

Come celebrate your ROOTS



Parade of Cultures
begins Tuesday, March 16,
9:30 a.m. Campus Mall

Photo collage by Russell Kaya

KAPI'O

<http://naio.kcc.hawaii.edu/bosp/kapio>

Kapi'olani Community College

Vol. 32 Issue 22. March 11, 1999

Regent Panoke comments on Hawaiian tuition waivers

Charles Bohannon
Editor

Regent Panoke addressed the issue of tuition waivers for students of Hawaiian ancestry. He said that tuition waivers should rightfully be granted to native Hawaiians in lieu of rent past and presently due on native Hawaiian ceded lands which the University of Hawai'i Mānoa sits on. As the university is only partially autonomous, payment should be the responsibility of the state legislature, said Panoke, last Friday, March 13 at 1:30 p.m. in the 'Ōhi'a cafeteria. "We're not saying that tuition waivers are the responsibility of the University," said Panoke. "The state of Hawai'i is responsible."

Panoke stated that for the past 92 years, the University of Hawai'i Mānoa has sat on relinquished Hawaiian lands, of which the state has not paid any rent on. Panoke suggested that the state legislature alleviate some of the debt through a set dollar amount allotted to the university. In return, the university would grant tuition waivers for those of Hawaiian ancestry. Qualifications

for waivers would be proof of Hawaiian heritage and basic admission guidelines.

According to the United States Congress, Panoke explained, a native Hawaiian is defined as having 50 percent blood quantum. He also said that the definition was unfair, considering that presently there are very few Hawaiians with 50% or more blood quantum.

"50 percent would allow congress not to have to deal with us," he said. "We (Hawaiians) say that if you have the koko (blood), you're Hawaiian."

Another concern of Panoke's was the tuition reduction granted to all foreign students, according to the Board of Regents Policy: Section VI. He said that many of these students are partially sponsored by the university to attend in order to make the student body more internationally represented, which amounts to \$5 - 7 million lost for the university. \$12 - 15 million would be gained if these students paid the out-of-state tuition. Also, as foreign students, they are not liable for state taxes.

"That was devastating to me

when I read it," Panoke said.

Hawaii State Senate bill 456, under current review of the legislature, state: "Appropriates funds to the Office of Hawaiian Affairs (OHA) to offset the cost of waiving tuition to Hawaiian students. These funds count as credit against the state's liability for ceded land revenue."

"We are trying to remove OHA from the picture," said Panoke. "They're not an educational institution."

Panoke in closing encouraged students to become more pro-active in administration. He proposed to students to hold a rally, write letters to the Board of Regents, and involve state legislators in order to be heard and answered with more state funding. He said that the university needs \$30 million for its budget, which it will most likely not receive.

"Students have a lot of power, they should organize and make themselves known," he said. "Write me a strong letter and I'll be forced to address it. We will not stand here and die off the grapevine."

Volunteers needed to ensure KCC's future

The process for renewing KCC's accredited status is off to a slow start. Very few students and instructors have stepped forward to volunteer their time for this worthwhile effort. At the Accreditation 2000 committee's first meeting, only one student showed. Committee Chair Ibrahim Dik is very concerned about

the low student turnout.

Accredited status is essential for any reputable school in the United States. Most importantly for students, it ensures that other universities will recognize completed credits when transferring. To volunteer, please access the Accreditation 2000 web site at <http://leahi.kcc.hawaii.edu/~kcca>.

Hearing on tuition waivers for students of Hawaiian ancestry

Students, faculty, staff, and members of the KCC community are welcomed to present testimony and comments on tuition waivers for students of Hawaiian ancestry. Testimony and comments should address the general question of whether students of Hawaiian ancestry should be granted free tuition.

The open hearing will be chaired by Provost Morton and is scheduled for:

Monday, March 15, 12 Noon, 'Ōhi'a 118

Both oral and written testimony will be accepted. To accommodate as many speakers as possible, we are requesting that comments be limited to three minutes. Similar hearings are being scheduled on all UH system campuses

Hawaiian Blessing

Mele by Kāwika Napoleon and the students of Hawaiian Language

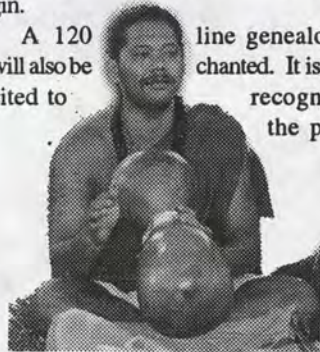
Tuesday, March 16
8:30-9 a.m. outside Campus Mall

Malia Bird
Staff Writer

Hawaiian language students, under the direction of Kāwika Napoleon, will perform three chants to open the International Festival in front of the cafeteria on Tuesday at 8:30 a.m.

The first chant, Kunihi ka Mauna, is a traditional entrance chant used to ask permission of the ancestors to begin.

A 120 line genealogy will also be chanted. It is recognized to the past



and acknowledge ancestors.

The third chant is modern and was written by Napoleon to address the position of Hawaiians in today's world. He pūnāwai Hua'i Nei is a spring that is ready to come forth. Napoleon wrote the chant to illustrate the direction of modern Hawaiians and to show that they have not forgotten where they came from.

Keynote address by Mililani Trask

"The Roots of Hawaiian Issues"

Tuesday, March 16, 10:30-11:30 a.m., 'Ōhi'a Auditorium

Andrea Fagan
Staff Writer

Mililani Trask is no stranger to controversy. Applause and criticism, like siamese twins, follow every pronouncement she makes. Founding member of Ka Lāhui Hawai'i (the Native Hawaiian Nation) — and until recently, it's Governor — she led the group into the forefront of the broad based, but extremely factionated Hawaiian Sovereignty movement. Taking on the State of Hawai'i, the Hawai'i Sovereignty Elections Council and often OHA (Office of Hawaiian Affairs), in her outspoken, forthright style, she has emerged as a leader in the ongoing struggle for reparations.

When she ran for OHA as a trustee-at-large last year, many applauded, and some felt betrayed. And most people were a little surprised, given her harsh criticisms of OHA. Trask is undaunted by both applause and criticism, acting upon her own beliefs with complete singleness of purpose. A quality that people instinctively look for in their leaders, it is perhaps this undaunted singleness of purpose that has given her the influence she now has in both the Hawaiian community and in the state as a whole.

She has already stirred controversy among the ranks at OHA by agreeing with the State to split the costs and spend some of OHA's money to help the families in the Ha-

waiian Homestead subdivision of Kalapana on the Big Island. The official position of OHA is that the State should pay for the entire cost.

"It's time for OHA to carry the ball. OHA has \$300 million in the bank. It should be working in the community to help people," said Trask.

Revenues from the ceded lands will bring even more. The resistance to spending the money, she says, is because the other trustees know that



Mililani Trask

the more money you have, the more power you have, and the more influence you have with "the Bishop Street boys."

"If OHA can't help Hawaiians then something is wrong," she said.

Politics runs in her veins. Looking back to her grandparents, Mililani Trask recalls how her grandfather, David Kaukaohu Trask, was the first Hawaiian Sheriff of the Territory of Hawai'i in a time when people could be arrested and taken away without the benefits of legal processing. He lobbied the territorial legislature for the rights of individuals to have a fair

trial.

Her maternal grandmother was a member of a benevolent society that supported Queen Lili'uokalani when the monarchy was overthrown. Benevolent societies were formed to help preserve the cultural and political ideals of Hawai'i.

Her father and uncles worked for Harriett Bouslog, a lawyer who stood up for the rights of union members in Hawai'i during the McCarthy era. Unions were particular targets in the '50s when paranoia over communism was running rampant in the country and ruining the lives of many innocent people. Her uncle David Trask was president of the Hawai'i Government Employees Association for years.

Trask said that her family's involvement has had a great influence on her and has given her a local perspective.

Since she was in law school, Mililani Trask has been involved with literally dozens of political, legal and international organizations. She has made it her life's work to help not only Hawaiians, but all indigenous and native peoples - to reclaim their rights and their lands. She has negotiated treaties for numerous Native American tribes across the United States.

Trask has also worked extensively with the United Nations, participating in the United Nations

World Conference on Human Rights in 1993 and addressing the UN General Assembly as a representative from the Pacific Basin. She served as a vice-chair in 1993 in the UNPO-the Unrepresented Nations and Peoples Organizations founded by his Holiness, the Dalai Lama - as an alternative forum to the United Nations.

She stressed self determination as the most important element of a Hawaiian Sovereignty model and favors the nation-within-a nation model as the most realistic and comprehensive. The ceded lands would be the territories of the nation. Trask said that before this can be done, a full inventory of the ceded lands must be taken and mapped out by metes and bounds. This has never been done, so the boundary lines of the ceded lands are not clearly defined, and the actual corpus of the trust has never been identified.

Independence must be addressed in the international arena with full UN oversight because it is not in State or US congressional jurisdiction to provide for the process. The negotiation for reparations to the Hawaiian people is complicated and many voices will be heard in the process. Count on Trask's to be one of the most predominant of those voices. Whether they like what she says or not, people do listen to Mililani Trask.

Paradise, roots, and controversy

Guest speaker: Lois-Ann Yamanaka. Well-known and award-winning writer will read and discuss her works.

Tuesday, March 16, 9-10:15 a.m., 'Ōhi'a Auditorium

Wendy Murwin
Staff Writer

Every year KCC holds its annual Festival of Cultures to celebrate Hawaii's ethnic diversity. This year, the celebration will kick off on Tuesday, March 16 with guest speaker, author and poet, Lois-Ann Yamanaka. The popular writer is the author of the critically acclaimed novels "Wild Meat and the Bully Burgers," "Blu's Hanging," and a collection of short stories entitled "Saturday Night at the Pahala Theater." Her most recent novel is "Heads by Harry."

Lois-Ann Yamanaka is originally from Hilo, Hawai'i, and her books and poems center around the difficulties she encountered growing up in the Islands. She writes "In Voice," meaning in Pidgin, a characteristic that has brought her criticism as well as acclaim. Her collection of short stories, "Saturday Night at the Pahala Theater," was banned by the Hawai'i school system ostensibly for profanity, but Yamanaka believes the real reason was because it was written in Pidgin.

Pidgin, or more accurately Hawaiian Creole English, has long been

criticized as a perversion of the English language. Those who spoke pidgin were often told they would be doomed if they did not speak standard English. Yamanaka says she was discouraged from speaking her first language until she was 27 years old. It was not until she was in a writing class at the University of Hawai'i where her teacher praised a poem entitled "Jap" - that Lois had written in Pidgin - did she realize it



Lois-Ann Yamanaka

was acceptable for her to use the dialect in her writing. Since then, she has fought to establish Hawaiian Creole as a legitimate language.

Hawaiian Creole English has a long and complex history. It is composed of several different languages including English, Japanese, and

Filipino. It started as a language of commerce. When white merchants came to the Hawaii to trade with the Hawaiians, they had to communicate. They needed to form a simplified language and Pidgin English was the result. Pidgin was also used on the plantations as a way for the different ethnic groups to communicate. Since then, Pidgin has expanded to become a fully formed language, widely spoken across Hawai'i.

Yamanaka says she had difficulties in school because of the language barrier. Students who learned standard English were promised greater success, but the emphasis on proper speech made her feel less positive about herself and her culture. If she spoke standard English, she felt her main form of communication was being taken away from her, but if she spoke Pidgin, she felt ignorant and inadequate.

Lois-Ann says she did not find her voice until she was 27 years old and she read the first two lines of her poem titled "Jap," to her class. "I like try your strawberry musk, oh I we'n put too much," she wrote. Yamanaka's voice rings clear, poignant and true.

March 16, Tuesday Opening Day

8:30-9:00(Outside cafeteria) Hawaiian Blessing
Mele by Kawika Napoleon and the students of
Hawaiian Language

9:00-10:15('Ōhi'a Auditorium)
Paradise, Roots, and Controversy
Guest speaker Lois-Ann Yamanaka

9:30-10:15(Campus Wide) Paradise of Cultures
Wear the native dress of your country and join in the color parade

10:30-11:30('Ōhi'a Auditorium)
"The Roots of Hawaiian Issues"
Guest Speaker: Mililani Trask, OHA Trustee

11:30-12:20(Lama Library)
Chinese Folk Sports Demonstration (See page 4)
Guest Artist: Yi-Kan Chan

12:00-1:00(Koa 200) Tattoos of the Eastern Pacific
Guest Speaker: Tricia Allen, UHM

1:30-2:45('Ōhi'a Auditorium) Metaphors of
Protest: Anti-Colonial Poems of Ruth Elynia S. Mabanglo
Guest Speaker: Ruth Mabanglo, UHMānoa

3:00-4:15('Ōhi'a Cafeteria) Roots, Rythms and Ethnic
Songs
KCC Synthesizer ensemble directed by music
instructor Anne Craig

4:00-5:00(Lama Library) Roots of Reading
Joe Balaz & Mahealani Kamau'u
Hosted by Mavis Hara & Gail Harada, KCC

6:00-8:30('Ōhi'a Auditorium) Cuisine of the
Middle Kingdom



Kanikākila: Hawaiian Music Festival

Don't miss the excellent sounds of the Hawaiian Music Festival featuring slack key artist George Kuo Tuesday, March 16
12:00-1:30 'Ōhi'a Cafeteria

Naresh Ojha
Staff Writer

"Playing smoothly from the heart and soul." This is what makes George Kuo's style of ki ho'alu (slack key) unique. Kuo was born with musical talent. At the age of 5, he started playing the 'ukulele. By the age of 10, he was playing the guitar. Five years later, at 15, he began to play the Hawaiian style of slack key.

Kuo has had the pleasure to learn from the best of the best from the legendary slack key masters such as Gabby Pahinui, Atta Isaacs, Raymond Kane, Sonny Chillingworth, Leonard Kwan, Uncle Fred Punahoa, and others.



George Kuo

Kuo combines what he learned from these various masters and has created his own unique style of slack key.

Kuo has had an impressive musical history. In 1979, he won his first slack key competition at the Waikiki Shell. Then, in 1980, he released his first album,

val. Kuo also helps to organize this festival. He continues to perform on the road tours with the Sons of Hawai'i and also with Dennis Kamakahi.

The musical style of slack key is uniquely Hawaiian. The exact origin dates back to the mid-1800s. Slack key is said to have been in-

fluenced by the Spanish and Mexicans. A Spanish theatrical troupe at the Opera House is said to have furnished melodies for the "Hilo March," by Joe Aea. Mekia Kealakai composed lyrics set to a waltz tune that the Spanish used. The waltz is called "Wai'alaie".

The importation of vaqueros (cowboys) from Southern California and Mexico during the 1800s also influenced the development of slack key. The cowboys were sent to work on the island of Maui, O'ahu and Hawai'i. In fact, the term "Paniolo" is actually a Hawaiianized version of Spanish. By the 1860s, the guitar became very popular in Honolulu. This is probably when the slack key style of guitar playing began to spread and develop.

The term "slack key" refers to the Hawaiian method of tuning the guitar. The six strings are loosened - or slackened - to the pitches of a major triad. The outline of a triad is avoided in the bass strings. The

lower registers provided by the keys of C, G and F major are preferred. Many different tunings exist. They are developed by the player and are kept within the o'hana (extended family). Like ancient Hawaiian chants, they are handed down to each successive generations. The tuning styles are often kept within the o'hana and are secret to anyone else. The tunings are divided into four categories: Major, Wahine (major seventh cord), Mauna Loa (first and second strings a fifth apart), and Miscellaneous (for the keys of the G,B flat, C,D, and F). Two different tunings might have the same name depending on the individual and the o'hana it is associated with.

George Kuo uses many different types of tunings. He uses mainly the G and C tunings along with the Wahine and Mauna Loa style. We will all get a chance to experience his musical talent. George Kuo will be performing at the KCC international festival on Friday, March 19 from 1 - 2 p.m.

Tattoos of the Eastern Pacific

Guest Speaker: Tricia Allen
Tuesday, March 16
1:30-2:45 'Ōhi'a Cafeteria

Jonathan Isabelo
Eng 227

The Eastern Pacific includes Tahiti, the Marquesas Islands, Hawai'i and Rapa Nui (Easter Island), as well as the smaller island groups of the Gambiers, Australs, and Tuamotus. The peoples of these areas have developed deep cultural traditions, all of which are incorporated into the art of tattoo. Tricia Allen, a tattooist, completed her master's degree in anthropology on the early practice of tattooing in the Marquesas. With her knowledge grounded in original indigenous practices, she has since been researching the revival of such arts in the Pacific.

Thorough research on the ancient art of tattoo, the documentation of which is sparse, obscure, and often inaccurate, is a road on which perseverance and patience are one's vehicles.

"It's like a jigsaw puzzle," Allen says with a laugh. "Some people do jigsaw puzzles, some people do crossword puzzles, I spend my time working on these things."

In a past interview, she said, "What you really have to do is look at everything that was written by every explorer who visited Polynesia in the 18th and 19th centuries. And many of those aren't indexed. There is no table of contents. So in most cases you have to read the whole book. And you might only find one sentence about tattooing."

Piecing together the roots and styles of Polynesian tradition, digging through archives and doing extensive field work has made her somewhat of an authority on the tattoo traditions of Polynesia, for the past as well as the present.

In the last twenty years, there has been a resurgence in indigenous art in the Pacific. Though tattoo is largely a part of the Polynesian culture, the reactions of it's peoples to this revival vary. On Rapa Nui, for example, tattooed people are often seen as social deviants. Tattoo work has not really become accepted.

Allen said, "It's acceptable to have someone like a bank teller, someone in what we would see as a pretty conservative position, with highly visible tattoos, on their hands or face."

Here in Hawai'i, the tattoo revival is somewhat newer than that, but seems to be gradually gaining

proclaimed "modern primitives" are based on, or are many times direct copies of designs used by tribes in Borneo and the Marquesas.

"It's a very American, urban movement, highly removed from what's really happening with indigenous cultures today," said Allen. "It seems to me to be ultimately an indicator that our society is lacking something. We're lacking cultural roots, or real depth. It's something that many American people may feel is really missing in their lives. So they're kind of seeking out the 'tribal' and doing facial tattoos, earlobe elongation, major body piercing, branding, scarification...so they're reaching out and borrowing

or perhaps stealing certain aspects of traditional design."

As a tattooist, Allen primarily does "neo-Polynesian" work. Her designs are not direct takes from any of the old illustrations, but modern interpretations of traditional designs.

"We're modern people. We don't know the exact meanings of many of the traditional designs...so it just doesn't seem totally appropriate to be wearing ancient designs," she said.

Tricia Allen does not tattoo "commercial flash," as she feels that each tattoo should be as unique as the individual. Check out her website at TattooTraditions.alohaworld.com.



