study of the Hawaiian language took seed 18 years ago, and continues to grow today. In 1985, she earned a Bachelor's degree in history, and a teaching certificate at UH Mānoa. A few years later, she pursued a Master's degree in Pacific Island History.

Her career began at Waiua Elementary for the Hawaiian Immersion Program, while she concurrently lectured at KCC. Eventually, she acquired a full-time teaching position at KCC, and has been teaching for three and a half years.

Aside from teaching World History and Hawaiian History, she occasionally teaches Pacific History and Hawaiian Language, and is an active member of the KCC commu-

nity.

Mendonca is a co-chair for the Kapi'olani Asian Pacific Emphasis (KAPE) committee, and is also co-directing this year's International Festival, coordinating the Hawaiian speakers and events.

With the help of faculty and student volunteers, Mendonca is assisting in the preparation of the International Festival lu'au. Chef Alfredo Cabacungan is preparing the food and 'imu (underground oven) for the lu'au, while numerous volunteers are preparing table settings such as woven coconut plates and tablecloths.

The lu'au will be held in 'Ohi'a Cafeteria on Friday, March 20, 6 - 8:30p.m. There will be entertainment and hula by Keali'ika'a-punihonua Ke'ena A'o Hula. Tickets are available at Student Activities.

Mendonca believes that she is

connected to the 'aina (land) and people of Hawai'i, and has a responsibility to share her knowledge of Ha-



Festival co-director Pua Mendonca

waiian history and language with others.

"Because I call Hawai'i my home, it is my responsibility to share what others have shared with me. I love Hawai'i and the aloha people have given me. It is not something you can keep, but something you have to give back," said Mendonca.

Works of Tseng Yuho on display

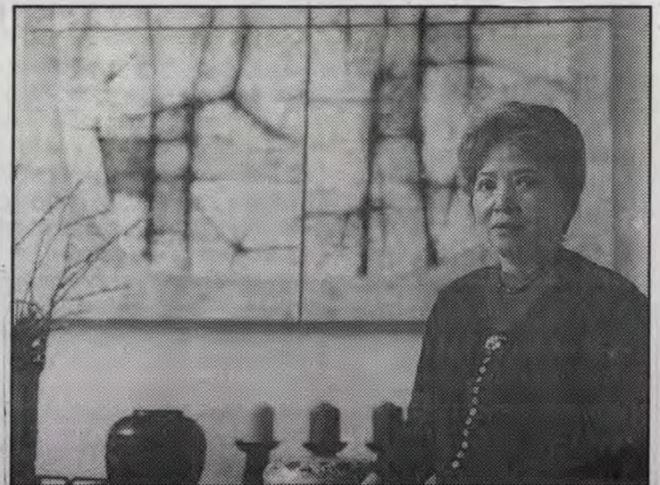
The works of Tseng Yuho-Betty Ecke are on display in the Koa Gallery, the Lama Library and the Ka Ikena Fine Dining Room in the 'Ohelo Building through March 25.

Ecke was recently honored as the 1988 Koa Outstanding Artist. She is internationally acclaimed for her contemporary abstracts which blend Chinese painting and calligraphy with Western concepts.

She is highly respected as an art historian and an authority on Chinese calligraphy. A biography of her is in the library.

Her calligraphy is on display in 'Ohelo Building and paintings and drawings are in the Koa Gallery.

Gallery Hours are 10 a.m. - 4 p.m. Monday through Thursday and 10 a.m. - 2 p.m. Fridays.



Tseng Yuho at home, with one of her works.

Photo by David Behlke



PHOTOS BY JEFFREY DAVIS

Representative Calvin Say (L) meets KCC Board of Student Activities President Roy Onomura (R) at the Student Congress candidate reception.

Let the race begin

DONOVAN SLACK
Staff Writer

Student Activities and Student Congress co-hosted a reception last week for prospective Student Congress candidates. City Councilman Duke Bainum and State Representatives Calvin Say and Brian Yamane were guest speakers at the event. They offered advice and some political "war stories" to prospective candidates.

Representative Say said he was proud to be addressing the students who would hopefully be "taking the reigns of state government someday." Say has held public office for 22 years and he stressed how important it is to keep in touch and be truly representative of your constituency.

