

# mālamalama

THE LIGHT OF KNOWLEDGE

The magazine of the University of Hawai'i system

Volume 26, Number 2 July-December 2001



*Final Fantasy* and  
other dreams  
come true for UH  
digital art grads  
also

Saving the silversword  
Aloha wear lives on

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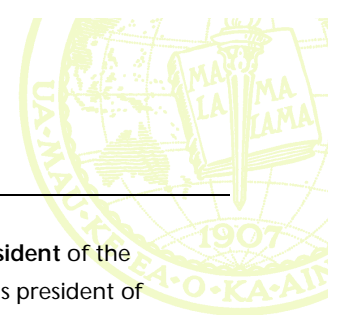
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*Mālamalama* is published twice yearly by the University of Hawai'i Office of University and Community Relations, Bachman Hall 109H, 2444 Dole St., Honolulu, HI 96822. The University of Hawai'i is an equal opportunity/affirmative action institution. This publication is available in alternate form for people with print disabilities.

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On July 1, Evan S. Dobbelle became the 12th president of the University of Hawai'i. Dobbelle previously served as president of Trinity College in Connecticut, City College of San Francisco and Middlesex Community College in Massachusetts. An advocate for the liberal arts as well as research and technology, he spearheaded public-private partnerships to promote economic development. Dobbelle also served as mayor of Pittsfield, Mass.; commissioner of environmental management and natural resources for Massachusetts; chief of protocol for the Carter White House; and U.S. assistant secretary of state with the rank of ambassador. He holds bachelor's, master's and doctoral degrees in education and public policy from the University of Massachusetts at Amherst and a master's in public administration from Harvard University.

Dear Alumni and Friends

I am honored to be part of the proud tradition that is the University of Hawai'i. I appreciate the privilege accorded me to provide leadership into the new century.

My life's journey has always turned toward the path of greatest challenge—I would not have it any other way. The University of Hawai'i faces great and important challenges. Together, we can meet them. We shall shape a future worthy of this state and its citizens of all ages and backgrounds. We shall set the standard in the nation in undergraduate and graduate education.

The University of Hawai'i system shall have only one thing to strive for—excellence. We shall have only one goal—to be the best. We shall have only one direction—forward.

Hawai'i is a magical place where natural beauty and extraordinarily rich cultural traditions are surpassed only by the remarkable generosity of spirit of its people. This university plays a vital role in the educational, economic and cultural life of our islands. Our responsibility is to support and enhance the quality of life for everyone in a way that will make us all proud. We shall truly build an inter-island, interactive, intergenerational, international university.

I feel blessed to be able to make a difference and have great confidence in the future that we can build together for Hawai'i.



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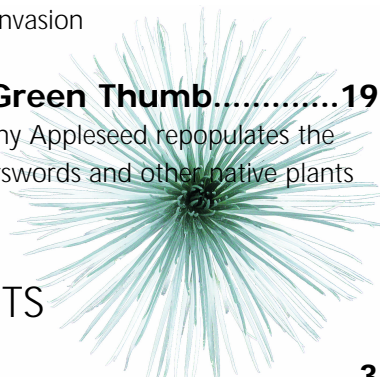
Class notes, alumni awardees and profiles



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## Pool Cool means safe sun

A program developed at UH's Cancer Research Center of Hawai'i and evaluated at 28 pools in Hawai'i and Massachusetts is teaching children sun safety along with swimming lessons. PoolCool focuses on children because sun exposure during childhood is linked to development of skin cancer later in life. Eight lessons are taught at the start of swim lessons, and poolside activities demonstrate the skills from the lessons. Parents and pool managers are encouraged to provide sunscreen and sun-safe environments. PoolCool, led by UH Professor Karen Glanz, won the American Academy of Dermatology's Award for Excellence in Education for an innovative, coordinated public education program. Funded by the National Centers for Disease Control and Prevention and created in collaboration with Boston University, PoolCool has been disseminated at 186 pools across the country through a partnership with the National Recreation and Park Association. For information, call 808 586-3076. For information on skin cancer and other ways to reduce cancer risk, call the Cancer Information Service at 1-800-4-CANCER.