Tricia Allen

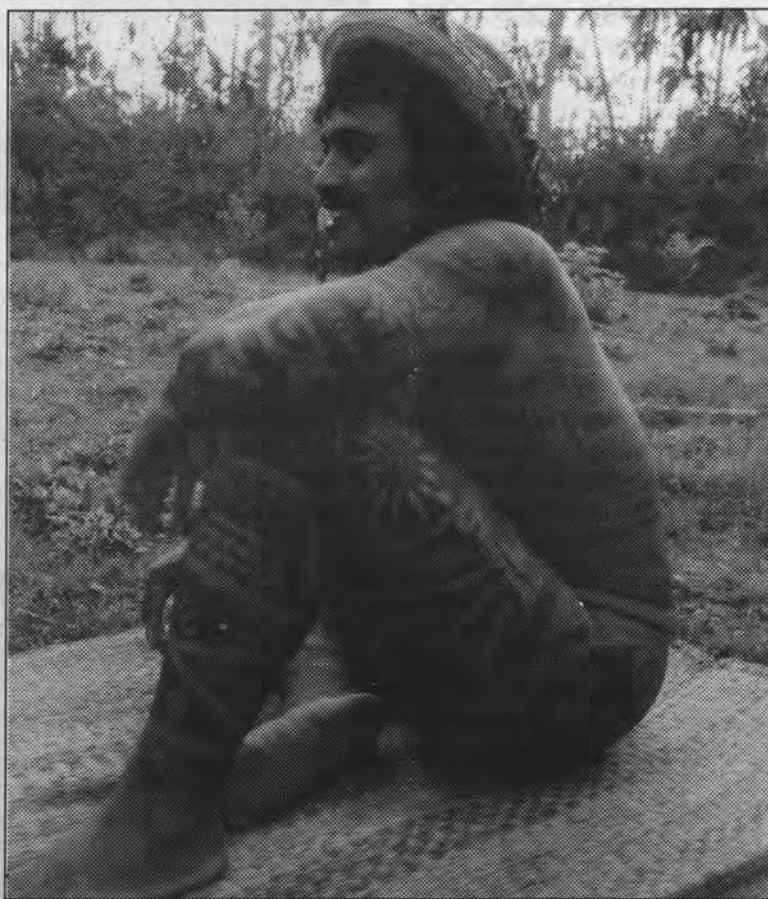
Only within the last eight years or so have traditional designs become popular. In 1992, Allen visited Rapa Nui, bringing with her her tattoo equipment and a number of books that held illustrations of tattoo designs from that island. She ended up tattooing 45 islanders, each with their own designs derived primarily from local petroglyphs and wood carvings. She also taught two locals on how to tattoo and left her equipment there. Presently, on Rapa Nui, the primary tattoo design is Polynesian in form. Up until 1992, the designs it's inhabitants used were predominantly Western ones.

In Tahiti and the Marquesas Islands, tattoo is well accepted by the general populace, probably because traditional tattoo saw the beginning of it's revival around 1981, much earlier than Rapa Nui. In Tahiti, a tattoo is seen as a mark of respect for one's culture and roots.

more acceptance with the kupuna and elders of the community.

Samoa is the only place in Polynesia that has a continuous history of tattooing. The tradition has survived there despite heavy Christian influence. However, due to that same influence, there is resistance from many of the elders of the society. They feel that the traditional Samoan *pe'a* is a thing of the past, and that it is inappropriate in these modern times.

Allen said that today, many of the original meanings of certain tattoo designs have been lost. Western influence has done a good job of stripping people of their culture and clothing them in ours, thereby eradicating beliefs and practices that gave those societies their unique identities. The irony is that the style of tattoo that has recently risen so quickly in popularity is the "tribal" tattoo. Many of the designs one sees on self-



Photograph courtesy of Tricia Allen

Metaphors of protest: anti-colonial poems of Ruth Elynia S. Mabanglo

Guest Speaker: Ruth Mabanglo, UHM
Tuesday, March 16
1:30-2:45 p.m.,
'Ōhi'a Auditorium

Princeton Gapas
Staff Writer

Following in the footsteps of Philippine national hero Dr. Jose Rizal and Andres Bonifacio, UH Associate Professor of Filipino and Philippine Literature Ruth Elynia S. Mabanglo is attracting with her literary work. On August 19, 1998, Mabanglo received the Philippine Centennial Literary Award, winning third prize in the epic category with "Kandiman ng Katipunan (Lovesong of the Katipunan): Andres at Oryang."

For those unfamiliar with Philippine history, Dr. Jose Rizal's literary

works are largely responsible for overthrowing Spanish rule and giving the Philippines its independence. It was his writings describing Spanish cruelty towards Filipinos that gave life to a revolutionary movement. His opposition to the Spanish-inspired Andres Bonifacio led a secret society of revolutionaries, the Katipunan, to victory and an Independent Philippines on July 12, 1898.

The Republic of the Philippines National Centennial Commissions Literary Prize event was the biggest in Philippine literary history and open to writers of Filipino and English in five genres: novel, epic, essay, drama, and screenplay. Surprisingly, this was Mabanglo's first attempt in the epic genre as she is a highly accomplished poet.

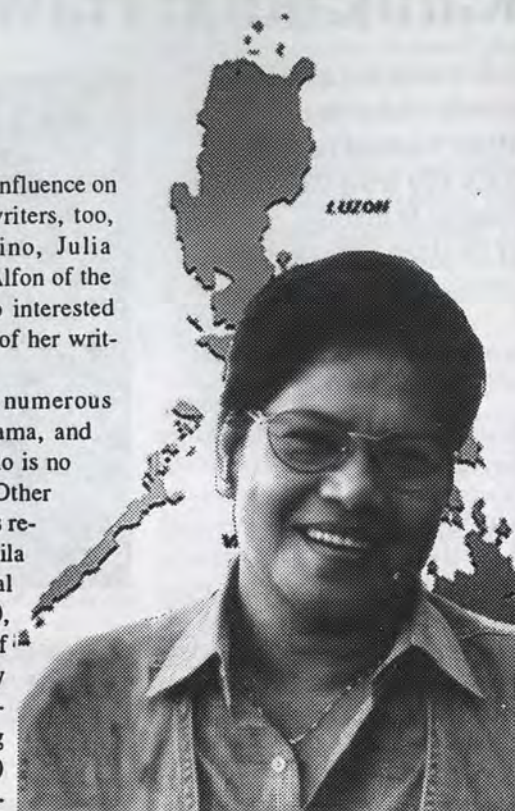
Mabanglo's poetic works consist of various voices protesting the numerous forms of oppression. She dis-

cusses the poverty that cause women to be lured into opportunity-grabbing activities that place them in more oppressive situations: mail order brides, domestic helpers overseas, and being forced into prostitution, for example. Other topics discussed in her poetry include government corruption, colonialism and imperialism—rich countries exploiting poor countries, and the problems and experiences of comfort women. Her works give voice to Filipino women as well as women, in general, who find themselves in oppressive situations and whose voices are not heard because of their marginalized situation.

Being born and raised in the slums of Tondo, Manila, Mabanglo's experience with poverty along with the struggle of everyday life has definitely affected her writings. She also credits Dr. Jose Rizal, Andres Bonifacio, Francisco Baltazar, and other revolutionary poets of the Phil-

ippines for having an influence on her works. Women writers, too, like Leona Florentino, Julia Buraos, and Estrella Alfon of the Philippines have also interested and influenced much of her writing.

Having received numerous awards in poetry, drama, and play writing, Mabanglo is no stranger to success. Other literary awards she has received include the Manila Critics Circle National Book Award in 1990, the Cultural Center of the Philippines Literary Contest Award for poetry, the Makato ng Taon (Poet of the Year) Award from the Commission on Filipino in 1992, and the Hall of Fame Award in the Carlos Palanca Memorial Awards for Literature in 1995; in which the



recipient of the award must already have won five first prizes in the contest.

Folk Art Presentations 10-2 p.m. March 18-Thursday only

The Traditional Arts of India:

- Mehndi: The Art of Indian Hand Painting
- Flower Rangoli: Indian Flower Art and Decoration
- Hawaiian Folklore Crafts:
- Lomi Lomi Massage by Honolulu

School of Massage

- Hawaiian Lei Making
- Wili Wili Seed Lei Making by Vanya Fagasa
- Lauhala Weaving by Gladys Grace & Janice Kai
- Hawaiian Sculpture by Henry

- Hawaiian Clothing by Kehau
- Kapa making by Dalani Kauikou
- Hawaiian Games organized by Manuwai Peters
- Natavie Books-A Hawaiian and Pacific Book Display
- Feather Lei making by Lee Peter

Chinese folk sports demonstration

Guest Artist: Yi-Kan Chan
Tuesday, March 16
11:30-12:20 Lama Library

Jessica Pressler
Staff Writer

Each year, the Taiwan Association of Overseas Chinese Affairs invites a culture specialist to America, in efforts to perpetuate Chinese traditions. This year Yi-Kan Chan, an expert in Chinese traditional folk sports, will share his skills.

Chan's tour destinations include Hawaii and Guam, with performances scheduled for various schools. KCC can expect to see Chan on the opening day of the Festival on March 16, in the Lama Library.

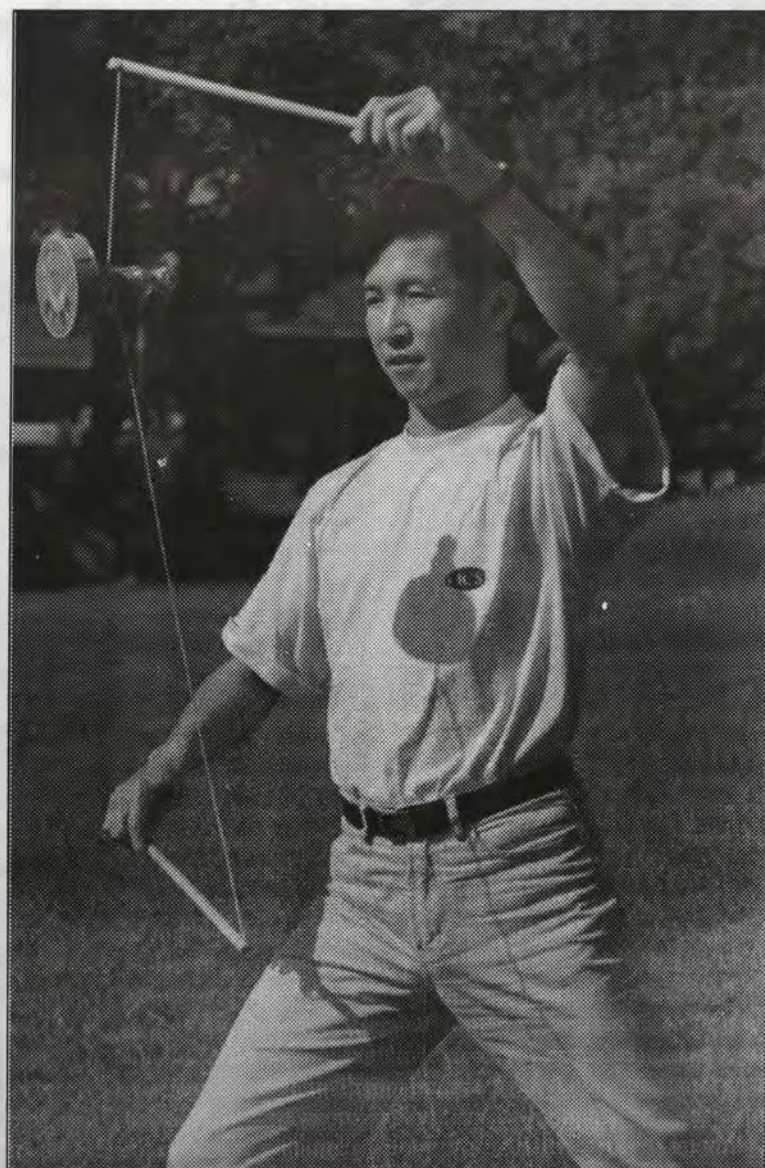
Chan's sports demonstration includes skillful displays of che-ling, a form of Chinese juggling, kicking shuttlecocks in the air, rolling iron hoops, jumping ropes, spinning Chinese tops, and more. All are acts rarely seen in the islands, with hard to find equipment.

The origin of folk sports can be traced back to the country, some 1,500 years ago in China. Originally these sports were practiced by military and acrobatic groups, but since the early 80's, they have gained popularity throughout the world. In this time, both the techniques and equipment used have grown increasingly complex and sophisticated.

Chan began practicing Chinese folk sports about 20 years ago. He was an elementary school teacher in Taiwan, and President Xie Hsuich promoted the idea of using schools to teach traditional folk sports.

Chan describes folk sports as fun and easy, yet an interesting way to stimulate thinking. He encourages the students of KCC to learn all we

can from our beautiful surroundings, utilizing all the richness of foreign cultures.



Yi-Kan Chan, folk sports master

Photograph by Keahi Chun



Chef Yhih Chiung Chang will demonstrate Mandarin, Szechuan, Cantonese, Taiwanese and local-style Chinese cuisine Tuesday, 6 - 8:30 in 'Ōhi'a Auditorium. For reservations call 734-9211. Seats on a space-available basis. Co-sponsored by Outrigger Hotels and Resorts and Hawai'i Seafood Paradise Restaurant.

Roots, rhythmns and ethnic songs

KCC Synthesizer ensemble
directed by music instructor
Anne Craig
Tuesday, March 16
3:00-4:15 'Ōhi'a Auditorium

The Synthesizer Ensemble will be performing music of the ethnicity of the class members on Tues, March 6, 1999 from 4-5 pm in the 'Ōhi'a cafeteria, as follows:
Arirung--folk melody (Korean)
Sarang kwa oojung (Love and Friendship)--pop song (Korean)
The Enchanted Forest (Japanese)
Sakura Fantasy (Japanese traditional melody)
Sukiyaki Song (Japanese popular song)

Kahit Kailan (Filipino popular song)
Baiyushki Baiyu (Russian lullaby)
Fifth Symphony--Beethoven (German)
Original compositions--Chinese
Class members:
Alexus Bush (Korean)
Jessika Tseng (Chinese)
Titus Koehner (German)
Tanya Renner (Russian)
Yoko Myrakami (Japanese)
Arvin Lucio (Filipino)
Special guests and former class members:
Naoto Masui
Rumiko Kawakami
Makiko Kihira (Japanese)
Rebecca Lin (Chinese)
Director: Anne Craig

Hula: A Celebration of Life

Lama Library, on display until March 20

Jennie Fujimoto
Staff Writer

To keep the Hawaiian culture alive, the school, Halau Hula O Maiki has set up a piece of their culture in the library for all to view. There is no written history to pass on its historical record so its only method is through chants and the beautiful art of hula. The school perpetuates their culture in a rich

way passing it down from generation to generation.

The portrait of Kumu Hula Maiki Aiu stands above the two sacred drums. Kumu Hula Maiki Aiu is the mother of Hawaiian Renaissance and believes that the spirit of God prevails in everything. The two instruments sitting below the portrait is called Hikinaakalā and Wailua Iki. These two drums were carved in 1996 from the same log which was later discovered to have been struck by lightning. Hawaiians use these

instruments to worship their gods and ancestors.

While Japanese martial arts uses various colors of belts to represent ranks, hula uses different types of skirts to distinguish the different ranks. The most accomplished hula dancer wears the Kapa'u Kilohana skirt, which is layed out in the library. This skirt is equal to the black belt in martial arts.

To the right of the entrance of the library, there are various instruments and pictures. One of the pictures are of Mealii Kalama, who made the quilts hanging above the balcony of the library.

All these instruments and pictures are an effort to keep the Hawaiian culture alive. Kawai Aona-Ueoka, Pua Keala Mann, and Robert Cazimero were part of the opening day ceremony. There was also an Oli, which is a chant to bless and protect both the exhibitand the library. To the Halau Hula O Maiki, all these instruments have a spirit within themselves, which watch the students pass by them day after day.

Left: A portrait of Kumu Hula Maiki Aiu, 1948, and her 'Uhiki held at the home of her kumu hula, Lokalia Montgomery and two drums, made from one log which was seared by lightning.



Coline and mother, Maiki Aiu, as photographed by Shuzo Uemoto.

Below: Pua Keala Mann during opening ceremonies Friday.



Roots of reading with Mahealani Kamauu

Hosted by Mavis Hara & Gail Harada

Tuesday, March 16

4:00-5:00 Lama Library

Charles Bohannon
Editor

Embedded in the head and heart of Mahealani Kamauu are the observations and experiences of life in Hawai'i, social justice and personal reflection. What flows onto paper her accomplished poetry, accompanied by praise and award, and garnished with discerning grace. Treading beyond rhyme and reason, Kamauu's breed of poetic justice blossoms from her early childhood in Kauai to her family's migration into the slums of Honolulu.

A graduate of Kamehameha Schools and the University of Hawai'i, Kamauu has progressed to the position of executive director of

the Native Hawaiian Legal Corporation. The focus at her public interest law firm is native Hawaiian land, natural resources, and traditional rights, which are often the themes prevalent in her poetry. One prime example comes from her poem entitled "Uluhaimalama", which was the name given to Queen Lili'oukalani's garden over 100 years ago. The piece describes the protest against the United States' overthrow of the Hawaiian nation in 1893. (exert):

"...We have bolted
The gunner's fence,
Given sacrament
On bloodstained walls.
We have linked souls
End to end
Against the razor's slice."

"I write about my world, part of which involves Hawaiian rights advocacy. But I don't purposely set out to do political writing," she said.

Kamauu's childhood was set in the lush, vibrant landscape of Lāwā'i Valley, Kauai. Her grandparents were emigrants from Spain in 1906 and worked for the Koloa Sugar Plantation. Her father, the youngest of seven children, settled in Lāwā'i during the mid-1950s. As a keiki, she found herself surrounded by an abundance of edible, floral and medicinal vegetation including chickpeas, liliko'i, mountain apples and akulikuli. Life in Lāwā'i was simple, being centered around horse and cattle ranching. Kamauu described her days as "...an idyll of dreams — hours spent

catching crayfish with guava branches and string..."

In addition to her published poetry and work, Kamauu has been the recipient of many awards and honors. She was the first Native Hawaiian member of the Native American Rights Fund, a national public interest law firm which has won landmark cases on behalf of tribes throughout the country. She was also honored as Outstanding Native Hawaiian Woman for Community Service in 1983, and received the Liberty Bell Award from the Hawai'i State Bar Association, Young Lawyers Division, in 1990. Her most recent acknowledgment was the Elliot Cades Award for Literature in 1993.

"I really have no insight as to

why I was chosen to receive the Cades award. I am very appreciative of this recognition," she said.

Kamauu said that her love for poetry has existed since her days as a child, describing it as "part of my nature." When asked about the source of her inspiration to write, she replied that her poems are already "written" before they materialize onto parchment.

"My poetry is largely written before I put it on paper," she said. "It's usually occupying an uncomfortable space in my head, demanding to be let out."

Kamauu is scheduled next Tuesday to read some of her work in the Lama library along side fellow poet Joe Balaz. Included in her collection will be "Uluhaimalama."

"Raped by an Alien" and more by Joe Balaz

Roots of Reading with Joe Balaz

Hosted by Mavis Hara and Gail Harada

Tuesday, 3-4:15 at Lama Library

Patrick Stuart
Staff Writer

Recently Joe Balaz introduced his first compact disc to the public. "Electric Laulau," which has been out for only three months, has a mixture of short stories and clips, some serious, others humorous.

The many different characters and personalities portrayed in this CD show the variety in Balaz's writing,

In "Aliens All Ovah," Balaz acts as a "Tita" and looks back at an incident where aliens took off her clothes, slapped her "chi chis" and basically raped her. This story will get you cracking smiles even on your most miserable days.

"In Da Same Place," another clip, Balaz portrays himself protesting against "the snobs at the university and the people in poetry clubs," commenting that he can see the same

things they can in poetry. Balaz becomes a one man show expressing his feelings freely.