Representative Yamane said one of the greatest lessons he has learned through politics is how and when to compromise.

Councilman Bainum advised on the importance of being a good listener, having an open mind and a good conscience.

Student Congress elections will be held from Monday, April 13 to Friday, April 17. The deadline for submitting nominations is Friday, April 10 at 3p.m.

Ten "at-large" representative seats are up for election as well as the positions of Chairperson, Vice Chairperson, Public Relations Officer, Secretary and Treasurer.

No one at the candidate's reception was ready to formally announce their candidacy but there was some speculation about the current President Raymond Feliciano running for a second term.

Official campaigning began last Monday and will continue through election day. Kapi'o will run candidate photos and platforms in the April 7 issue.



Representative Brian Yamane



City Councilman Duke Bainum

'New play at Kumu Kahua

CARMEN MOTTOLA
Staff Writer

Easy Street was written by Darryl Tsutsui, a two-time UHM Kumu Kahua playwright contest winner. It is directed by KCC's Keith Kashiwada, and stars seasoned local performers.

The play takes place on Kauai after hurricane Iniki leveled the island in September of '92. Tsutsui, originally from Kauai, writes from his own experience of being on Kauai when hurricane Iniki hit. The play shows the stark reality of the hurricane's after-effects. The focus of the play is a family and their struggles to rebuild themselves.

When the lights go out the set design catches your eye. You feel as if you've been blown into the scene and you're right there, camped out in the neighborhood. The backdrop consists of stuffed garbage bags piled high

with masking tape strips labeled "beach stuff" or "bathroom" etc. The kitchen consists of a couple of Coleman's and a cooler for the fridge (mostly full of beer). A picnic bench and more coolers act as chairs. The family makes do with what they have left of their personal belongings and land since their house is no longer there.

Tsutsui's writing style is witty and organized, but at times, it's tear-jerking as well. There's certainly no sleeping in this performance.

The theme is much like the *Titanic*. "Sad story" we say, but when we see it in *action*, then our eyes and our hearts really open up. In this play we see first-hand how disastrous disasters are and how it's not so easy to bounce back. There's lots to learn. So go on down, take a seat in their neighborhood, watch the play and take it easy.

Letters

Student Activities responds to the mailbag 3/10

In the March 10 issue of Kapi'o, there were a number of concerned letters about the LAC being cut from the budget.

First, I would like to thank Provost John Morton for preserving the LAC. Those of us involved in Student Congress and Student Activities knew that he had to make some very tough decisions.

Second, I would like to let the students know how this proposal came about for two reasons:

1. If the economy doesn't get better soon, KCC will be faced with budget cuts again. Therefore, services at the LAC are still possible targets to be cut in the future.

2. It seems that some students feel that our student government here at KCC is rash in their spending of money (Art, Friday concerts, or cultural events).

Let's look at where this money is coming from.

Addressing reason 1: As you already know, Provost John Morton met with Faculty Senate, Student Congress, some members from the Board of Student Activities, and others to discuss the proposed cuts. An idea was lightly presented to some members of the Board of Student Activities (BOSA) by Provost Morton that if the LAC and Computing Center were to be cut, students would have the option of taking over this facility. Funding would come from student activity fees, but this would happen only if students wanted the LAC/Computing Center to be kept open. Provost Morton explained that budget shortfalls in the past has made Student Activities to what it is today - a self supported program funded by the students here at KCC. The General funds budget

could no longer carry the wages of a Student Activity advisor. Students still wanted a variety of events on campus, therefore BOSA agreed to pay for their own advisor.

To many of us, the LAC is an extremely important part of our education here at KCC. If the LAC/Computing Center or certain services at the LAC were ever to be cut, students would have the option to keep things running by funding it themselves through Student Activity fees, which would probably be raised to accommodate those programs.

Addressing reason 2: Some of us may not be aware of the various budgets at KCC. Here is a very brief summary of budgets: The General funds are what pays for your instructors, counselors, security, library, LAC, building repairs, most equipment, etc. This comes from the amount you pay for per credit. In addition, three other autonomous boards at KCC have their own budgets and have their own mission and goals on how to spend the student's money. The three are: Board of Student Publications, Board of Student Activities, and Student Congress.