## Environmental education

Students can train for energy conservation jobs through a new Maui CC program that offers certification in energy management and the design and installation of photovoltaic and solar water heating systems. The courses are part of the Maui CC Instruction in Sustainable Technology (MIST) program, which also conducts research and demonstration projects in energy management, green building techniques and alternate power. For information, call 808 984-3384, visit <http://mauicc.hawaii.edu/unit/mist/welcome.html> or e-mail [don.ainsworth@mauicc.hawaii.edu](mailto:don.ainsworth@mauicc.hawaii.edu).

A UHM bachelor's degree in global environmental science prepares School of Ocean and Earth Science and Technology students for graduate work or employment with government laboratories, environmental groups or indu-



try. The rigorous science curriculum offers a focus on marine science, policy/economics or climate. For information, visit [www.soest.hawaii.edu/oceanography/GES](http://www.soest.hawaii.edu/oceanography/GES), call 808 956-7932 or e-mail [ges@soest.hawaii.edu](mailto:ges@soest.hawaii.edu).

## A new breed of pediatrician

Three of the most pressing health issues for Hawai'i children fall outside the traditional focus of pediatrics—child abuse, dental disease and mental health. A new integrated pediatrics residency program may be the cure. To extend pediatricians' view beyond the exam room, residents receive community-based, family-oriented and culturally sensitive training in core areas, including school health, child welfare, mental health and care of children with chronic illnesses and special health care needs. The program is funded by a five-year \$2.5 million grant from the Dyson Foundation. UH is one of only six medical schools in the nation selected to participate in the Dyson Initiative, an effort to develop a new generation of physicians who can be better doctors and advocates for child health issues in the community.

## Weightless in Houston



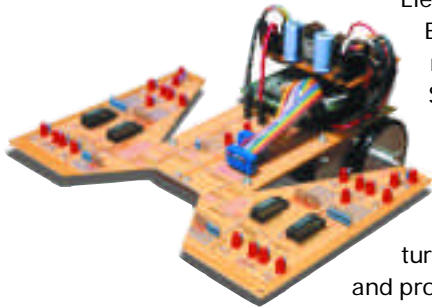
NASA photo

Windward CC students Greg Osterman, Teri Schmidt and Kauwila Hanchett comprised the first Hawai'i team—and one of only three community college teams in the nation—to participate in the NASA Reduced Gravity Student Flight Opportunities. The team conducted six physics experiments during periods of weightlessness as a NASA plane flew 30 roller coaster turns at Johnson Space Center in Houston last month. A video of the experiments will be combined with computer simulations in a multimedia "Zero Gee Whiz" program to be shown to elementary school groups who visit Windward's new Hōkūlani

Planetarium when it opens in the fall. For more information, visit <http://aerospace.wcc.hawaii.edu/zerog>.

## To paraphrase Suess: Cloned mice, green mice, even machine mice!

The latest UH “mouse” to make news was a robot named Jr. Boy, which placed fourth in the Institute of Electrical and Electronic Engineers regional micro-mouse competition in Sacramento this spring. Looking more like rolling circuit boards than rodents, Jr. Boy and fellow UH robots Ratmobile (pictured) and Tinman were built and programmed by UH Mānoa electrical engineering students to learn



a maze and run the shortest path from start to the center square. Unlike the popular fighting TV ‘bots, which are operated by remote control, micromice are autonomous, sensing their surroundings and remembering their route without human intervention. For more information on the competition, contact Tep Dobry, adviser, at [tep@eng.hawaii.edu](mailto:tep@eng.hawaii.edu).