Balaz, who was born and raised in Wahiawa, realized his skill in writing at the age of 16. The media, his English classes, and everything around him helped set him his destiny of being a writer. He wrote short stories and passed them out to his friends in school, which set forth his fate in what he loved. Balaz never

went on to college, instead, he got a regular blue collar job and continued to pursue his dream.

Later Balaz was able to publish his works and so he produced several small pamphlet-like books otherwise known as "chap books" throughout the 70's and one in 1996 called "Ola." In 1985 Balaz published his first regular sized book "After the Drought," which was also a collection of poems.

His free form style of writing en-

ables him to write basically whatever is on his mind at any given moment. One day he may write a piece is humorous satire and later that week he may create one on self reflection.

Balaz's mind goes off in so many directions that his range of topics are vast. Balaz finds just the right words and portrays them in either Standard American English or Pidgin to express his opinions.



Hawaiian Voyaging: Polynesian Roots

Speaker: Chad Baybayan

Wednesday, 9 - 10:15 a.m., 'Ōhi'a Auditorium

Chad Baybayan, Polynesian Voyaging Society co-director for the 1999 Rapa Nui Voyage, will talk about Polynesian voyaging and the consequent peopling of the Pacific. PVS was founded in 1973 to research how Polynesian seafarers were able to traverse the Pacific ocean to find new lands. Some scholars believed that they drifted, but PVS set out to show it was possible to navigate a Polynesian voyaging canoe without the benefit of modern instruments.

Baybayan, whose Hawaiian name, Kalepa, means the fluttering of the sails in the wind, has been part of the PVS since 1975 when the Hokule'a made its maiden voyage to Tahiti. Because there were no Hawaiian navigators at the time, the crew was guided by Satawalese navigator Mau Pailug. During that year, Baybayan also helped with the construction of the Mo'olele, a 42-

inch double-hulled coastal sailing canoe.

In 1980, he made his first long



Chad Baybayan

voyage on the Hokule'a as crew and apprentice navigator. Nainoa Thompson navigated the canoe and in doing so became the first Hawaiian in over 500 years to finish the route.

Baybayan began learning navigation skills, and in 1985-87 he served as assistant navigator and ap-

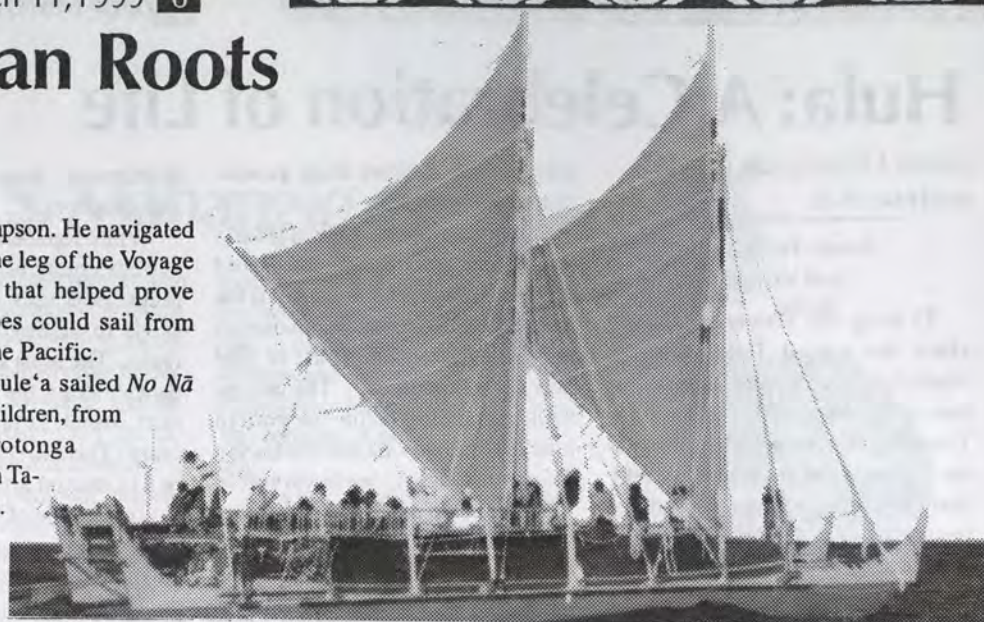
prentice to Thompson. He navigated and captained one leg of the Voyage of Rediscovery that helped prove Polynesian canoes could sail from east to west in the Pacific.

In 1992, Hokule'a sailed *No Nā Mamo*, for the children, from Hawai'i to Rarotonga and back through Tahiti and Ra'iatea.

It was also called the "Voyage of Education" for implementing

an educational program for students, allowing them to follow the canoe's progress. Baybayan co-navigated with Shorty Bertelmann from Hawai'i to Tahiti, and then navigated the canoe by himself in the leg from Tahiti to the Cook Islands.

The next trip in 1995 was as captain of the Hawai'iloa on its maiden voyage to Tahiti. He also co-navi-



Hawai'iloa in full sail.

photograph courtesy of Dennis Kawaharada

gated that trip with Bruce Blankenfield. He then solo navigated and captained the Hokule'a from the Marquesas to Hawai'i. Finally, that year, he captained the Hawai'iloa on the Seattle to Vancouver, B.C. leg of its trip to thank the Tlingit Indians who had donated the mighty log that became the hull of the Hawai'iloa.

The Polynesian Voyaging Soci-

ety is planning one last expedition before the turn of the century to Rapa Nui from June, 1999, to January, 2000. Hokule'a has sailed through two sides of the Polynesian triangle in previous voyages and hope to complete the triangle with this expedition. This will also commemorate twenty five years of wayfinding for the group.

March 17, Wednesday

The Roots of Cultural Experience

9:00-10:25('Ōhi'a Auditorium) Hawaiian Voyaging:

Polynesian Roots, Guest Speaker: Chad Baybayan

10:30-11:45('Ōhi'a Auditorium) Wayfinders: A

Pacific Odyssey, Documentary by Gail Evenari

11-noon(Great Lawn) Celtic Pipes & Drums of Hawai'i (See p. 8)

12:00-12:45('Ōhi'a Cafeteria) Flamenco Dance of Spain

Guest Artists: Vanessa Chong & Bob Miller

12:45-1:15('Ōhi'a Cafeteria) The Taiko Center of the Pacific

Guest Artists: Kenny Endo and students

12:00-4:00(Koa 100) Hula Ki'i: The Art of Hawaiian Puppetry

Guest Artists: John Lake, Meleanna Myer, Sarah Atabaki

1:30-2:30('Ōhi'a Cafeteria) Roots of Indian Dance, Guest Artist: Sandra Chatterjee, UHM

12:00-1:15(Olonā 105) The Roots of Local Issues Stimulating discussions about Hawai'i by students of Robert Johnson in Speech 251

1:30-2:30('Ōhi'a Auditorium) Pre-Islamic Traditions and Muslim Politics, Guest Speaker: Dr. Ibrahim G. Aoude, UHM

Hosts: John Cole, Jane Fukunaga & Collette Higgins

1:30-2:30(Lama Library) Obi and Kimono Fashion Show, Guest Artists: Jean Sakihara, UHM

1:30-3:30(Tamarind Room) Asian and Pacific Literature Readings

Coordinated by Tom Kondo, Sue Fujitani, Renée Arnold, Kahi Wright, Carol Beresowsky, Linde Keil, Soo Ah Yuen, Renee Cervania, Kawika Napoleon

1:45-2:45(Olapa 221) O'ru te pua ariki: Roots of Cook Island Music & Dance

Guest Artist: Arapati Pirimai

3:00-4:45('Ōhi'a Auditorium) From Roots to Branches: A Student Reading

Coordinated by: Jill Makagon & Leigh Dooley, KCC

7:00-9:00('Ōhi'a Cafeteria) Pacific Music Concert, Coordinated by Bob Engle

Wayfinders: A pacific odyssey

Documentary on Pacific navigation

Wednesday, March 17, 10:30a.m.-11:45a.m., 'Ōhi'a Auditorium

Jessica Carpenter
Staff Writer

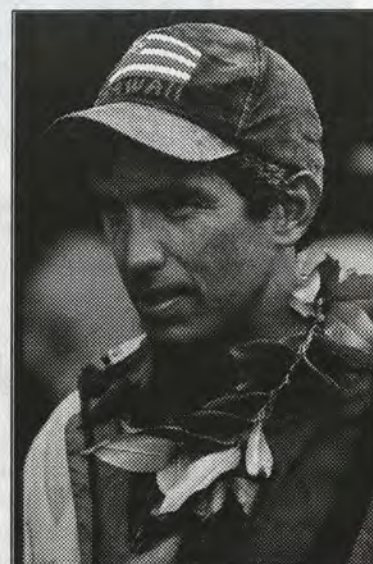
There are films that entertain you, films that move you and then there are those rare films that can make a difference. "The Wayfinders," an award-winning documentary by Gail Evenari is one such film.

Ten years in the making, it is a culmination of skill and wisdom as a project and a canoe named Hawai'iloa set about to recapture and captivate the pride of an entire culture. It is a remarkable revival of Polynesian history told from the unique perspective of the Polynesians. The film focuses mainly on the ancient art of celestial navigation known as wayfinding.

It follows a group of Pacific Islanders as they embark on an-

other journey to reclaim their distinct heritage as skilled ocean explorers, demystifying the controversial issues regarding Polynesian migration. Traditional canoes are built modeled like those from the distant past. The navigators practice using the sun, moon, stars and ocean swells as guides as they set about on a 2,000 mile journey along an ancient migration route from the Marquesas Islands to Hawai'i.

At the forefront of this mystical knowledge of wayfinding is master navigator Mau Pailug who shares his knowledge of reading the stars with Nainoa Thompson. Nainoa would become the first modern Hawaiian to sail across the open oceans for the 2,000 mile journey using only celestial navigation. From the wisdom of one man followed the wisdom of another and this wisdom of

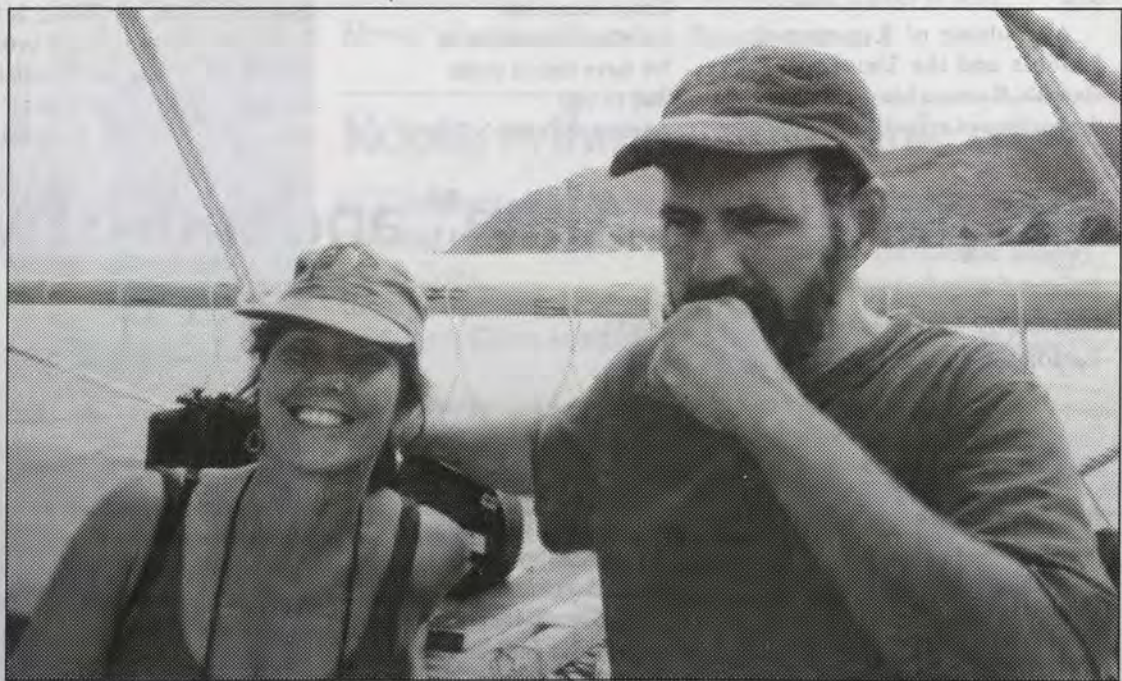


Nainoa Thompson

another and this wisdom perpetuated itself into the lives of a whole people.

"We want to touch our children in a way much deeper.....to touch a part of their ancestry, and we want them to have the hope to look for a

Continued on next page



Photograph courtesy of Pacific Islanders in Communication

Gail and Gil Evenari during one of the sailing trips.

Flamenco Dance of Spain

Guest artists: Vanessa Chong, Bob Miller, Spanish dancers and their students
Wednesday, March 17, 12:00p.m.-12:45p.m., 'Ohi'a Cafeteria

Kim Karalovich
Staff Writer

During the International Festival you will have an opportunity to observe and experience the explosive presentation of Flamenco dancing. Flamenco is a individualistic exhibition that combines the release of internal spirituality and artistic expression of the heart and soul. The history of flamenco reveals why this non-traditional solo performance Spanish Folk dance is unlike any dance in South America.

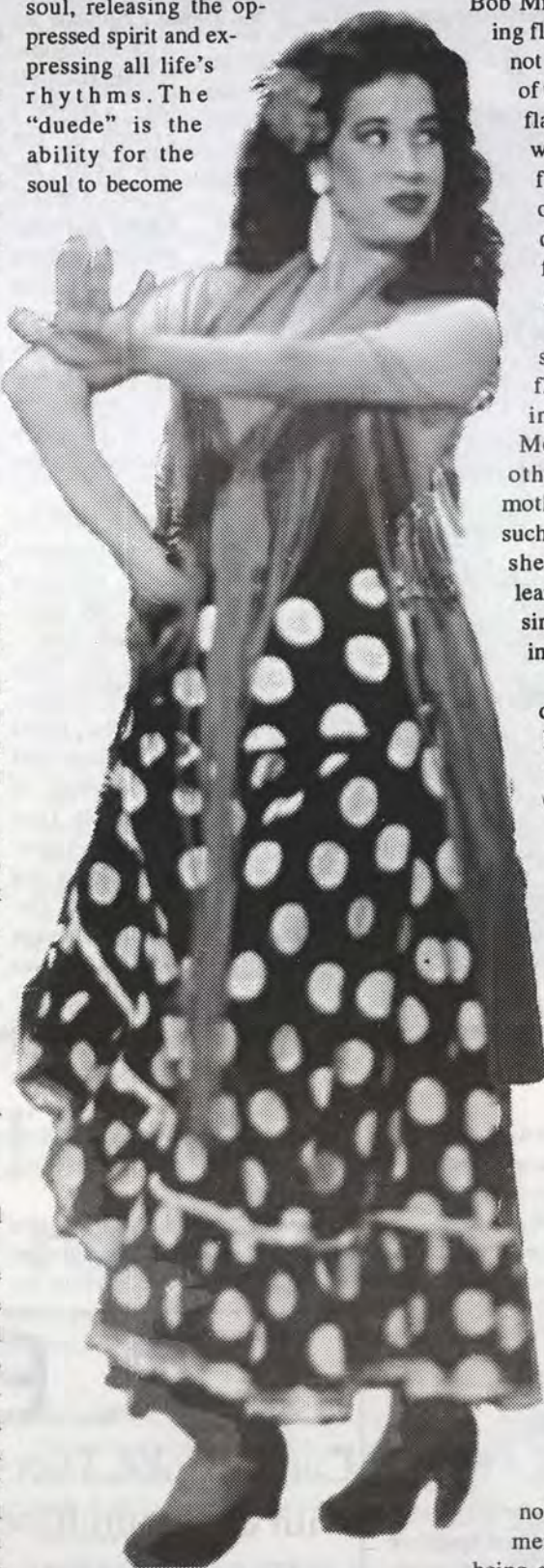
Flamenco is identified in most of the world as either the most developed form of folk art or a complete way all life. According to Morca, the author of the *Flamenco Spirit*, "flamenco is the evolved song, dance, and music of the Spanish Gypsy, and a balance mix of Eastern and Western cultures of the Andalusia of southern Spain." The Spanish Gypsy developed the art flamenco as a total mind and body embodiment in which each performance is an expression of all life's rhythms.

In the 1500s the Gypsies abandoned their Eastern homeland to search for a spiritual freedom that could only be found within nature. The *egipto* (gypsy), derived from Egyptian, believed that true freedom was self contained and oppressed by greed and attachment for physical wealth. They yearned to find a way to release the "duende" (inner spirit) and become one with nature. The gypsies wandered for generations throughout different regions guided only by an "inner voice."

The wandering customs of the gypsies afforded them the unique opportunity to be exposed to several different cultures. According to Morca, the Gypsies transcribed collective customs and cultures into a freedom that served as guide in a gypsy's life. "In every country they passed through, they observed and absorbed what they desire, like a creative sponge. Then they squeeze out what they will and through *agitanado*, 'Gypsy-fication,' it becomes all their own."

Eventually the gypsies settled in Andalusia, a southern region of Spain. They found the freedom they were searching for and developed rituals to express the freedom that once was oppressed. Andalusia, "The Land of the Vandals," also be-

came the home of Flamenco, a spiritual dance that explodes the soul, releasing the oppressed spirit and expressing all life's rhythms. The "duende" is the ability for the soul to become



insync with all of life's rhythms. The sacred flamenco ritual is the "becoming" being "possessed." At the *juerga* (flamenco gathering) the spiritual fiery that is released during a flamenco dance, not only possesses the performer but often the onlookers as well.

March 17, at 12 noon in 'Ohi'a

cafe'teria you are invited to the *juerga* where Vanessa Marie Chong and Bob Miller will be performing flamenco. Chong does not identify with the part of the world that believes flamenco is a complete way of life; she identifies flamenco as being one of the most developed and most beautiful folk arts of South America.

In 1989, Chong saw, and experience flamenco while traveling through Spain, Morocco and several other cities with her mother. Flamenco made such an impression on her she vowed one day to learn the dance. She has since studied flamenco in Spain and Hawai'i.

Chong is currently a dance instructor at Diamond Head Theater and a graduate student and Spanish language instructor at UH Mānoa.

Their presentation of flamenco will be a blend of choreography and spontaneity.

Flamenco is divided into two emotional categories, Cante Hondo (deep song) and Cante Chico (little song). Chong and Miller will be presenting the lighter side of the emotions with rhythms from the Cante Chico, *alegrías*, *sevillanas*, *tangos*, *bulerías*.

A flamenco dance is not complete without the members of the *juerga* being active and supportive.

You can do your part by giving *jaleo* (encouragement) during the performance by shouting phrases such as, "Toma que toma!" "Asi!" "Ole!" "Vamos!" "Aqua!" Then watch with amazement as the performers move their entire body rhythmically to perfection and feel your heart race as they lift you to a breath-taking level.



Taiko Center of the Pacific

An exciting performance of Taiko drumming by Kenny Endo and students

Wednesday, March 17, 12:45p.m.-1:15p.m., 'Ohi'a Cafeteria

Osler Go
Staff Writer

The Taiko Center of the Pacific, of Kenny Endo fame will be contributing their talents and energy to the International Festival this year.

Taiko literally means "big drum," but today the word refers to the powerful Japanese art form of the drum performance (*kumi-daiko*).