At the bottom of your pink slip, there is a \$5.00 Publications fee that is collected at registration, which is well spent on various things such as Diamond Journal, Kapi'o, printing costs, cameras, film, etc. Above that fee on your pink slip, you would see a \$5.00 activities fee.

Student Activity fees are collected at the rate of \$.50 a credit to a maximum of \$5.00. This is unlike the Publications fee, which is a flat \$5 rate regardless of how many credits you take. 15 percent of the Activity fee money goes to Student Congress and is used in accordance with their Mis-

sion Statement, which allows them to purchase or help fund things such as computers and supplies for the library, the huge T.V. in the library, and leadership building. 85 percent of that \$5.00 fee stays with Student Activities. The Charter for Student Activities allows the board to fund cultural events, club activities, awards, and certain types of equipment that are used for activities on campus.

Another source of funds that is used often by Student Congress is the vending account. This is a revolving account where money is deposited into it from our campus vending machines and pay phones. The vending account is used for things not covered under the mission and goals of Student Congress or Student Activities, and is to be used to benefit all students. A few things that were purchased recently from this account were umbrellas and benches, art works, and a new I.D. machine that will be linked to U.H. Manoa's Buzzeo system.

Each account here at KCC has designated uses, so you wouldn't see Board of Student Publications purchasing what should be, or can be covered by Student Activities. These groups cannot spend money on things that are outside their mission or goals.

I hope that this was informative to all of you. Please send us feedback concerning the LAC or the Computing Center, or let us know about how we're doing in working for you. You may e-mail comments to Kapi'o, or to KCC Student Congress at (stuccon@leahi.kcc.hawaii.edu).

Thank You,
Roy Onomura, Chairman,
Board of Student Activities
(roonomur@leahi.kcc.hawaii.edu)

PTK: looking for a few good students...

Phi Theta Kappa is looking for a few good students to fill vacancies in their '98-'99 board. The honors topic next year is "The Pursuit of Happiness: Conflicting Visions and Values."

Elections will be held Friday, March 20 at 4p.m. in Iliahi 105. All

members and prospective members are asked to attend. Nominations and elections are held on the same day, so don't miss out. The following positions are available:

Chapter President, First Vice President of Leadership, Second Vice President of Scholarship, Third Vice

President of Service, Fourth Vice President of Fellowship, Financial Secretary, Corresponding Secretary, Recording Secretary, Press Secretary/Historian, Regional Representative. For a complete list of duties, go to the Phi Theta Kappa (Ili'ahi 105).

Bomb Threat

DONOVAN SLACK
Editor

At 9:53a.m. Friday, March 13 a bomb threat was called in to an instructor here at KCC. According to sources, the caller stated that there was a bomb inside a brown bag inside a trash can at the Olonā Building. The instructor called the security office, and Auxiliary Services Chief John Messina went immediately to the scene and evacuated the building at 9:57a.m.

No classes were cancelled as a result of the threat. They were moved to 'Iliahi and Kauila buildings until the safety of Olonā was established. According to HPD officers at the scene, all rooms were checked and nothing suspicious was found. No dogs were used in the search and the SWAT team was not called. The all-clear was given at 11a.m. Falsely reporting bombs is classified as a class "C" felony and is punishable by up to five years in prison, said Michelle Yu, HPD Assistant Media Liaison.



PHOTO COURTESY KUMU KAHUA THEATRE

The cast turns in a winning performance in Kumu Kahua's production of "Easy Street" directed by KCC's own Keith Kashiwada. The play opened last week and will run through April 11. For more information and reservations, call the Kumu Kahua Box Office at 536-4441. Special student performances are scheduled also.

Job Placement Opportunities

The following job opportunities are listed in the Job Placement Office, located in the Maida Kamber Center, in Ilima 103. You may also contact the office by calling Gemma Williams or Tina Todd at 734-9514.

Stock Position

Permanent, part time position is available, which requires applicant to receive, check-in and price stock, maintain physical inventory as well as management of inventory books. Hours are flexible, 15 - 25 per week, Monday - Friday. \$6/hr.