## Satellites monitor mother nature

Like hurricanes, whirlpool-like ocean eddies are named and tracked. Using data from two satellites and a ship, researchers at the UH Mānoa Department of Oceanography and the Joint Institute of Marine and Atmospheric Research discovered that an eddy named Loretta in the ‘Alenuihāhā Channel between Hawai‘i and Maui lasted an unusually long time—eight months—before dissipating in January 2000. One satellite measured the drop in sea-surface temperature that occurs when an eddy brings up cold, deep-sea water; the other gauged ocean color, which changes due to the increased presence of chlorophyll-containing phytoplankton. The plant plankton attract zooplankton and squid, which attract fish.

The Hawai‘i Institute of Geophysics and Planetology, meanwhile, uses satellite data to detect vertical displacement of volcanoes caused by active magma reservoirs within. After using radar interferometry to study six Galapagos Islands, UH geophysicists reported that uplift didn’t always result in volcanic eruption, probably because “trapdoor” faulting relieves the stress. The remote Galapagos volcanoes are relatively unstudied, but they are similar to Hawai‘i’s Mauna Loa, which may erupt in the next 10 to 20 years.

## The answer’s online

### Opticianry classes

In addition to placing existing courses online, Leeward CC is using the medium to offer its first opticianry classes. Students use Web-based materials, communicate with instructors via e-mail and complete clinical activities in the offices of Hawai‘i opticians and optometrists. The college may offer a full opticianry program in the future. For information, call 808 455-0268 or e-mail [mbhoward@hawaii.edu](mailto:mbhoward@hawaii.edu).

### The library catalog

Hawai‘i Voyager—a combined catalog for libraries on all 10 UH campuses—is now available at <http://uhmanoa.lib.hawaii.edu>. A few databases (Hawai‘i Pacific Journal Index, Trust Territory Archives, Bishop Museum and the Hawai‘i State Archives) will remain at the old UHCARL site, [www.lib2.hawaii.edu:1080](http://www.lib2.hawaii.edu:1080), until the transfer to Hawai‘i Voyager is complete.

### More teachers

To help alleviate a statewide teacher shortage expected to continue through 2007, the UHM College of Education is expanding teacher preparation and professional development offerings in the Neighbor Islands this fall. Interactive video and Internet courses will augment on-site instruction with support from the University of Hawai‘i Centers. Higher retention rates make training Neighbor Islanders more cost-effective than importing teachers from O‘ahu or the mainland.

### Computer degrees and courses

The Alfred P. Sloan Foundation is supporting a collaborative effort to provide computer science programs online. The effort goes beyond Web-based course material to create an interactive environment for students through asynchronous learning networks. Participating programs include Hilo’s certificate in database management and Mānoa’s master of science in information and computer sciences and bachelor of arts in liberal studies with emphasis on information resource management. For information, visit [www.aln.hawaii.edu](http://www.aln.hawaii.edu).

## Making waves

Tracy Orillo-Donovan's article "A Tsunami is Coming," in the January issue neglected to refer to *Tsunami* published by UH Press (2d ed., 1998) and written by UH Hilo faculty member Walter Dudley and his colleague Min Lee. This is regrettable ... it could have made a plug for a well-researched and well-written book; it could have recognized that not everything comes from Mānoa.

Edward J. Kormondy, chancellor emeritus, UH Hilo

(With regard to a statement that 100-foot waves "raced across the Pacific") No one has ever seen a tsunami wave in the open ocean. They are usually less than one meter high. Consult your atlas.

George D. Curtis, affiliate professor, UH Hilo

**Editor's note:** Also see Pageoph Topical Volume Landslides and Tsunamis co-edited by UHM geophysicist Barbara Keating. Basic tsunami information is available in another UH Press book, Atlas of Hawai'i by UH Hilo Professors Sojia and James Juvik.

## Contacting faculty

I loved receiving Mālamalama. I would like to write two of my teachers, Barbara and Takeo Kudo of the music department. I am still involved in music and use the techniques they taught me daily. They have given me a strength and ability as a musician I never would have had without them. I would like to thank them.