A taiko drum ensemble is hard to forget. The variety of finely crafted, beautifully decorated drums like the enormous *odaiko*, which towers over a man, to the *ninadaiko*, a laced drum on a carrying pole, beating and thundering rhythmically, excitingly, from the physical administrations of a practiced and skilled, colorfully costumed troupe never fails to move and stir the spirit.

Taiko can be loud or subtle in expression. Taiko may be heard from the Chapel right here on Kapi'olani's campus, where the Taiko Center of the Pacific practices, or at various cultural festivals around town.

Taiko also haunts the soundtracks of action-dramas like "Rising Sun," or in Francis Ford Coppola's Vietnam War movie "Apocalypse Now," which Kenny Endo helped record.

Endo is the first taiko artist outside of Japan to receive a stage name, where he is known in the Hogaku world as Mochizuki Tajiro.

The Los Angeles native has performed his original compositions before audiences as far away as Russia, Egypt, France, Belgium, England, and Canada, as well as in the United States and Japan. With O Edo Sukeroku of Tokyo, of which he was a professional member, he has also traveled to Malaysia, Australia, and Hong Kong.

Endo is a talented musician, well versed in the various taiko styles, proficient with a multitude of instruments like the saxophone, or guitar, and versatile enough to collaborate with other musical traditions such as jazz. There is a Kenny Endo Taiko Ensemble in Hawaii, New York, and Tokyo.

Individuals convinced by taiko's infectious power at this year's 11th multi-cultural celebration may reach Taiko Center of the Pacific at (808) 737-7236, or call Kapi'olani Community College's Office of Community Services at (808) 734-9211 to receive class information.

Alternately, for an immediate introduction to the culture, there are sites on the internet like www.aloha.net/~taiko/index.html (Kenny Endo's website with brief biography, taiko events) or www.taiko.com (the Rolling Thunder group) that offer historical information, and even a few audio files and taiko sheet music for download.

Wayfinders continued

bright future. And we must as an obligation, make sure they understand the inter-relatedness between themselves and the natural world. They will recognize that they need to become a union of people, working together to make great changes."

Nainoa Thompson

One of the main goals Evenari had in making this film was to set the record straight on the question

of Polynesian origin. Her main adversary was Norwegian adventurer Thor Heyerdahl, who still insisted that the Polynesians came to Hawaii by accident from South America. His well known theory of course has been disproved by a vast amount of living evidence that has been collected over the past several decades. This evidence clearly links the Polynesians to Southeast Asia.

"When Nainoa Thompson told

me about the plan to build and sail the canoe Hawai'i Iloa, it offered me an opportunity to make a film that would set the record straight for a national audience. My plan was to document the Native Hawaiians, who were researching, building and sailing traditional canoes as a means of authenticating their history and reclaiming important aspects of their cultural identity."

Gail Evenari quoted in

Storyboard Magazine

The film "The Wayfinders", manages in one hour to capture the essence of 22 years of work by the Polynesian Voyaging Society. Though the film reaches an end the process still continues as these ancient skills are being continually taught and passed on to future generations.

"I think our children need to know who they are and where they

come from. They need to know that. So when they grow up, they can talk about Karika and TAngia first, and then Columbus later. And I am sure a lot of them when they do grow up, will look back at us and what we do and say thank you. Thank you very much for letting us know who we are. That's why we're here."

Tua Pittman, Navigator,
Cook Islands,
Storyboard Magazine

Hula ki'i: Hawaiian puppetry brought to life

Guest Artists: John Lake, Meleanna Meyer, Sarah Atabaki, (*by registration only)
Wednesday, March 17 12:00-4:00p.m., Koa 100

Jackie Fong
English 227

Kaohale, the swift runner of "Moloka'i," "Punia & the Sharks," "Kawakiu," and "Kaho'olawe." What do these titles have in common? They are all stories that have been told by puppets. Not just any kind of puppets, but Ki'i. Ki'i are not ordinary puppets. Ki'i bring out creativity and open the imagination. Ki'i are an extension of the spirit. Literally translated, Hula Ki'i means "image dance."

The art of Hawaiian puppetry, Hula Ki'i, tells stories through the use of puppets, or puppet-like movements. In ancient Hawai'i, Hula Ki'i was a safer way for people to tell what was really going on in society. Using hula and chant performers were able to reach out to their audience and entertain as well as teach.

There are three main types of Hula Ki'i. The first type, which is used in the Hula Ki'i workshops, uses small hand puppets. The second type uses large human-sized puppets. The puppet acts like a body mask and is manipulated by the dancers whole body. The last type utilizes dancing in a style that mimics puppet movements.

Hula Ki'i was brought back to the general public in 1995 with the first Hula Ki'i Workshop on Moloka'i for 50 people. It started with a phone call to Meleanna Meyers, who did the research on Hula Ki'i. Kumu Keola Lake and Auntie Nona Beamer with Maui Cook worked with two groups that day and performed "Kaohale, the swift runner of Moloka'i" and "The Five Maile Sisters". It was a great experience for the fledgling workshop and its participants.

In 1996 'Ohana Arts Program recieved a grant to present Hula Ki'i state wide. Those first two years were the learning process for the Hula Ki'i team and since then 'Ohana Arts has shared Hula Ki'i with 8,500 participants.

The Hula Ki'i workshop comprises three parts. The first is the fabrication of the puppet head. It can be made of any type of material from drift wood to coconuts and is decorated with plant material, sea shells, and other natural materials. The next part is the creation of the puppet body. It is made up of a simple cloth sheath which fits over the arm. The cloth body is decorated with stamped patterns. The stamps can be made out of any kind of material. Gum erasers with carved out patterns and sponges can be used to create patterns across the cloth.

The final part is the learning of the chants, spoken entirely in Hawaiian, and the hula to perform the selected story. The story presented is

usually based on the island on which the workshop is being held and the spiritual forms and prayers that are associated with that particular place.

spirit is in the Ki'i they created.

The 'Ohana Arts Program is one of the four main, grant funded programs of the Hawai'i Alliance for Arts Education, HAAE. HAAE is the Hawai'i branch of the JFK Center for the Arts. The JFK Center is a non-profit, nation wide alliance that runs dance, music, theatre, visual arts, and arts education programs throughout the nation. In Hawai'i HAAE has 65 organizational members and 2,500 members statewide.

In the Hula Ki'i Workshop this year, about 20 students will be allowed to participate. They are pre-registered from the second-year Hawaiian Language Studies classes of Wilson Peters and Kawika Napoleon. Visual artists Sara Atabaki,

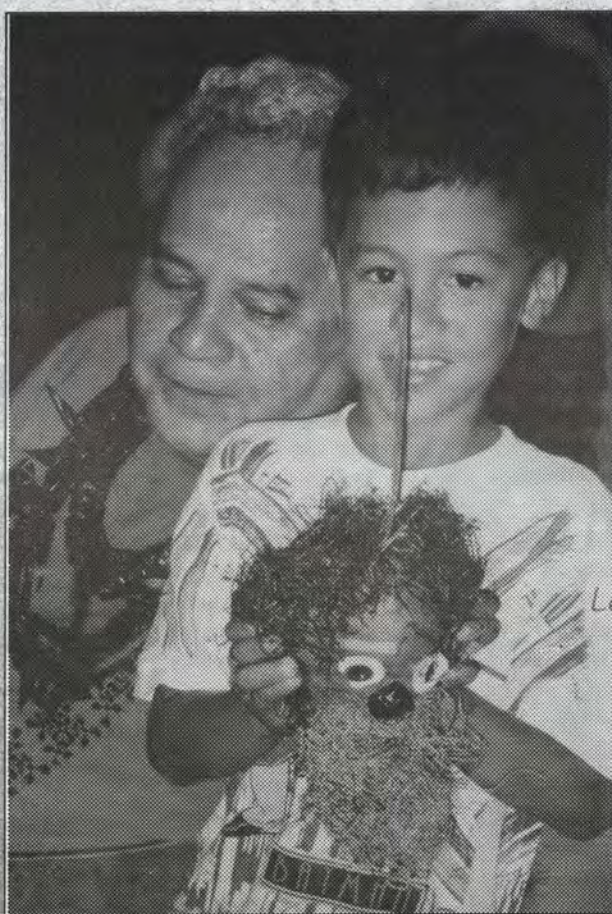
Meleanna Meyer, and Kumu Hula John Keola Lake will be presenting the workshop.

Sara Atabaki guides participants in the making of the puppet bodies. She has a MFA in fiber arts from the

University of Hawai'i at Mānoa. She's done considerable research on the history of textiles and also has over 20 years experience with fiber arts. Sara also manufactures and designs indigo - dyed clothing using traditional Asian and Islander methods.

Meleanna Meyer, born and raised in Kailua, helps in the fabrication of the puppet head. She has a BA in Design and Photography from Stanford and an MA in education from the University of Hawai'i at Mānoa. She's an active educator in the Artists in the Schools Program and is involved with special groups like Na Pua No'eau and Hawaiian immersion programs at various sites. Meleanna is the visual arts program department chair at the Mid Pacific Institute's School of the Arts.

John Keolamaka'ainana Lake was raised by his maternal grandmother on the island of Maui. He grew up speaking Hawaiian and was tutored in traditional chant and hula by Ka'ehukai Ka'ae. John earned two Masters degrees in education and linguistics from mainland colleges. After resuming study of hula and chant with Edith Kanaka'ole and Ma'iki Aiu Lake, Lake was recognized as Kumu Hula. He teaches at Chaminade University and is the Headmaster of the Hawai'i Academy of Arts, Music, and Dance; also known as Halau Mele. Lake has been awarded many honors, a few such as Na Makua Award, Living Treasure of Hawai'i, Outstanding Hawaiian, and Outstanding Hawaiian Education. He has also published several books on the Hawaiian language and a survey of traditional Hawaiian dance and music.



Photograph courtesy of Hawai'i Alliance for Arts Education

John Lake with student and Hawaiian Puppet

Above all the Ki'i are what make the story. It's not just the oral tradition, it's also the individual crafting of the puppets. Meleanna Meyers tells each participant to keep the Ki'i in a safe place because a part of his or her

The roots of local issues

Students of Robert Johnson in Speech 251
Wednesday, March 17, 12-1:15 p.m., Olonā 105

Anna Bartelt
Staff Writer

Some of the benefits of living in Hawai'i include being able to speak your own opinions freely. That's what Bob Johnson will give several of his speech 251 students a chance to do; to talk about and discuss issues that pertain to Hawai'i.

"I want to be able to share the good works of my students, and give them a chance to express their opin-

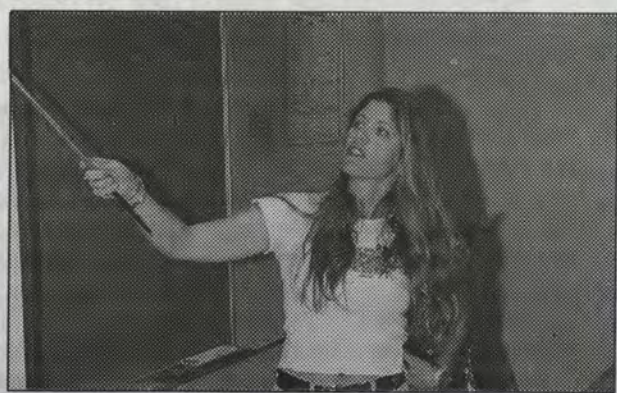
ions," said Johnson, coordinator of this segment of the International Festivities.

Johnson has been an instructor at KCC since 1981 and also teaches Speech 151 and Communication 145. Although he's originally from Colorado, he probably has been a "local" longer than many students here at KCC. For that reason, the majority of the content of the speeches in Johnson's classes have to do with issues here in Hawai'i.

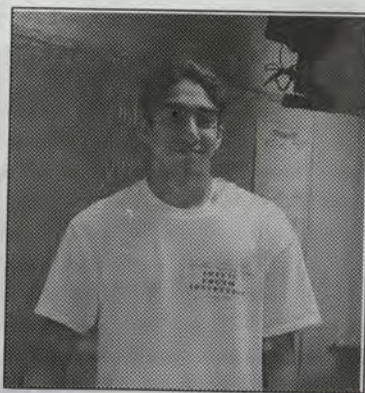
Students will be given a chance

to listen and comment on the presentations given. Scheduled speakers include Juanita Williams, discussing Tsunami (tropical storm) preparation, Cherif Guirguis on Hawai'i's teenage drinking, Mika Palla on graffiti, Corey Hanna on STDs in Hawai'i, Amanda Parks on gambling problems, and Anna Bartelt on instituting a probational period for young marriage applicants.

The presentations will be given in Olona 105, March 17 from noon to 1:15 p.m.



Cristy Mountaine and Cherif Guirguis.



Photos by Moriso Teraoka

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The Kuchipudi: Dance from South India

Guest Artist: Sandra Chatterjee, UHM

Wednesday, March 17, 1:30-2:30p.m., 'Ōhi'a Cafeteria

Jennifer Throneberry
Staff Writer

A woman dancing to melodious rhythms suddenly pauses and gazes into your eyes. She sends a message through the movement of her eyes and brows, and with a blink of an eye shifts her head slightly. In that moment, a new message emerges from that same gaze. She resumes dancing, cocking her head and positioning her arms and fingers in intricate position. Her movement coincides with the exotic pulses heard from the music and the bells strapped on her ankles. This dance performance is known as the Kuchipudi, one of eight traditional dances from India.

Returning to this year's International Festival, guest dancer Sandra Chatterjee will once again dazzle audiences with her performance of the Kuchipudi. Joining her will be five of her students with a five minute introduction performance on Wednesday, March 17 at 1:30 p.m. at the 'Ōhi'a Cafeteria.

Growing up in Germany, Chatterjee was introduced to dance at the age of three. Seven years later she began to study Indian dance, thus sparking the lifelong passion for dance. She maintained the relationship with her Indian heritage by returning to India during the summers to keep these physical and spiritual ties close.

Through her guru Arup Ghosh, Chatterjee learned the Bharat Natyam or Bharatanatyam (known earlier as Sadir, Dasi Attam and Thanjavur Natyam). It is a classical dance form practiced in South India, especially in the Thanjavur region.

It is a pure technical style of dance that emulates positions used in statues depicting gods.

This dance is always performed with the dancers knees bent. This form of dancing requires balance to allow the dancer to adjust her body weight to certain positions and to allow the hands to flow and take on various poses. Along with balance, jumps and pirouettes are also added into the dance performance. The body is used to represent two triangles, formed above and below the dancer's torso.

From her gurus Ranga Vivekandanda, Vanashree Rao and Jaya Rama, Chatterjee learned the lively dance of Kuchipudi, taken from the name of the region the dance originated in. It is a dance with hand movements known as *mudras*, footwork and intricate facial expression known as *abhinaya*. However in ancient times, the Kuchipudi were performed by men only in the Brahmin community. Now, there are more women than men performing the dance. Music used to perform this dance is known as *Karnatic*. Costumes and makeup are a reflection of the performer's

character in the dance. The Kuchipudi is a dance art intended to be a drama format with a set of characters performing. However with the changing of times solo

performances have become more common.

In India, the primary eight dances (Kathak, Manipuri, Odissi, Chhau, Kuchipudi, Bharat Natyam, Kathakli and Mohiniyattam) were used for celebration and worships in the Hindu and Muslim religions. These dances were also used to tell the epic story of India's most famous stories like "The Ramayana" and "The Mahabharata." However as time progressed, so has the influence and purpose of dance.

Now in the 20th century, these eight dances has become more of an art form than of religious celebration and worship.

All eight dance styles are structured around the *nava rasas*, or nine emotions of human which are anger, happiness, disgust, fear, sorrow, courage, compassion, wonder and serenity. Most performances are revolved around Hindu gods and goddess like Rama and Sita, Krishna and Radhika, Shiva and Parvati.

With dedication and hard work, Chatterjee did not perform her first true solo performance (similar to a graduation) until her gurus felt her craft as a dancer was exceptional. Just like many oriental traditions, honor between instructor and student is held highly in India, and to bring shame upon an instructor

was considered dishonorable. In 1991, Chatterjee performed her graduation solo called "Aranggetram."

In the past eight years Chatterjee has performed, choreographed and produced numerous Indian performances. One collaboration was a dance drama performance on German television called "Savitri," which combined Turkish and African music with dance elements from Kuchipudi with Kathak, a dance style with origins dating back to temple story tellers of Northern India. Her dances are performed straight legged with ankle bells. Intricate footwork, pirouettes, pantomime and gestures are used to establish a mood for story telling.

To Chatterjee, the success enabled German audiences to be exposed to the beauty of multi-cultural artistry.

With many performances on and off the stage under her belt, Chatterjee has broaden and understand various dance styles by enrolling at the University of Hawai'i to pursue a degree in Dance Ethnology. Along with her studies, she has thrown herself into learning and appreciating the many dances available from classical ballet to Asian and Pacific dances. Chatterjee also instructs a course on Kuchipudi at UH. Upon her graduation, Chatterjee hopes to perform and produce dance all over the world.

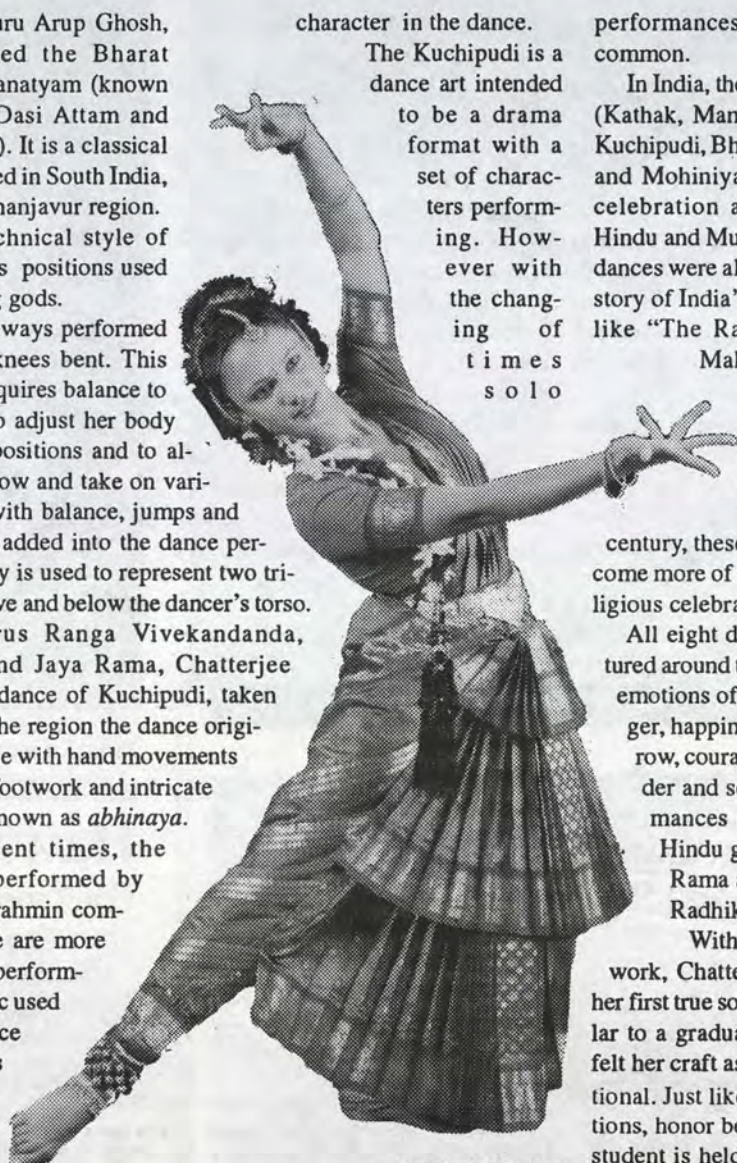


Photo by Carl Hefner

Asian and Pacific literature readings

Readings by students of Asian Languages.