After School Aide

Immediate opening for a position which requires the ability to supervise children in an after school day care program. (2:30 p.m. - 5 p.m.) Applicants must be familiar with A+ or equivalent program, and a high school graduate.

Assistant Bookkeeper

Applicants for this position must have a strong knowledge of Microsoft Word and Excel. Duties include reconciliation of invoices,

statements and payments, recordkeeping, filing, and helping the secretary if necessary. \$1,700 - \$2,000/mo.

Messenger/Office Clerk

Part time position for someone willing to run errands, perform filing at courts and various agencies, light typing, office filing, etc.. in small law office. \$6/hr. minimum.

Accounting Clerk

Full time position requires successful applicant to process incoming invoices to include matching of purchase order and delivery slips, research vendor inquiries, maintain Medicare and Medicaid payment logs, as well as reconciling statements. Must have a drivers' license and degree in Accounting, or equivalent experience. \$9.50 - \$10/hr.

Contests and Scholarship Information

MSAA Scholarships

The Multiple Sclerosis Association of America is offering scholarships to college freshmen, sophomores, and juniors as part of its PROJECT: Learn MS '98 essay competition.

Students must submit a 500 - 1,000 word essay which explains how MS impacts a person, his/her family, and society, as well as what society could improve the way of life for those who have MS.

All essays must be accompanied by the registration and sponsorship forms, and a minimum of \$7.50 in sponsorship fees. Entries must be postmarked no later than June 5. To obtain a registration form, call the MSAA at 1 800 LEARN MS.

Poems Wanted

Sparrowgrass Poetry Forum is offering \$500 dollars in its *Distinguished Poet Awards* poetry contest. The contest is free and open to all who wish to submit their writing.

Poets may enter one poem only, consisting of not more than 20 lines on any subject, in any style. The deadline to submit your writing is

May 31, at which point, all entries will be considered for possible publication in *Treasured Poems of America*, set to be published in December.

To submit your poem, send a copy to:

Sparrowgrass Poetry Forum
Dept. E
609 Main St.
PO Box 193

Sistersville, WV 26175-0193

Entries may also be submitted online via the Sparrowgrass web site at <http://www.tinplace.com/sparrow> or by e-mail at Sistersv@aol.com.

Scholarships available

Crestar Online is hosting an online scholarship contest which offers you the chance to win scholarships ranging from \$250 - \$2,500, as well as offering a list of available scholarships and other ways to get money for college. Visit their website at <http://www.student-loans.com> for more information.

For contest rules and regulations, contact Crestar Student Loans at 1 800 552 3006, or at crestar@student-loans.com.

INTERNET PICKS

As spring break nears, and relaxation becomes upper-most, check out these sites:

Travel: <<http://www.travelocity.com/>> for lowest fares, reservations, and travel guide.

Movie Reviews: <<http://www.neponsef.com/reeling/index.htm>> new films reviewed bi-weekly.

KAPI'O'S TOP TEN WORST CLASSROOM EXPERIENCES:

- #10 Listening to monotone lectures without No-doz.
- #9 In-class writing assignments without a laptop.
- #8 Arctic temperatures in Olona.
- #7 Pop quizzes.
- #6 Kelvin R. Manalo sat through an entire half hour of Women's Studies before realizing that it wasn't his History class.
- #5 The person next to you hasn't taken a bath since 1986 and they're proud of it.
- #4 Being woken up unexpectedly in the middle of class.
- #3 Having to go to the bathroom so bad, but knowing if you get up right then the teacher will hate you forever.
- #2 Teachers' life stories (in six parts).
- #1 Math.

NOTICE TO STUDENTS

FOCUS II is now located in the Maida Kamber Center, Ilima 103 and in the LAC, Iliahi 228. FOCUS II is designed to help students who are undecided about a major, but it can also aid other students in clarifying their career or major choices.

Music, Literature & The Arts

Honolulu Academy of Art

English Silver: Masterpieces by Omar Ramsden from the Campbell Collection

Set to open next week, is an exhibit featuring work by British silver-smith Omar Ramsden. A variety of pieces designed for home and church will be on display in the Graphics Art Gallery, from March 26 - May 31. The pieces include items such as wine cups, candelabras, tea services, boxes and bowls, as well as one of Ramsden's more well known pieces, a ceremonial banquet table decoration in the form of a fully rigged ship.