Wednesday, March 17, 1:30-3:30p.m.,
Tamarind Room ('Ōhelo Building)

The Asian Pacific Literature Reading is scheduled for March 17, 1:30-3:30 in the Tamarind room of 'Ōhelo. Selected readings of poetry, mythology, and short stories will be told in the original language and translations. Chinese, French, Hawaiian, Japanese, Korean, Spanish, and Filipino literature are among those chosen to be read by KCC students. Tom Kondo, assoc. professor of languages, is coordinator.

Readers in order of presentation are Chinese poetry by Li Yu, last emperor of Tang read by students in Sue Fujitani's Chinese literature class; Keahi Chun, Jennifer Lau, Ryan Truong and Wei Huen Chan.

Hawaiian literature by students in Kahi Wight's Hawaiian Studies 261 class. Coordinators are Wight and Kāwika Napoleon.

Japanese instructor Tom Kondo's students will read from mythology from the "Kojiki," (Record of Ancient Matters), the oldest book in Japan which was written in 712 A.D. The pieces include "The Creation of Japan by Izanagi and Izanami," and "Amaterasu, the Sun Goddess" by Jennifer Burke and Scottie Allison, EALL 271 students.

Korean language students will

read a "A Ricepaper Airplane" by Gary Pak, translated into Korean by their instructor, Soo-ah Kim. Presenters are Edward Ju, Dawn Jenkins and Park Jung Woo.

Spanish language students will read several works including "El Gaucho Martin Fierro" by poet Jose Hernandez of Argentina, read by Amanda Dozier; "Marinero en Tierra" by poet Rafael Alberti of Castilla, Spain, read by Jenn Ludd; and "Las islas en que vivo," read by its creator, poet Pedro Cabrera of the Canary Islands. Linde Keil's Spanish 102 students will read poetry they have written: "Olores de la cocina de mi madre" by Kim Gildea; "Los poemas de las raices" by Brendan Mar; "Raices en las Filipinas" by Rod Rabago, and "Raices en la isla" by Elizabeth Ryan. Coordinators for the group are Spanish teachers Carol Bereswisky and Linde Keil.

Tagalog students will read "Sa Aking Mga Kabata" by Dr. Jose P. Rizal, Philippine national hero, written at the age of eight. Darlene Barrogo will read the poem in Tagalog, and Angela Rivera, the English translation. Instructor is Rane Cervania.



Photos by Moriso Teraoka

Obi and kimono fashion show

Guest artists: Jean Sakihara, UHMānoa, and students
Wednesday, March 17, 1:30-2:30 p.m., Lama Library

The beauty of the kimono and the artistry of obi tying takes center stage in the library as Jean Sakihara and her students model elegant silk kimonos and obis tied in imaginative and traditional ways.

Sakihara is in charge of the Mizushima Kimono Preservation program which is located at the University of Hawai'i Curriculum and Research Development Group.

Sakihara's students also demonstrate how easy the obi-tying process can be, going through the steps with the accompaniment of music.



Photo Courtesy of Barbara Reyes

O'ru te pua ariki: the roots of Cook Island Music & Dance

Guest Artist:

Arapati Pirimai

Wednesday, March 17,
1:45 p.m.-2:45 p.m.,
'Ōlapa 221

From Roots to Branches: a student reading

Wednesday, March 17

3 - 4:45 p.m. 'Ōhi'a Auditorium

On March 17, 1999, during the 11th Annual International Festival, KCC is holding a student reading entitled "From Roots to Branches." This will be the first reading during an International Festival at which KCC students present their own, original creative work. The readings organizers, KCC instructors Jill Makagon and Leigh Dooley, feel that it is important to recognize and celebrate the diverse creative writing talents of KCC students.

The reading is a great opportunity for students to get practice sharing what they have to offer with the public, and it is also a great opportunity for the rest of us to experience what our fellow students have to ex-

press. The reading will feature original poetry, original prose (fiction and creative non-fiction), original music and dance.

Eighteen KCC students will be sharing their work with us: Kimura Bennett, Nichole Buendia, Doralyn DeMello, Kisha Dervisi, Gregg N. Doone, Stacy Doyle, Kai Gaspar, Sabrina Hall, Richard Miguel, John Montgomery, Kimi Morton, Emi Nakano, Roy Onomura, Dexter Pascua, Mei-Li Pimmel, Denise Tavares, Tim White, and Craig Willers. Cost is free, and everyone is invited. Light refreshments will be served. This event is partially sponsored by HLAC (Hawaii Literary Arts Council). See you there!

Pacific Music Concert to fea

Wednesday, March 17, 7 p.m.-9 p.m., 'Ōhi'a Auditorium



Photograph by Moriso Teraoka

Kuko Tuiaosopo, leader of the Samoan Ensemble, UH Mānoa, demonstrates a dance for his students.

Hawaiian Archaeological Roots

Guest speaker: Robert Hommon, archaeologist

Thursday, March 18, 8 -9:15 a.m., 'Ōhi'a Auditorium

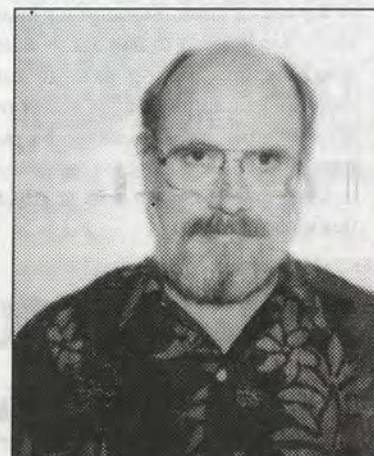
Jennie Fujimoto
Staff Writer

We all depend on words, sentences, and details to see the vivid image of a story come alive. But what if there were no words to tell a story? What if you opened up a book and all you saw were a bunch of irregular drawings scattered over the page? What would you make of it? Probably not much. But archaeologist Robert John Hommon can tell you a whole story by studying a pattern of ancient drawings.

Since 1968, Hommon has played an active role in the field of archaeology. He began his foundation at the UH Field School in Lapakahi, Hawaii. He has worked his way up to many other positions, some of which include the Bishop Museum, Senior Archaeologist at Hawaii Marine Research and archaeologist at the Pacific Division Naval Facilities Engineering Command at Pearl Harbor. His current standing is at Pacific Islands Support Office as a Senior Cultural Resource Scientist.

Besides his job, Hommon also writes selected books and papers. He has a total of 15 written publications varying over many different subjects. His latest forthcoming is entitled "Can a Small Fish Swallow a Big One? or Orwell among the Hawaiians."

Hommon also takes part in rep-

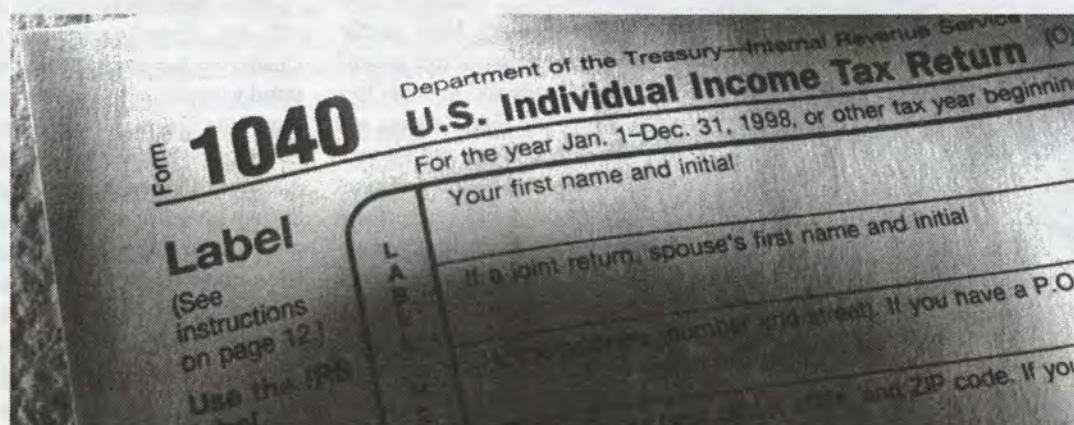


Robert John Hommon

resentative projects and programs. He has already planned, directed, and conducted archaeological research for a variety of government agencies and public firms. He supported and advised the U.S. Navy and Marines in managing their cultural resources in the islands of Hawaii, Guam, and Tinian. For the past seven years, he has been coordinating the cultural resource management program in the National Park Service's Pacific Islands Cluster.

For years Hommon has been studying the past of our Hawaiian Islands. Although many sites have been done away with by buildings and pavements, archaeologists make the most out of the sites left untouched. It is these sites that tell us the evolution of our homeland.

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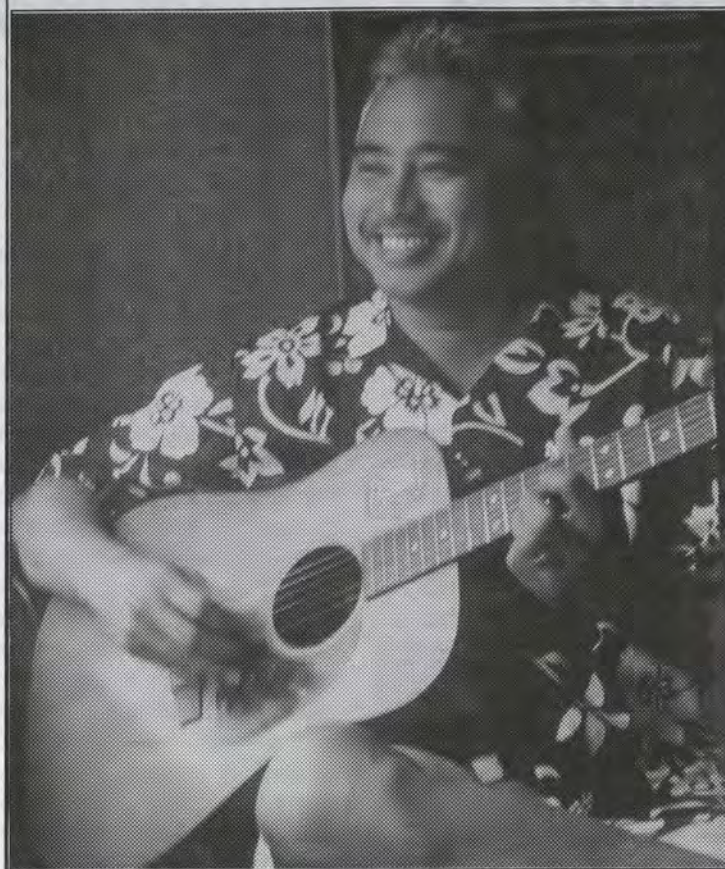
12/98

to feature music, dance



Photograph by Moriso Teraoka

A night of free music and dance in the 'Ōhi'a Cafeteria will feature the UH Samoan Ensemble under the direction of Kuko Tuasosopo, the KCC Chorus under the direction of Bob Engle, and Keali'ika'apunihonua Ke'ena A'o Hula



photograph by Carl Hefner

Kanikapila: Hawaiian Music

Guest Musician:
Brother Noland
Thursday, March 18,
10:30a.m.-11:15 a.m.,
'Ōhi'a Cafeteria

Brother Noland, brother to Hawaiian falsetto singer Tony Conjugation, is credited with starting the "Jawaiian" music explosion in Hawai'i a decade ago. "Jawaiian" music combines reggae music with Caribbean, Hawaiian, and rock music. Jawaiian music is especially popular with Hawai'i's youth.

First popular in the early 1980's, Brother Noland has since recorded seven best-selling albums and has won many of the islands' top music awards. Noland's electrifying performances have made him one of the most popular entertainers in Hawai'i, and have made him popular on the mainland as well.

Chinese music & fashion



Photos by Keahi Chun
Composition by Allen Chew

The Chinese Club is presenting Chinese music and fashions, March 18, Thursday, 11:30 a.m.-12:15 p.m., in 'Ōhi'a Cafeteria. Clockwise from top: Colissa Goo, dressed as Qing Dynasty (1644-1911) Princess; Anan Chan, as a Tang Dynasty maiden; Keahi Chun, dressed as a scholar officer who has passed his imperial exams, and Raymond Yee, in the Emperor's robes used in early morning hearings. Linda Bett, formerly a Chinese opera singer will perform a Chinese folk song and a classical song. She has appeared with the Honolulu Symphony.

March 18, Thursday Student Clubs & Activities Day

8:00-9:15('Ōhi'a Auditorium) Hawaiian
Archaeological Roots

9:30-10:45('Ōhi'a Auditorium) Horizons: A
Student Centered Conference

Coordinated by Robin Fujikawa

10:30-11:15('Ōhi'a Cafeteria) Kanikapila:
Hawaiian Music

Guest Musician: Brother Noland

11:30-12:15('Ōhi'a Cafeteria)

Chinese Music and Fashions

Hosted by the KCC Chinese Club

12:00-1:00 (Lama Library) The Art of Japanese
Taisho Goto

Guest Musicians: Lei Aloha Club

12:00-1:15('Ōhi'a Cafeteria)

Ethnic Voices of the World

Performed by students of KCC Voice Instructor
Linda Doo

1:30-2:45('Ōhi'a Auditorium) Growing Up
Local

Host: Gail Harada

Guest Readers: Lee Tonouchi, Lisa Kanae,
Gary Pak, Mavis Hara, & Kahi Wright

1:30-2:30(Lama Library)

Chinese Opera: Music, Poetry & Story

Guest Artists: Chinese Opera Association of
Hawai'i

5:00-7:30(Koa Gallery) Ka unu pa'a: "...a
wedge that holds fast" Contemporary

Hawaiian Art Exhibition Reception

Curated by Kauka deSilva and Sean Browne

7:00-9:00('Ōhi'a Auditorium) Damien: A
Classic Film Restoration

Guest Speaker: Carlyn Tani, Executive Director
of the Pacific Islanders in Communications



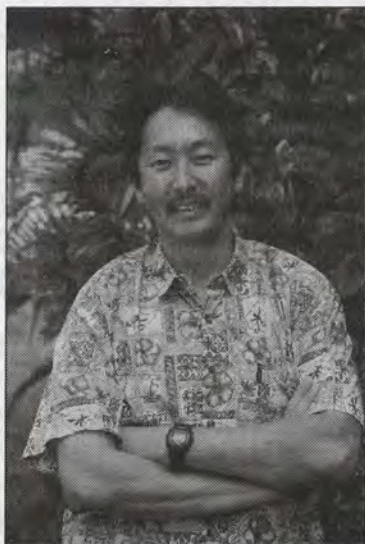
Growing up local

Thursday, March 18, 1:30-2:45 p.m., 'Ohi'a Auditorium

Jennie Fujimoto
Staff Writer

There's nothing like growing up in Hawaii. We've got our own language and our own local-kine style. Every single detail, big or small, mold us into the person that we are. Five local writers will share a part of their lives with us. As we listen, it will be our moment to laugh, cry, or just understand.

KCC English teacher Gary Pak will read his story entitled "The Gift." It is about four boys trying to find a truth to reality. They live life day by day dealing with whatever comes their way. The story deals with everything from bullies,

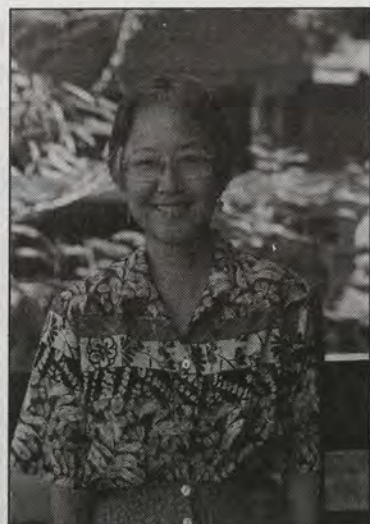


Gary Pak

fight, friendship, and even death.

Pak is extremely active with his writing. He writes many fiction stories, book reviews, and is currently working on a children's play. He loves to write, but says he will only do it when he has the time to write the entire story, not just bits and pieces of it.

Mavis Hara will share a story of a woman having a one-on-one battle with cancer. She shares her struggle of going through chemotherapy and how she dealt with it in her story called "Chemotherapy." The two people that encouraged Hara to write of her battle



Mavis Hara

were Violet Murakami of the KCC art department and Michiko Kodama Nishimoto of the Oral History department. Nishimoto informed her that there aren't many oriental women sharing their point of view of cancer. She inspired her to write about cancer and undergo-

ing the treatment.

Hara is also an English teacher at KCC. She says she is one of those writers that doesn't write very much, but what she does write, gets published. She enjoys reading student writings and encourages all to enter writing contests on campus.

Imagine growing up in a world where you aren't allowed to act, speak, or be what you are. Well, that is what growing up was like for Hawaiian teacher Kahi Wight. Her entire childhood was an ongoing struggle to be what she was.



Kahi Wight

Back then it wasn't O.K. to be Hawaiian so she didn't get the chance to grow up with that lifestyle. Everyone around her denied her the opportunity to learn hula, and grow up with Hawaiian values. It wasn't until she was an adult that she finally learned to speak the Hawaiian language. Wight will share her struggle in her story titled "Pukakinikini," meaning many holes of many doorways.

Every time your mom asks you to do your chores, have you ever caught yourself saying "I'll do it bumby mom." By the way, what is bumby? Is it a real word? How do you spell it? Sales and Marketing Director of Bamboo Ridge and Co-editor of Hybolic, Lee Tonouchi, battles this question out in his story entitled "Da Word." Now here's a guy that writes pidgin as well as he speaks it. Like everyone else, he has his highs and lows of writing. But knows that in order to have those highs, you gotta have those lows.

Lisa Kanae will also read one of her favorite writings. Although the subject of her story is unknown at the moment, you can check her out, as well as the other writers, at the Growing Up Local reading.



Lisa Kanae

ROOTS

Kapi'o March 11, 1999 12

Chinese opera: music, poetry & story

Thursday, March 18, 1:30-2:30 p.m., Lama Library

Reina Martinez
Staff Writer

The room is silent and waiting the entrance of Huimei Chong. As she enters the room wearing all the colors of the rainbow, shimmering, and so bright that a blind man could see. Huimei's eyelids and lips are filled in with ruby red and eyebrows are painted jet black. Her accessories are gold, shiny, and sparkle as the light beams on them. The opera in which Huimei is performing is entitled Drunken Concubine. The story is about an emperor and his number one concubine. They were set to meet in the garden later on that evening, when out of a jealous rage, his other concubine tells him his precious treasure can no longer meet him. As his treasure waits, and waits for him, she sooner or later arrives to the conclusion that he will not appear, she drinks her self till drunk and sings her song of betrayal, anger, and sorrow. The voice of the concubine is a high pitched soprano like sound, that rings through your ears leaving you with goose bumps.

The second opera is translated, Fourth son visiting mother, but a better title would be Love and Loyalty, which is what they are calling it. The singer in this piece is Johua Wei, and although a female, she will be playing the role of the lead male.



Original photo courtesy of Ju-hua Wei. Composition by Carol Yoshioka

Scene from a typical Beijing opera

The story is about a warrior returning from his journey through war and combat. As he returns home he is hoping he has made his mother proud. Much like the Drunken Concubine the outfits are bright, the gold and silver threads form magnificent designs. The makeup heavy yet masculine to fit a role of a man. The sounds that echo out of the mouth of Johua are squeaky, and high pitched and is intensified with each gesture and movement. A feeling of intensity fills your body.

These two operas were much

alike in terms of sound and appearance, both very soprano like, and theatrical, all which make the Chinese opera stand out from any western type opera. These are singers who practice for years, not only with their voices, but also with the gestures they use, and acrobatic movements. Unlike anything I have ever seen before. It left me with a sense of intensity and better understanding of the Chinese culture. You will get to see this remarkable taste of Chinese culture on March 18 in the library (Lama).

Folk Art Presentations 10a.m.-2 p.m. March 18-Thursday only

The Traditional Arts of India:

- Mehndi: The Art of Indian Hand Painting

- Flower Rangoli: Indian Flower Art and Decoration

Hawaiian Folklore Crafts:

- Lomi Lomi Massage by Honolulu School of Massage

- Hawaiian Lei Making

- Wili Wili Seed Lei Making by

Vanya Fagasa

- Lauhala Weaving by Gladys Grace & Janice Kai

- Hawaiian Sculpture by Henry

- Hawaiian Clothing by Kehau

- Kapa making by Dalani Kauikou

- Hawaiian Games organized by Manuwai Peters

- Native Books-A Hawaiian and

Pacific Book Display

- Feather Lei making by Lee Peter

Service Learning programs:

- ED 198 Teen Reading project

- Adopt an Ahupua'a

Club booths:

- Bayanihan Sa KCC

- Spanish Club

- History Club

Mehndi-Art at your fingertips

Thursday, March 18, 10a.m.-2p.m., 'Ohi'a Cafeteria

Jessica Carpenter
Staff Writer

A 5000-year-old art form lies at your fingertips and can reach down to your toes; it is the ancient art of Mehndi. Mehndi is a traditional form of body art made from the ground flowers, leaves and twigs of the Henna plant. It is then turned into a paste with the addition of hot water and oils. The paste is then applied to various parts of the body using different patterns and designs.

The word 'Mehndi' itself is from India but the original birthplace of this ancient art form is still difficult to conclude. Some believe it originated in Mesopotamia, but the earliest documented evidence arose from ancient Egypt. In Egypt, Henna was applied to the fingers and toes of the Pharaohs before mummification. How this art form reached India is still uncertain but the use of Henna as a cosmetic and for its healing properties goes back to almost the

beginnings of time.

There are wide variations of Mehndi that exist between country to country. In Arabic countries, the features of Mehndi are usually long floral patterns on the hands and feet, while in India the patterns are fine lines with long lacey floral and paisley prints. Sometimes these patterns will cover the entire forearms, feet and shins. The African art of Mehndi is much bolder with large geometrical patterns and shapes. The colors also vary in Mehndi. In Africa the patterns are usually black while in Asia and the Middle East Mehndi is often reddish brown.

The beautiful designs of Mehndi adorned on the body can last up to two weeks depending on how often you bathe. Your body temperature is also known to have an effect on the duration. If your body temperature is more on the warm side it seems to give the work more longevity. So those cold-blooded people of the world might find it only lasts a few



days. People who frequently bathe and use strong antibacterial soap will also find that their Mehndi disappears quickly.

Mehndi is a great alternative to the standard tattoo. It is temporary, pain free and a wonderful decoration of body art. It is mystical in a sense and leaves the imagination wondering whether or not there is some magical meaning to these ancient patterns that adorn the skin. Mehndi is a great way to take part in a tradition and also a beautiful form of expression.

Ka unu pa'a: "...a wedge that holds fast" at the Koa Gallery

Reception: Thursday, March 18, 5 p.m.-7:30p.m., Koa Gallery

The new exhibit at Koa Gallery offers a look at the works of contemporary Hawaiian artists and their interests and concerns. The name of the exhibit, Ka Unu Pa'a, means "a wedge that holds fast." It is curated by artists and KCC art faculty, Sean Browne and Kauka deSilva.

Browne has three of his bronze sculptures on display. "Pe'ah," is a stylized male figure with crescent



Pe'ah

helmet looking heavenward, as if looking at the constellations for advice on when to plant or where to sail. His "Mea Ku'i" is a stylized poi pounder of the ring or stirrup style found only on the island of Kaua'i. Pe'ah, or fan, is somewhat influenced by fans Browne has seen, but



Kukuna

is really a combination of forms he has been interested for years, he said.

Kauka deSilva, known for his pottery, has a pair of gourd-shaped pieces titled "Kukana," and another piece titled "I Found the Ka'ai." His "Kukuna," is a cone-shaped piece which represents a view of a sea urchin. In this exhibit, deSilva branches out into landscapes, but with as a potter would. Using clay oxides, deSilva has painted a series of landscapes, looking from Moku 'Awewe Crater at the summit of

Mauna Loa. They are titled, "Wana'ao," "Nap'o Ana" and "Elua Wale No."

Chuck Souza, fireman, art instructor, artist, takes issue with those who would purchase and treat sacred art as a mere commodity with his large sculpture, "E Ho'i Hou I Ka Iwi Kuamo'o," which means "Return It to the Ancestors, Return It to the Homeland."

His piece is in response to a recent situation where OHA and other Hawaiian groups had to buy back a Hawaiian art object that was "acquired" around the

time of contact or soon after, and was put up for sale. Souza writes, "This mea pa'a ihe, or spear carrier, seen initially as an object, then as an odd curiosity of native handiwork, then prized as a possession, and ultimately sold as a commodity, has had to fight through the binds of greed and power until now finally returning home."

He adds, "The world is more full than we really know of Hawaiian and other native ritual objects waiting for reunion with their ancestors, with their homeland, with their own."

Kawai Aona-Ueoka, who was one of the chanters at the recent opening of the Hula exhibit at the Lama Library, has a piece on display depicting two hands, which shows her interest in tapa. The

title, made in reference to her blind uncle, is "Na lima o kawehionapua," "His hands were his eyes." Another series is titled "Na wai o ke ola," or "Waters of Life," and make clear reference to the mountain streams and taro.

Chuck Souza and "E Ho'i Hou I Ka Iwi Kuamo'o"



Ola Wale No

Other works include a tapestry by Maile Andrade and three watercolors by Imaikalani Kalahale.

The public is invited to a reception Thursday, March 18 from 5 - 7:30 p.m. at the Gallery.



"Na lima o kawehionapua"

deSilva's double masterpiece

Michelle Newman
Staff Writer

Kauka DeSilva, co-chair of the Kapiolani Asian Pacific Emphasis will be taking on dual roles in this festival. His visible one is curating Ka unu pa'a: "...a wedge that holds fast," a contemporary Hawaiian art exhibit in the Koa Gallery with sculptor Sean Browne. His other role, which is not so visible, is helping to stage the many presentations of the festival.

Before coming to KCC, DeSilva staged several productions for the city. He worked for the city of Honolulu as an art specialist and was in charge of promotions and family entertainment. He and Milton Lau, a music specialist, put together the Slack Key Festival, Na Wahine, Honolulu City Lights, and the Enchanted Forest in McCoy Pavilion. They chose things close to their

hearts, those that were under represented and culturally important.

DeSilva now teaches ceramics at KCC. He became interested in ceramics while in high school at Kamehameha. He attended University of Redlands, then transferred to Waseda University of Japan to study ceramics. He was an apprentice for two and a half years under his teacher Master Takita learning the Mingei style a Japanese fold craft. He then went to graduate school at Pratt University in New York, where he tried out for a small speaking part in an off-Broadway production called the Steam Engine.

Apart from teaching, DeSilva has a successful art career. He's been commissioned by the Kahala Mandarin, Bank of Hawaii and Bishop Estate to name a few. He has pieces on display in the Saint Louis Museum and the Peabody Museum in Boston.



Sean Browne and Kauka DeSilva

KAPI'O/Moriso Teraoka

Ethnic Voices of the World

Thursday, March 18, Noon, 'hi'a Cafeteria

Join the students of voice instructor Lina Doo in a performance of great music that spans the globe. Students have chosen pieces that represent their ethnic origins.

Art of Japanese Taisho Goto

Guest Musicians: Lei Aloha Club

Thursday, March 18, 12:00-1:00 p.m., Lama Library

Moriso Teraoka
Staff Writer

Senior citizens from Buddhist Shingon Temple on Sheridan Street in Honolulu will present a recital of Japanese and English songs on the Taisho Goto.

"Lei Aloha," as they call themselves, has been together as a performing group for five years and presently have 19 members in the group. They have been playing at nursing homes for the elderly, Buddhist festivals, weddings and on request by friends.

Lei Aloha is led by Kazuko Matsushima and assisted by Sally Nago.

The instrument is about 24 inches long and about 7 inches wide. Five steel strings are strung along the length of the wooden frame, and the correct pitch is obtained much like the strings of a guitar are tuned. Plucking on the string with a guitar pick produces the musical notes.

The following is a direct translation taken from the preface of a Taisho Goto music book by Linda Fujikawa Sensei.

Taisho Goto is an instrument, which was developed in Nagoya, Ja-



KAPI'O/Moriso Teraoka

Members of "Lei Aloha" playing the Taisho Goto

pan during the Taisho Era (1912 - 1924), by Morita Goro. His given name was Kawaguchi Jinsaburo. It was sometimes called Taisho Kun or Taisho Koto. In its heyday, it is said that there was a Taisho Goto in each family, much like the proliferation of the television. Its popularity even reached various countries in Southeast Asia such as Thailand, Laos and India.

During the war years, the popu-

larity of the Taisho Goto began to decline. After World War II, the popularity of Western music further decreased the popularity of the Taisho Goto.

Recently there has been a nostalgic revival of the past and with this, the Taisho Goto is heard again on television, radio and records. Electric Taisho Goto, bass and alto versions of the Taisho Goto have also been developed.



Damien: a classic film restoration

Guest Speaker: Carlyn Tani, Executive Director of the Pacific Islanders in Communications.

Thursday, March 18, 7-9 p.m., 'Ōhi'a Auditorium



Photograph courtesy of Pacific Islanders in Communication

Scene from the restore film showing Father Damien comforting parients at Kalaupapa.

Jimmy Chow
Staff Writer

This year, a very significant part of Hawaiian history will come in the form of a film. The screening will be introduced by Carlyn Tani of Pacific Islanders in Communication (PIC). The film, entitled "Damien," depicts the life of Father Damien (whose real name is Joseph De Veuster) and his work with patients of Hanson's Disease (leprosy) at the Kalaupapa settlement on Moloka'i. This film was produced in the late 1940s and was written, as well as directed, by American Samoan playwright, the late John Kneubuhl.

The film to be screened is a newly restored version. The original was made way back in the late 1940s, and film stock is generally very delicate and is prone to rotting. Shortly after it's release, Damien disappeared and was thought to be lost for nearly the last 50 years. Sometime ago, however, it turned up when the production company, who will be filming the new Damien's Story (starring Robin Williams) was doing research for their project.

Eventually, it ended up in the hands of Hawai'i playwright Vicky Kneubuhl (niece of John Kneubuhl), who then turned it over to the care of PIC. Despite the fact that Damien was in bad condition when found, it was restorable, and PIC (a local, non-profit media consortium organization dedicated to the promotion of Pacific Islanders' presence in the national broadcast media) took it upon themselves to do the work and has recently completed the restoration.

The writer and director, John Kneubuhl, is considered by those in the local industry circles as one of the pioneers of the filming arts in the Pacific islands. Born in American Samoa, Kneubuhl left his native land to study abroad. While at Yale University, he was among the elite few who were accepted to study at the prestigious "Workshop 47." Later, he wrote screenplays as well as television series scripts. Included in his credentials are such popular titles such as "Star Trek," "Wild, Wild West," "Invaders" and many other QM Productions.

Shen Wei Presents 'Dance and Conversation'

Guest Artist: Shen Wei

Co-sponsored by Dances We Dance Inc.

Friday, March 26 at 6:30 p.m. in the Kapi'olani Community College Chapel

Scott Y. Takeya
English 227

The New York Times has called his work "spectacular" and "a knockout", Dance Magazine said his work is "wonderfully conceived overwhelming and delicious". However, this is nothing new. Throughout his life, Shen Wei has been showered with compliments like this.

Born in Hunan, China, Shen Wei has been learning dance and opera since the age of nine. Since then he has attended several opera and dance schools and in fact, has opened a dance school of his own. The Guangdong Modern Dance Company was opened by Shen Wei, it was the first modern dance company in China.

Shen Wei, who will be performing with Dances We Dance, has also performed in several dance festivals world wide, including performances in London, Switzerland, Germany, Beijing, Hong Kong, Taipei, Korea, Macau, Singapore, India, and the United States. Wei has also been the featured performer in several big opera's such as Orpheus and Eurydice and Martha Clark's Marco Polo. Multi-talented he is, as he has had several of his paintings exhibited in art galleries.

Now lucky we are to have such an accomplished artist here to teach, perform, and choreograph. That's right, Shen Wei will be here in Hawai'i giving several lectures, dance classes, and performances at various places including KCC, UH Mānoa, and Mid-Pacific Institute high school. Here at KCC Shen Wei will be giving a one-hour lecture performance called "China's visual choreographer, Shen Wei, in Dance and Conversation" on Friday, March 26, 6:30 p.m. at the KCC chapel. He will present his vision on modern dance influenced by his growing up in China. The event will be free and



Shen Wei, China's Visual Choreographer

open to the public.

Shen Wei will also be presenting "China inside-out Dance" at Lee-ward Community College Theatre on Friday, April 16 and Saturday, April 17 at 8 p.m. Scheduled to performers for the production include Betty Jones and Fritz Ludin, two local modern dance performers. The concert will be split into two segments; "When Rain Stops" and "The Wave of the Empty Lake," the latter

of which will be premiering in Hawai'i.

Shen Wei's work is known to have mastered imagery expressing his feelings and dreams, and also reflect his memories of growing up in China. Some of Shen Wei's more prolific works include "The Bed," "Racing with the Sun," and "Insomnia." His work is known worldwide as being some of the very best, and now you have a chance to see it.

"Kimo Springah Show" to come to KCC

Dramatic scenes performed by students of Drama 221-Beginning Acting Class
Friday, March 19, 9-9:50 a.m., Maile 101 Performing Arts Studio

Donovan Slack
Staff Writer

An improvisational performance by Drama 221 students, under the skilled direction of Professor Sandy Perez, the "Kimo Springah Show" promises to be a treat for all who attend. This year's presentation will focus on conflicts between cultures in Hawaii. "Drama is about people who want things," said Perez, "about obstacles that stand in their way, and about the tactics people will use to get whatthey want."

Perez was able to combine this

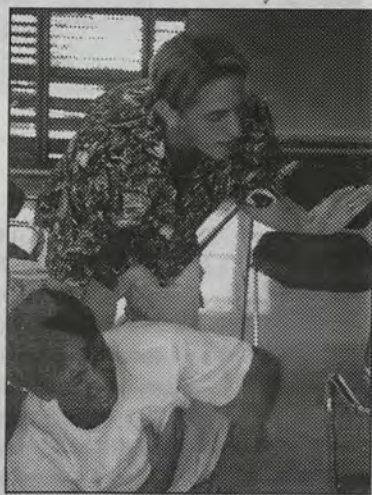


Photo Courtesy of Keahi Chun

drama mantra cohesively with this year's festival theme. "When applied to this year's theme, 'Roots,' we thought it might be interesting to examine how cultures collide and connect with each other as people attempt to satisfy their needs, propelled by their own ethnic values, attitudes and beliefs," said Perez. A perfect arena for these collisions and connections, of course, would be the "Kimo Springah Show."

Chris Hyerling and Christian Cook from Drama 221 practice their improvisational scenes

A parody based on the popular "Jerry Springer Show," the improvisational performance by Drama students will be presented free on Friday, March 19, from 9 a.m. to 9:50 a.m. in performing arts studio, Maile 101. For more information, please call 734-9225. As with the real Springer show, audience members will be encouraged and at times expected, to participate! Anything can happen so don't miss it!



Photo Courtesy of Keahi Chun

David Kaniaopio, Kevin Hong, and Jonathan Hirakawa practice for the show

Roots of the Guitar in Spain, Mexico and Hawai'i

Guest Musician: Juan DeVilbiss.

Friday March 19 in the Lama Library, from 10 a.m.-2 p.m.

Kristina Wright
Staff Writer

The guitar was established through Europe, by the late 14th century, but was originally introduced to Spain by the Arabs. Its origin, which is universally agreed amongst historians and writers was on the Iberian Peninsula or Spain, as we know it now.

There was little evidence retrieved about the guitars' creation due to the economic problems; small cultural activity, a series of plagues, and the small population of that period.

The earliest forms of evidence ever retrieved of the guitar are the 15th century paintings of the Italian Sassettas. These paintings are the "first to picture the 'figure-eight' shaped instrument with the flat back and rather long, fretted neck." Such art however, has caused wide confusion as to what is or what is not the "guitar." Many argue that not all bowed or plucked instruments are a part of the family. The lute and cetera, or citern, represent many familiar traits of the guitar, but are very different in design because of its "more important details of its fretting system and plectrum technique."

The guitar of today is usually stereotyped through the artistic interpretation of inventors that create the instruments for musical bands across the globe. We perceive the "pop-rock" guitars, now in its extremely wide variety of shapes, sizes and colors, as the true definition of the instrument. Its illustration and methodic performances on the television or on the radio transform our belief of the guitar into this specific image. There is a plethora of styles however, that we also see everyday and inhibit into our understanding of the instrument.

The acoustic guitar is what we see

in the streets played by homeless musicians or maybe a group of young adults who run from place to place. This is probably due to the fact that it is a light guitar, making it conveniently portable, and is mostly used for solos and occasionally accompanied by singing or other instruments.



Guitarist Juan DeVilbiss shares his music and traditional guitar knowledge with KCC

You would also see this guitar used more in folk music or by artists like the "Indigo Girls" or "Dave Matthews Band." The more "hard-core" musicians are more likely to use the electric guitar than the acoustic.

The ukulele is another version of the guitar, though relatively smaller, that you would see frequently in the islands. It is a plucked instrument with an all wood belly and four gut string

system, also similar to the banjo. Both are popular in jazz bands, music halls, and minstrel shows of the U.S. and Britain. The ukulele was developed in Hawaii in the 19th century, from the Portuguese machete. This instrument has given rise to a "variety of hybrids,"

such as the classical "flat-backed" mandolin whose small outline and stringing make it so.

The Spanish guitar is also seen regularly. This guitar, like the "folk", hasn't changed much since the 16th century. An expert on this guitar and many others is renowned performer and guitar historian Juan DeVilbiss, who will be presenting at the festival this week.

Juan DeVilbiss, master many stringed instruments

Kristina Wright
Staff Writer

Dr. Juan DeVilbiss is a frequent visitor and guest speaker at Kapi'olani Community College. During his presentation on Friday he will perform different pieces of music; classical, mariachi, South American, Hawaiian, and give information on each one. He will also be bringing most of his instruments, including the violin, classical guitar, spanish guitar, mandolin, ukulele, cello, viola, and charango.