Holyolyover: New works by Roy Ihara and Carrie Matsumoto

Contemporary works focusing on Hawaiian landscape themes by Roy Ihara and Carrie Matsumoto will remain on display in the Academy Art Center until April 5.

The Space Between

Two- and three-dimensional works by artists George Woollard, Jinja Kim, Fay Yamaguchi, Helene Wilder, Michael Tom, Loni Tonoma and Stephen Niles will remain on display in the Academy Art Center Gallery until April 5.

Academy Theatre Schedule

Kiss or Kill

Attractive con artists, earn their living bilking businessmen at

bars when one accidentally dies they are forced to flee. March 16-18 at 7:30 p.m., March 19 at 1 p.m.

A Couch in New York

William and Juliette agree to exchange apartments for six weeks. complications ensue as their different lifestyles clash with their living arrangements...and of course they fall in love. March 20, 23 at 7:30 p.m., March 22 at 4 p.m.

Kumu Kahua Theatre

The Kumu Kahua production of *Easy Street* will be performed March 20 - 22, 26 - 29, and April 2 - 5, in the Kumu Kahua Theatre, at 8 p.m. daily, except for March 22, 29, and April 5, on which days it will be performed at 2 p.m. *Easy Street* is a play which portrays the ways various family members deal with the devastation of Hurricane Iniki. Ticket prices range from \$5 - \$12, so call the theatre box office for more information.

Hawai'i Literary Arts Council

The Hawai'i Literary Arts Council will be holding a book sale Tuesday and Wednesday, March 17 and 18, from 10 a.m. - 2 p.m. in the UH Manoa Kuykendall courtyard. Used paperbacks will be \$0.50, and hardcovers will be \$1, although some editions may cost more. For more information, contact Leigh Dooley, at 734-9703.

KCC Summer Session Schedule of Courses and Registration Information

Now available in the Bookstore and online at <http://leahi.kcc.hawaii.edu/~iso/sched/>

Summer Session dates:

May 18 - June 26 (6 week classes)

May 18 - June 27 (10 week classes)

June 29 - Aug. 6 (6 week classes)

Registration begins

April 6 for eligible continuing students

April 30 for new, returning, transfer students.

Application Deadlines:

April 13: Early registration (1st six-week courses)

May 1: Late applications (10-week courses)

June 12: Late application (2nd six-week courses)

If you want to be where the excitement is

and write for a newspaper, report for TV or radio or do public relations for a company,

consider taking your prerequisites now and gaining some work experience.

JOURN 150 is a required class for journalism majors and JOURN 205 is a prerequisite for nearly all journalism classes.

JOURN 285 provides hands-on experience in newspaper production, both print and Web.

For more information, come to Lama 119 or call 734-9120.

Want Ads

Free Cash Grants!

College. Scholarships. Business. Medical bills. Never Repay. Toll Free 1-800-218-9000 Ext. G-15351

For Rent:

4 bedroom / 1 bath house to share upstairs unit. Near to KCC. \$300 + electricity + deposit. Call 487-7270 or 734-2537 and leave a message.

GOV'T FORECLOSED

homes from pennies on \$1. Delinquent Tax, Repo's. REO's. Your Area. Toll Free (1) 800-218-9000 Ext. H-11467 for current listings.

Wanted:

Fishing partner with vehicle for overnight expeditions, laying nets, diving and shore-fishing. Prefer an individual who is willing to expend. Call Mike at 735-4537.

SEIZED CARS from \$175.

Porsches, Cadillacs, Chevy's BMW's Corvettes. Also Jeeps, 4WD's. Your Area. Toll Free 1-800-218-9000 Ext. A-15351 for current listings.

KAPI'O

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SUBMISSION POLICY

Kapi'o encourages all students, faculty and staff to submit letters, stories and photographs for publication. However, Kapi'o reserves the right to edit any submission for length and content. Publication is not guaranteed. Entries submitted on disk with accompanying hard copy preferred.

Deadline: Wednesday, 4 p.m.

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KAPI'O

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