DeVilbiss comes from the Eastern Mexican province Huasteca. He has studied at the National Conservatory of Music in Mexico City, at the School of Music in the Univer-

sity of Arizona. He has received a Ph.D. in acoustics from Stanford University. He currently works for the State of Hawai'i and performs regularly with his band "Condor," that specializes in the rhythms of the Andes.

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

He strongly believes that music should be shared. "You practice for yourself but you play music in a group," says DeVilbiss.

March 19, Friday ROOTS OF OUR LIVES

9:00-9:50a.m.(Maile 101 Performing Arts Studio) Roots of our lives: Dramatic Scenes by Drama 221 Students Directed by Sandra Perez, KCC

10:00a.m.-2:00p.m.(Front of cafeteria) Traditional Japanese Mochi Pounding Guests: Linda Fujikawa and Moriso Teraoka

10:00-10:50a.m.(Library) Roots of the guitar in Spain, Mexico, and Hawaii. Guest Musician: Juan DeVilbiss

10:30-11:20a.m.(Koa gallery courtyard) Poetry Readings & Coffee Hour Host: Keith Kashiwada and the students of speech 231

11:00a.m.-12:00p.m.(Cafeteria) Roots of African Drumming Guest Artists: Michael Way

12:00-1:15p.m.('Ohia Auditorium) Chinese Citizenship Education Project Guest Speakers: Carl Hefner-KCC, Bryan Man-Chaminade, Chinese Community Action Coalition, and UH tutors

12:00-1:00p.m.(Cafeteria) Martial Arts Club Host: Oguz Goknur

1:00-1:50p.m.(Koa gallery courtyard) Kihoalu The Art of Hawaiian Slack Key Guitar. Guest Artist: George Kuo performs with the class of Music 122d

2:00-2:30p.m.(Maile 101 Performing Arts Studio) Route 131: Urban Dance Tribes of the Present Improvisational Dance. Performed by the students of Begining Modern Dance joined by Mimi Wisnosky.

7:00-8:30p.m.(Great lawn) Open Drum Circle 1st Annual Drum Fest.

8:30-9:00p.m.(Great lawn) O'ru Te Pua Ariki-Cook Island Drummers.

9:00-12:00p.m.(Cafeteria) Roots of Rythum: A Rave Party Sponsored by Student Activities

Traditional Japanese mochi pounding

Guests: Linda Fujikawa and Moriso Teraoka

Friday, March 19, 10a.m.-2 p.m., Front of 'Ohia Cafeteria

Ana E. Bartelt
Staff Writer

All of us in Hawaii know off-hand what mochi is. We see it everywhere from Safeway to Times, bakery or supermarket. The thing most of us don't know is that mochi is so much more than just a dessert. It has been a part of a traditional celebration for centuries.

Mochi is made from a type of rice, harvested late in the season because it takes longer to grow than regular rice. For this reason, it's more costly, and is not used for everyday consumption.

Mochitsuki, or mochi pounding, is part of a New Years tradition where women prepare the mochi rice and the men pound it with wooden mallets to soften it. Everyone in the village participate in the activity. The men do the heavy pounding, the children help form the mochi into dessert balls, and the old women give the final say about when the mochi is fully prepared.

Some of the mochi is set aside and made into a rice cake piled up



KCC students pound mochi "Traditional Style" under the supervision of Moriso Teraoka

into small towers called Kagami, meaning "mirrors." These are used as an offering to the gods in thanks for the harvest and new year. The rest of the mochi is eaten as part of the celebration. Mochi is a year-end extravagance, only affordable once a year. A demonstration of that extravagance will be held in front of the 'Ohia Cafeteria, Fri. March 19

from 10a.m.-2p.m., and will be headed by Mr. and Mrs. Moriso Teraoka. The equipment used for the mochi pounding comes on loan from Robin Fujikawa's family.

So the next time you take a bite of mochi, whether homemade or bought, remember you're taking a bite out of what was once an excessive luxury.

Poetry readings & coffee hour

Host: Keith Kashiwada.
Interpretive poetry readings by the students of Speech 231.
Hospitality by Phi Theta Kappa.
Friday, March 19, 10:30 a.m.- 11:20a.m., Koa Gallery Courtyard.

Students will be reading poems of their choice. Among them are Malia Bird, Alike Serrato, Laura Hildreth, Brendan Buchwach, and Conrod Maddox Jr.



Photographs by Keahi Chun

Chinese citizenship education project

2 + 4: On Common Ground Project Service Learning

Guest speakers: Carl Hefner, KCC; Bryan Mann, Chaminade; Chinese Community Action Coalition; UH tutors
March 19, Friday, Noon- 1:15, Ohia Auditorium

Joelle Johnson
Staff Writer

The Chinese Citizenship Program, one of the many Service Learning Projects here at KCC, will be discussed by a panel of coordinators and tutors from the program, who will share the program's goals and achievements and some of their personal experiences. Guests will include: KCC and Chaminade project directors, Carl Hefner and Brian Mann, Mrs. Law of CCAC, and KCC and UH student coordinators, Earl Koga, Amy Umino, and Candice Sakuda.

The program, organized by the Chinese Community Action Coalition (CCAC), began in January of 1997. The driving motivation behind it was to help Chinese resident aliens pass their American citizenship exam. U.S. citizenship would then permit them to exercise their new rights (that born U.S. citizens often take for granted), such as: the right to vote, the right to freedom of



Photograph by Joelle Johnson

A tutor, left, works with a group of Chinese students practicing for their naturalization test.

speech, and the right to petition changes in government. U.S. citizenship would also allow them to qualify for Social Security benefits, which were denied to non-citizens during the Federal Government's

1996 Welfare Reform.

Over 200 tutors have volunteered for the program since it started, with students taken from a pool of three schools: UH Mānoa, KCC, and Chaminade. The tutors' objectives are to drill their students on citizenship questions as well as doing various games and exercises in order to help them become more proficient in English reading, writing, speaking, and listening skills.

Every semester, program coordinators organize a training program for tutors to introduce them to possible techniques and styles of ESL teaching.

This semester, the training sessions consist of three parts: The orientation, where the program objectives are introduced and a training and information packet is handed out; a guest INS (Immigration and Naturalization Service) interviewer who presents a mock citizenship exam so that tutors learn where ESL students have the most difficulty in the actual exam procedure; and a presentation by KCC's ESL teacher Ann Ching, who introduces different strategies that would help the tutor teach and approach common difficulties that ESL students have.

The students usually learn their fundamentals at an adult English class at Farrington taught by Mrs. Law, which is offered by CCAC, and then come to the citizenship program to practice and better their English skills. Since many of the Chinese students are older and used to a completely different culture, it takes a lot of patience, compassion, and understanding on the tutor's part. Most of the students work very hard to learn English and to memorize the exam questions. Many of them come for tutoring as much as three to five times a week, with some attending the program for over a year.

The citizenship questions are not as easy as we would think. Students need to be prepared to know answers for questions like, "How many amendments are there to the Constitution?" or, "Name three rights or freedoms guaranteed by the bill of rights?" or, "In what year was the constitution written?" There are around a hundred questions like this that the students need to be prepared for.

Amy Umino, a U.H. Mānoa student, is one of the coordinators that will be on the guest panel. She be-

came involved with the program two years ago when she had an option in her Ethnic Studies class to either volunteer for Service Learning, or write a term paper. Because she had five other term papers, she chose to do Service Learning with the Chinese Citizenship Program, which she, "ended up really enjoying."

When asked about the what she gets out of tutoring, Amy responded, "The personal benefits — There is a personal satisfaction that comes from giving back to the community that you live in."

Kirk Tanaka, another program coordinator and board member of CCAC, responded to the same question by saying, "I find it very satisfying when people that we've helped to prepare for the exam, pass. It makes us (coordinators and tutors) feel extremely grateful that we've actually gone and did something that was beneficial to them (the Chinese students)."

Besides drilling and preparing for their citizenship exams, students also benefit from the program in other ways. Jian Van Lieu, a student from Taiwan, said that when she first started the program two years ago, she could understand very little English, and the English that she could understand was only from her English classes; she had great difficulty comprehending English outside of the classroom environment. But, after two years of consistent practicing with tutors, her comprehension of English has greatly improved and she can now, "understand what people say outside" of the classroom.

The Chinese Citizenship Program has not only helped Chinese resident aliens get their citizenship, but it has also assisted them in getting familiar with English and the American culture. Tutors also benefit from their experiences by learning more about their creative and academic capabilities as a teacher.

Join in on Friday's panel; hear more about the program, where it's going.



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Route 131: Urban dance tribes of the present improvisational dance

Performed by the students of Beginning Modern Dance II, Dance 132
Director: Mimi Wisnowski
Friday, March 19, 2 p.m. - 2:30 p.m., Maile 101

Aja Kop
Staff Writer

As a part of the upcoming International Festival, the students of Dance 131 and 132, will be presenting an innovative and exciting collection of dance pieces entitled, "Route 131: Urban Dance Tribes of the Present." These works were designed, conceived and choreographed by the students themselves and will take you the viewer on a journey into the hearts and minds of these budding artisans.

Mimi Wisnowski, the instructor of both Dance 131 and 132, was hesitant to label these pieces as strictly modern, or anything else for that matter because of the wide range of emotions and movement involved

within the dances themselves.

"They are full of energy, very tribal and primitive," she said.

Her description of the theme "Route 131: Urban Dance Tribes" was also very interesting and provocative.

"The dance students went through a very important discovery process....working with internal metaphors and applying them to movement. These are not dances taken from primitive cultures, they are contemporary dances from modern day societies, from the tribes or cultures within our communities today," said Wisnowski.

The artistic process and journey that these students undertook aided them in finding the title of their piece, as well as giving them absolute creative freedom within the

frame of structured improvisation.

This form of dance is not strictly choreographed but free flowing and wonderful to watch. The students will be performing to a wide array of music that they feel is appropriate and inspirational to their audience.

The students of the KCC Dance program invite you to take part in an exciting journey of self-discovery and artistic creativity. They will be presenting six short pieces, (about 30 minutes total, so you can still watch and be on time for class), on Friday the 19th from 2 to 2:30 p.m., in the Maile Performing Arts Studio.

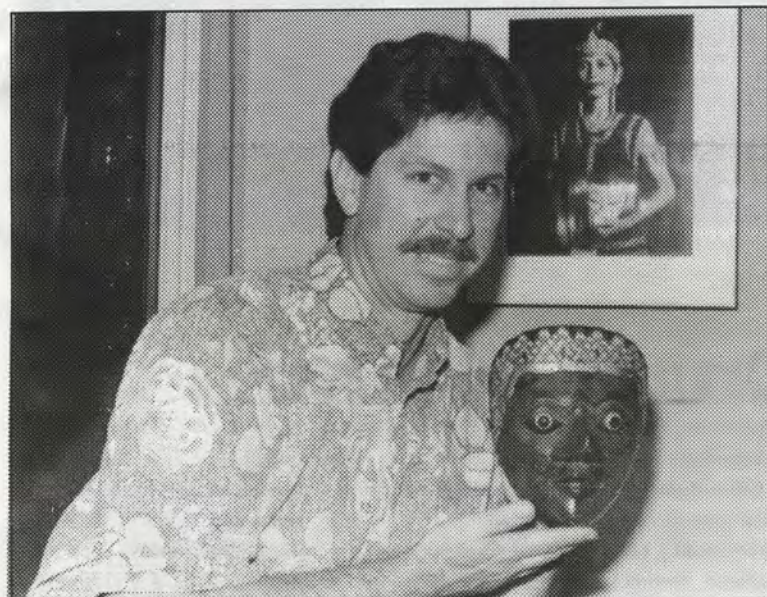
Don't miss this wonderful opportunity to see the grace, beauty, and sheer creative force behind one of the most innovative and fun programs KCC has to offer!



Photograph by Moriso Teraoka

Students Kathy Fukuda, background; David Gulick and Janelle Ota practice for their performance.

Hefner has a passion for culture



Carl Hefner

Photograph courtesy of Carl Hefner

Michelle Newman
Staff Writer

Carl Hefner, a well traveled anthropologist and instructor at KCC, is the director of this year's International Festival. He put together four wonderful days of festivals for the education and entertainment of the students here at Kapi'olani Community College.

Hefner's interest in anthropology started at the early age of 12. His fascination began with the great migrations into the Pacific Islands and led to his interest in the compelling story of human prehistory. He feels that it is important to understand the past so that we know who we are today.

He studied anthropology at UH Mānoa and was an East West Center degree student. He attended film school in Santa Fe, New Mexico with an interest in exploring the many aspects of photography, film making, and ethnomusicology. After many years of study and research, Hefner received his Ph.D. in Anthro-

pology in 1994 at UH Mānoa.

His interest in ethnomusicology began when he heard the classical Indonesian music ensemble known as Gamelan. This led him to play music in the UH Mānoa ensemble for five years. His interests in photography, filmmaking, and ethnomusicology then assisted him in having performing artists participate in each year's International Festival.

Hefner has been teaching anthropology 150 and 200 courses for 13 years and feels that his travel experiences in Thailand, Indonesia, and Japan are a tremendous resource for his teaching.

Along with Kauka deSilva, Hefner is the co-director of the Asian Pacific Emphasis and has guided the International Festival for the last six years. This year's festival is designed to promote understanding and cultural exchange among peoples of the world. This year's festival features daily performances of music, dance, excellent lectures, panel discussions, art exhibits and much, much more.

Ki Hou 'Alu

The Art of Hawaiian Slack Key Guitar



featuring:
George Kuo



with **Sheryl Akaka**
and Students

Friday March 19
1:00-1:50
Koa Gallery Courtyard



Composition by Michael Kato



KCC Dance Party: Roots of Rhythm- a tribute to the drum

Sponsored by
Friday, March 19

Open drum circle: 7 p.m.-
8:30 p.m. Great Lawn

Rave party: 9 p.m.- 2 a.m.
'Ōhi'a Cafeteria

Shawn Ford
Staff Writer

In case you missed it or haven't caught the buzz from those who didn't, our last dance party here at KCC was a big, big success. Nearly 500 students and commoners from throughout the island joined together to celebrate Chinese New Year and dance the night away. Just about 1/4 of these were from right here at KCC! It was great having so many

Student Activities

different people unite at our beautiful campus for an evening of positive vibes. We are sure that this upcoming rave will build upon the last and be even more awesome.

The next dance, "Roots of Rhythm- a tribute to the drum," pays respect to the almighty instrument of dance throughout the ages in all of its shapes, styles, and forms. The event begins at sunset with an open, free-form drum circle in the Central Mall. Drummers and percussionists from the community have been invited to come and participate. In fact, anyone may bring a drum or other percussive instrument and join in the jam.

The drum circle will continue until 8:30 p.m. when the Cook Is-

land Drum and Dance group O' Ru Te Pua Ariki take the stage outside 'Ōhi'a for a 30 minute Polynesian performance. The Cook Island drumming and dancing style is very similar to Tahitian in that it is very fast and energetic. This group is composed of upwards of 10 drummers and 10 dancers, all dressed in very colorful, traditional clothing. This should prove to be an incredible, must see performance.

Afterwards, the doors to the rave open and four separate areas of dj music will provide the rhythms to carry you into the wee hours of the morning. Trance djs Archangel, 5 Cubes, Miklos, John John, and Pawan will provide the atmosphere in the central mall as the drum

circle resumes and continues for as long as the participants wish. Trance music is a dance style with roots from Goa, India, and is known for its repetitious rhythms and spacey effects. Djs Murillo, Daniel J, KCC's own Scottie Soul, Evillyn, and Evil, on the main floor inside 'Ōhi'a, will pound the building with soul-stirring housemusic, the main dance music style at most dance clubs worldwide.

Out on the lanai, a host of hip-hop djs including Tricky Trevor, Kavet, Rise Up, DB, and Delve will provide the deep bass and free-style rapping for all the heads. For the uninitiated, this ain't no booty style hip-hop; this is in-your-face soul music like it was intended to be. The lobby outside of the 220 Grille will be transformed into

a tight Jungle room with djs Trek, the Trinity Crew, and the Basement Addicts supplying the drum and bass rhythms for those who like it hard and fast. Jungle is a style of dance music spawned from hip-hop that relies on rapid drum and bass beats.

Cover charge for this epic event is a measly \$3 for KCC students with library card, \$5 for all other students with a school i.d., and \$7 general admission. The party gets under way at sunset and goes on until 2 a.m. For those of you who think school is only about homework, lectures, studying, and tests, think again, cause we gonna prove you wrong!



Trance djs Pawan (left) and John-John (right) at one of the KCC raves last semester.



Local dj and KCC student, Scottie Soul, spins deep house at a recent party.



Dancers from O' Ru Te Pua Ariki perform a traditional Cook Island number.

O' Ru Te Pua Ariki - Cook Island Drum and Dance

Director: Aripati Pirimai
Friday, March 16
8:30 - 9 p.m. Great Lawn

O' Ru Te Pua Ariki- Cook Island Drum and Dance, under the direction of Aripati Pirimai, will fill the Great Lawn with the intricate rhythms of Cook Island drumming early Friday evening. Along with the

music will be the group's dancers, all students at Radford High School, performing traditional Cook Island dances.

Pirimai, a Cook Island Maori, was born in New Zealand, but later became interested in his heritage while living in Hawai'i. He began to learn more about his culture and its drumming and dancing. Eventually, he started a drumming group.

Later, in 1994, through an arrangement with Radford High School, the drum and dance group was formed. As part of the International Studies Program, students receive half a credit each semester to learn about the cultures of others through lecture, song and dance. The group meets for several hours every week to learn the intricate drum rhythms and practice dance

movements.

Cook Islanders are Polynesians with strong ties to Samoa, the Marquesas, the Society Group, Tuamotu, Easter Island, Hawai'i and Aotearoa. Their drumming and dancing styles are similar to many other Polynesians. They drum on hollow, wooden logs as the Tahitians do., and some of their tunes and dances are rapid.

The group performed for the Prime Minister of the Cook Islands several years ago, and will soon be performing at the Stadium for a major function and in a Polynesian show at a hotel in Waikiki. As Polynesian drumming and dancing becomes more popular, they are sure to get more frequent gigs, so be sure to check their special performance here at KCC.

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Drummers and musicians of O' Ru Te Pua Ariki.

Photos courtesy of Barbara Reyes

Weekly Calendar

Legend: ✓ Workshops ♦ Clubs [F] Films

The LAC Grammar Workshops are FREE, but students must sign up at the LAC main counter by noon Monday the week of the workshop they want to attend. For disability accommodations, students should call Gail Harada at 34-9342 at least 10 working days before the workshop they want to attend. Kapi'olani Community College is an Equal Opportunity/Affirmative Action Institution

Tuesday 3/9

✓ Grammar Workshop: Commas, Colons, and Semicolons. 12-12:55 p.m., in the LAC. Students must sign-up in advance by noon on Monday, March 8.

Wednesday 3/10

✓ Grammar Workshop: Verb Problems--Past and Past Perfect Tenses. 3-3:55 p.m., in the LAC. Students need to sign-up in advance by noon on Monday, March 8.

Friday 3/12

Last day for Withdrawal from Fall Semester Classes.

[F] History Club Film: "Last of the Mohicans" in 'Ōhi'a 118, 1:30-3:30 p.m.

3 Artists exhibition at Windward Community College in Gallery Iolani. 3/12-4/23. Opening Reception: 4-7 p.m., free to the public. For more information, call 235-7346.

✓ Learn how to write a paper in Word 97 with our help and get a free disk this Friday, March 12, 2-4 p.m. in Kōpiko 103. Questions? Call Suzy at 955-3912.

Japanese Culture Club will meet Friday, March 12 in 'Ōlapa 213 from 12-1 p.m. Help plan a fun spring break activity! International Students are welcome for English conversation help. Come check us out. Bring your lunch.

Saturday 3/13

3/13 and 3/20 CPR-Healthcare Provider class starts at 8:30 a.m. (12 hours) in Kauila 108. The course costs \$60, including the textbook. The course # is EM991HP201B.

CPR Recertification Course starts at 8:30 a.m. (12 hours) in Kauila 108. The course costs \$35. The course # is EM991CR100B.

Night Reef Walks at Waikiki Aquarium. 6-8:30 p.m. For an experience you'll not forget, join us as we explore the reef at night. Participants get wet up to their knees with Aquarium staff on this "in the wild" excursion. Coral reef natural history, ecology, reef conservation, and safety are covered. Minimum age 5 years, youngsters must be accompanied by an adult. \$10/adult, \$8/child (\$8/6 for Aquarium members).

UH Student Activities Council and Double-o-Spot present "Vernal Pleasure" rave at the Campus Center Ballroom, 9 p.m. to 3 a.m. Mainland and local DJs in three areas of music. Free cds to the first 200 people. Free airbounce rides, too! \$8 for KCC students before 10 p.m. with id, \$10 thereafter. For more info, call 591-3500 or www.double-o-spot.com.

Sunday 3/14

Surface Structure Space: The 1999 University of Hawaii at Mānoa Graduate Exhibition Opening Reception 4-6 p.m. Gallery hours: Mon.-Fri. 10:30-4 p.m., Tue. evenings 4-8 p.m., and Sun. 12-4 p.m. Exhibit runs 3/14-4/16.

Big Island artist Ira Ono will present a workshop entitled, **A Creative Approach to Marketing Handcrafted Products**, at the Honolulu Academy Art Center at Linekona on March 14 from 10 a.m.-4 p.m. Ira Ono presents arts and crafts by counseling and seminar presentations throughout the state, and writes a monthly column on how to sell your artwork, which is featured in the **Island Craft Bulletin**. His workshop will address a number of issues, including developing marketing strategies, product pricing, evaluation of marketing opportunities, such as mail order catalogs and tradeshows, and working with independent contractors. The one-day workshop has a fee of \$45 per person. For more information call the Academy Art Center at 532-8741.

Monday 3/15

Last day to apply for Spring Graduation.

Dj in the Mall, 12-1:15 p.m.

✓ UH-Manoa: Psychology Program. Session on UHM Psychology Program and KCC Pre-Psychology program. 12-1:15 p.m., 'Ilima 202B.

✓ UH-Manoa: Engineering. Program requirements and opportunities in civil, electrical, and mechanical engineering at UHM. 12-1:15 p.m., Kōkō'o 209.

✓ Library Research Strategies. Get the scoop on basic research skills, 12-1 p.m., in Lama 116.

✓ There will be a Pre-Psychology Transfer Workshop on Monday, March 15, at 12 p.m. in 'Ilima 202. The workshop will be led by Dr. Karl Minke, Chair, Department of Psychology, UHM, and James Becker, coordinator of the KCC pre-psychology transfer program. This workshop will provide details on the transfer process, along with a description of the Psychology program at UHM, and the benefits of transferring as a declared Psychology major.

The Queen's Medical Center Speaking of Health Community Lecture Series presents, "Psychological Stress and the Heart," at 6:30 p.m. at the Mabel Smyth Auditorium on the Queen's campus. The following topics will be covered: the role of psychological and behavioral factors in regulating the heart, and the impact of adverse psychologic stresses on cardiac performance. Space is limited and reservations are required. For more information and reservations, please call The Queen's Referral Line at 537-7117.

Wednesday 3/17

Email Workshop on Wednesday, March 17. Learn to use Hotmail (email) and get a free email address right away. 4:30-6 p.m. in Kōpiko 104. Limited to the first 20 students. Call Lily at 921-9169, or call Mr.

Yokota at 734-9294.

"America's Holy War" The Clash Between Religion and Government. Ralph Reed and Nadine Strossen Debate on Saturday, March 20. The former national executive director of the Christian Coalition and the national ACLU president will face off in a debate on the First Amendment. The confrontation is set from 9 a.m. - 12 p.m. at Punahou School's Dillingham Hall as part of the Davis Levin First Amendment Conference. Essays by Reed and Strossen with commentary by Robert Rees will appear in the March 10th issue of Honolulu Weekly. Rees will also hold interviews on Island Issues, which airs each Sunday on KHNH-TV at 2 p.m. Ticket cost is \$5 in advance or \$7 at the door. Registration is available on the ACLU webpage at www.acluhawaii.org. For more information call 522-5900, fax 522-5909, or email at office@acluhawaii.org.

Coming Up

The 13th Community College Summer WAC Institute will be held from May 17 to June 4. The institute will be co-sponsored and held on the Chaminade University campus daily from 8:30 a.m. - 3 p.m. For more information, see the current issue of Think Write or contact Shel Hershnow, ext. 432; shel@hawaii.edu.

On view March 26 through April 20 at the Honolulu Academy of Arts: **Currents: 12 Kaua'i Artists**. The exhibition includes new paintings, sculpture, photography, blown and cast glass works, pastel drawings, pen and ink on paper, and quilted textile pieces from 12 Kaua'i artists. For more information call 532-8701.

UH Community Colleges' 35th Anniversary Party. Thirty-five years ago Hawai'i Governor John A. Burns signed into law the Hawai'i Community College Act, which directed the University of Hawai'i Board of Regents to develop and administer a system of community colleges.

A gala celebration will kick off the 35th anniversary year. Join the rest of the University of Hawai'i Community Colleges' faculty, staff, students, friends and supporters for this joyful celebration of providing 35 years of accessible, affordable, quality education. The party will begin with no-host cocktails at 4:30 p.m., followed by a contemporary island cuisine dinner, a special retrospective program and live entertainment. A ticket order form is available at Student Activity Center.

Fruits and Flower: Botanical Paintings by Geraldine King Tam includes watercolor paintings featuring Breadfruit, Mango, Mountain Apple, and other fruits among trees and plants. Tam's original work will be on display in a solo exhibition at the Honolulu Academy of Arts March 11 through May 2.

Chick Alsop: Portraits of Laos, an exhibition at Honolulu Academy of Arts, begins March 26 and ends April 20. This exhibition of photographs of Laos by local contemporary photographer Chick Alsop. For more information call 532-8700.

Jobs

Jobs

Jobs

For more information, call the Job Placement Office at 734-9514 or go to the Maida Kamber Center in 'Ilima 103.

Host/Hostess: Wages negotiable, must work 15-20 hours/week. Duties include: Customer service, handle telephones, reservations, organize customer seating, and other duties as assigned. The schedule has flexible evenings. English/Japanese speaking preferred.

Help Wanted: Shift Supervisor (3-9 p.m.) for a fast food restaurant. Looking for honest, hard working, dependable individual, able to communicate effectively with customers and supervise employees. Duties include: cash handling, delegated duties, and closing shop. Filipino Language speaking.

Dental Assistant: Part-time, pays \$7/hour, and flexible work schedule. Duties are to assist dentist chair side.

Qualifications: some office experience but will train.

All Cheerleaders, Drama Club Members, PEP Club Members, Speech Club Members and all exciting students! Ultrazone is having auditions for our space-aged, theme attraction at two exciting locations. Ultrazone is looking for dynamic, exciting, smiling actors/actresses and entertainers for both locations in Pearl City and Waikiki.

Office Clerk: Part-time. Duties: answer phones, schedule appointments, and perform other duties as assigned. Salary depends on experience. Work schedule (days/hours) is optional. Other requirements: Strong math and telephone skills.

The Center for Philippine Studies of UHM presents The "Philippine-American War" in Retrospect by Grace Mateo, Ph.D. Candidate, History Department, UHM, Lecturer, Asian Studies and Filipino and Philippine Literature Program, UHM. The scale, duration and nature of the Philippine-American War, which started in Feb. 1899, prompted a scholar to refer to the conflict as "America's First Vietnam." This presentation takes place at Moore Hall 319, on Monday, March 29 from 11:30 a.m. to 1 p.m. The lecture is free and open to the public. For more information, please call the Center for Philippine Studies at 956-6086, fax 956-2682.

Hokusai and Hiroshige: Great Japanese Prints from the James A. Michener Collection, Honolulu Academy of Arts, an exhibition featuring over 200 Japanese Ukiyo-e wood block prints, will be presented in a series of five rotations beginning March 24 in the Fountain Court Gallery at the Honolulu Academy of Arts. For more information call 532-8701.

The Honolulu Academy of Arts presents the film "Affliction" directed by American Director Paul Schrader. This film is a gripping story that puts a new spin on themes of masculinity, fate and retribution from the novel by Russel Banks (The Sweet Hereafter). Wade Whitehouse (Nick Nolte) is the sole policeman in a small economically depressed town in New Hampshire, reduced to being a school crossing guard and doing odd jobs for a rich businessman. When a man is killed while hunting, he believes it was cold-blooded murder and hopes that solving the crime will redeem his empty life. March 25 and 26 at 7:30 p.m., and March 28 at 4 p.m.

CLASSIFIEDS

CASH CASH CASH

Highest Prices Paid for Stussy, Roxy, Patagonia, Lightning Bolt and Hang Ten clothing. Heavy Metal Band t-shirts too. Want to sell just one shirt? Okay! Page Billy at 289-2496.

RAINBOW BRIDGE

The University of Hawai'i has once again organized an Open House for community college students who are planning to transfer there. The date is April 16, 1999, a non-instructional day for our students. Students will have the opportunity to visit several academic and student services departments and have personal attention from academic advisors. A revised program sheet is now being sent out to all counselors. Students may sign up with their respective counselors or may sign up at the Maida Kamber Center by March 10. Free bus and refreshments will be provided. The bus will leave the Visitor Parking Area on KCC at 8:00 am on April 16. The program begins at the UN Center Ballroom at 8:30 am and ends at 12:45pm.

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, 3 p.m. Next issue: March 30

Service Learning program helps youngsters love reading

Andrea Toki
Staff Writer

Pale, wide-eyed, and confused, the 8 year-old boy sat in his chair and scratched his head. "It's too hard," he said frowning at a book on his desk. "I can't read it."

"You can do it, Ivan," I said. "All you have to do is try..."

Journal Entry #1: Today is my first day of service learning for the ED 198 course, tutoring kindergartners and second graders reading at Ala Wai Elementary School. I am also involved in the America Reads Challenge that helps children with their reading in order to help them reach the average reading level by third grade. Not only am I obtaining valuable hands-on experience in the field of education, but financial aid work study grants have given me the opportunity to get paid

to do what I enjoy: working with children.

Journal Entry #4: I tutored a second-grade boy named Ivan today. I work with him one-on-one to keep him focused on his classwork, whether it be reading, spelling, or math. Doubtful of himself and having almost no motivation in doing well in school, Ivan has told me that he hopes to pass the second grade. I wondered to myself, "He's only in the second grade and he's talking about flunking?" I believe that children should not be thinking this way. This is where positive role models come in. Service learning in the community has given me the chance to help children such as Ivan to think positively about themselves.

Journal Entry #6: I borrowed the book *How Maui Slowed The Sun* by Suelyn Ching Tune from the reserved multi-cultural childrens

books in the KCC Library to read to my second grade class. Many little hands went up as I asked them questions about the Hawaiian legend of Maui. Little eyes sparkled at the pictures on each page as I turned and read to the children outloud. Smiles, smirks, and big "o"-shaped mouths were seen on the faces of the students as the story was told. Seeing the group of children react to a simple thing such as reading is a reward in itself.

Journal Entry #11: The "Star Student" poster hung on a wall in the second grade classroom caught my eye today. As I ran my finger down the list of names I stopped next to an empty spot next to the name "Ivan". While helping Ivan with his tear-art picture of a whale, I casually asked him about the missing stars. "There's never going to be a star next to my name," he said. "Sure there

will be," I said. "All you have to do is try real hard. Before you know it, there will be a row of stars next to your name, more than you can count." That day, Ivan left school with a smile on his face and his homework in hand.

Journal Entry #17: Hugs, hugs, and more hugs! It's a rewarding feeling when I get them from the children. All of the second grade class knows my name by now and seems comfortable with me being there in the classroom. Being there with them for an hour to an hour and a half four days each week, I've grown attached to them. Not only have I learned much about their educations, I've also learned much about my capabilities of working with children and thinking about doing this for a living. Teaching is definitely my first choice as a future career. The hands-on experience helped me to find my

interests. Getting involved in school and the community has helped me to find my future.

"I see you have two stars next to your name, Ivan," I said. He smiled through crooked baby teeth. "Good job. Give me five," I said and held out my hand as he slapped my hand proudly. "Pretty soon you'll have so many stars it will go around the whole room!"

"Yeah!" Ivan shouted. "I'll have so much that it will go around the room and out the door!" he said pointing and waving his hands around. "It'll even reach the moon!"

I laughed. "Your stars will probably get mixed up with the real stars up there," I said. After a while I realized that homework doesn't determine whether or not a student receives stars. Only he determines that. He is the real star, and I am glad I helped him realize that.



Multi-Cultural Children Books

Multi-cultural children books are available at the reserve desk in the KCC Library under ED 198 instructors Mavis Hara and Dr. Linka Corbin-Mullikin. Those who are interested in reading to a child and/or helping them learn to read are welcome to check them out. Book donations from students, faculty, staff, and the community are appreciated. Please contact Mavis Hara at x 317 regarding donations.

Service Learning students to tutor in Japan

Leila Davalos
Japanese 199V

This summer will be like no other for six hard working, dedicated students of the Independent Studies Japanese Culture Through Storytelling 199V class who will be spending their summer in Japan.

Charleen Ching, Leila Davalos, Evan Mamiya, Jacie Moriyama, Michael Park, and Roderick Rabago will volunteer to teach ESL through the storytelling method of "Kamishibai" at Iozon Elementary and Intermediate School in the village of Futamata. Their work will culminate in a presentation of stories, songs, and a play in English and Japanese with the children.

These students will also interact with students of Kanazawa Institute of Technology, one of our sister-schools in Japan, to plan a joint international hospital visitation program at Iozon Children's Hospital for children with terminal illnesses.

In order for KCC's first International Service Learning project to take place in Japan, these six KCC students must first successfully complete two semesters at Waialae Elementary School where they teach Japanese culture through storytelling and other methods to grade levels 1 to 6. If you think teaching a foreign language to 20 energetic elementary students is not challenging enough, try being a novice teacher as well.

The Waialae students have

learned how to properly introduce themselves with formal Japanese greetings, how to understand the differences between American and Japanese cultures, and much more. Besides learning various lessons in Japanese, Leila Davalos's 1st grade Japanese class at Waialae presented their own Momotaro Kamishibai (Japanese storytelling) to their peers. They did a fantastic job!

All in all, the Japanese Culture Through Storytelling class has been an educational experience. The KCC students have gained skills that could not have been developed fully in a college classroom. The knowledge these students have acquired through the foreign language department at KCC is an appreciated tool in teaching the students of Waialae Elementary. The KCC students also believe that the Japanese Service Learning project is a vital building block in their studies of the Japanese language.

During the International Festival held in March, a fundraiser will be held to send these students to Japan. The Japanese 199V students will be selling collectible keepsake "5 yen Good-luck charms" which symbolize good karma and good fortune. Also, 1999 fortune telling scrolls will be sold. These are great for your love life and good insurance for your final exams! Please support these students and help send them on their way to learning in Japan!

Debate over tuition waivers continues

The issue of granting special tuition waivers to people of Hawaiian ancestry has been hotly debated among UH Student Caucus representatives and individual campus' student congress members since the idea first arose last month. Following are individual responses and questions from involved students reprinted with their permission.

Macy Steele

LCC Student Congress President

May I ask how this effects the tuition for the rest of us who are not Hawaiian? Are we paying for this luxury for these students? Being a representative of Leeward Community College, how does this Hawaiian affair have anything to do with how our educational needs are being met? Why is it we are so concerned with how the legislative process is going with something that is not an affair of the whole student body at all of our colleges? I have many problems with this issue, not necessarily with what race or color you are, but rather how this will benefit the rest of the population at our colleges and universities. We are all involved now, so who is responsible for informing not only those who are reading this e-mail but the rest of the students involved? I feel that this topic is being analyzed far more than the reason why it was started. I will most likely receive a lot of hate mail from this correspondence, but I can't sit by and not voice my questions.

Kim Karalovich

President, Phi Theta Kappa at KCC

I just want to give my two cents about tuition waivers for Hawaiian students. Black and white it is not, and to think so would disregard all the gray areas that have already been presented.

To give tuition waivers based only on blood line is not responsible. If data proves that interested and motivated Hawaiian students are seeking higher education but cannot because they are not afforded the same opportunities as other ethnic groups, then we need to act. However, I am not certain that this is the case. I have been tracking all the correspondence, and I am still not sure what the facts are. I support Hawaiians getting what they deserve, but let's make sure others do not suffer while we are trying to undo the wrongs of the past. Let's not fight prejudice with oppression. One more thing, when we are fighting for equality we need to make friends not enemies. Pua, I support you in not responding to a hostile environment. Good luck to all of you in being heard and remember to always be kind.

Macy Steele

I have troubled over this whole situation and have been talking with my boyfriend about it. He is of Hawaiian descent. He said to me that this is a positive thing that will in the future pave the way for his descendants to become educated. He gave as an example that maybe 2% of all Hawaiians might take this tuition waiver and not all of this percentage will complete their educations. But, as the generations go on, this will improve and maybe, just maybe, someday Hawaiians will be some of the leading

powers in Hawai'i. However, tuition waivers are not the only part of this proposal. We must also have an outlet for younger Hawaiians and students of other ethnicities to learn why higher education is so important. This is just a small battle that is being fought all up hill.

Because of my boyfriend's viewpoint, I now accept this view and am willing to say that it is a good thing. I am human and don't like change. However, the facts are not making it to all of us. As I said in my other response, they are not proposing 500 waivers but rather priority for Hawaiians to have these waivers over ALL students. I am not Hawaiian and therefore the "I" came into play. I have received tuition waivers in the past with much nightmare of paperwork from financial aid. I never expected this luxury but was very thankful all the same. With all the advocating by those of you who are of Hawaiian decent, I hope this waiver is helpful to you.

Louise Aldrich

Kauai CC

I was discussing my concerns that tuition waivers based solely on bloodlines would be irresponsible with a friend of mine who is very knowledgeable on the issue. She said that the biggest problem among Native Hawaiian students is not enrollment, but completion. A little light went off in my head. Maybe we should consider waivers for continuing students; i.e., if you pay for the first semester, we'll pay the rest. I believe this is a good way to ease fears of students who are not serious about an education getting a free ride. Good compromise?



Waialae Elementary School 3rd graders study Japanese language and culture with KCC Service Learning student Evan Mamiya.