Lauren Rubin ('82-'83 Hilo, BA '86 Mānoa)

**Editor's note:** Current faculty can be found at [www.hawaii.edu](http://www.hawaii.edu); click on the telephone icon in the header.

## Election commentary reaction

I read with interest (Professor of Political Science) Robert Watson's thoughts on the 2000 election. It seems that every call for change opens a Pandora's box of other logical follow-through changes to the point that one realizes the founding fathers were not lightweight thinkers and really did dot their i's and cross their t's. If we were to re-originate the electoral college system to be more in line with the populist thought of "one man, one vote," we would need to question why Hawai'i with a population of less than two million should have such a disproportionate voice in the U.S. Senate, compared with the more populated states of California and New York.

I agree the system is robust, and rejoice in the "peaceful transfer of power," but I also can't help but believe that it was only because of the brilliant work of our

founders, who obviously had their heads screwed on. I find it hard to advocate much change, other than in the mechanical process of collecting and counting votes.

Jim Roby ('80 Hilo)

## All in the family

A life member of the UH Alumni Association and past director of the UHM College of Education alumni chapter, May Imamura (BEd '62 Mānoa) is seated to the left of her mother Misao Togo (holding great-grandson Dylan Tomi) and family friend Larry Uruu. She is also a proud mom to a second UH generation, including (second row, from left) daughters Amy Imamura Tomi (MEd '96, BEd '91, Mānoa) and Betsy Imamura (a senior majoring in family resources at Mānoa) and daughter-in-law Paula Cartright Imamura (BA '93 Mānoa) and (top row, from left) son-in-law Darin Tomi (BA '91 Mānoa) and sons Roy Imamura (BEd '00 Mānoa), Ron Imamura (a nursing student at Kapi'olani) and Ray Imamura (AA '99 Leeward).



**Editor's note:** May Imamura couldn't contain her UH pride within the donation envelope enclosed with the last issue of Mālamalama. "I'm proud to donate at every opportunity," she wrote on a note enclosed with family pictures and newspaper clippings. "I'll be so very proud when all of my children graduate from UH. Two down, three to go!" Intrigued, we called her, and she continued in the same spirited vein.

On a college education—"That is your ticket to anything. The faculty at UH gives you a well-rounded education. It's a stepping stone."

On her own UH days—"I never cut a class, not once. I was an ASUH senior class senator and went to all the proms. I pretty much did all my homework. I'm not a scholar, I'm a hard worker."

On her philosophy—"Mymotto is never giveup," which no doubt sustained her through 35 years of teaching special education at Waipahu Elementary and raising five children after the death of her husband Ronald in 1980.

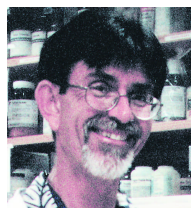
# Pōe PEOPLE



David Lassner



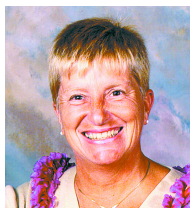
Teresita Ramos



John Berestecky



Cynthia Ning



Kathleen McNally

HONORED UHH Director **Cornelia Anguay** with the TRIO Program Holeman Award; Honolulu CC Counselor **Diane Caulfield** with the Phi Theta Kappa Horizon Award; UHM Professor **Meda Chesney-Lind** with an American Society of Criminology major achievement award; UHM Director **Klaus Keil** with the Microbeam Analysis Society Cosslett Award; Information Technology Services Director **David Lassner** with the Western Cooperative for Educational Telecommunications Jonsen Award; Leeward CC Specialist **Mike Moser** with the Western Association of Educational Opportunity President's Award; UHM Professor **Teresita Ramos** with a national language council Walton Award; Kapi'olani CC Director **Stephen Wehrman** with the American Respiratory Care Foundation's Hudson Award.

SELECTED Kapi'olani CC microbiologist **John Berestecky** to mentor other colleges in service learning strategies; Curriculum Research and Development Group's **Barbara Dougherty** to be series editor for *Mathematics Education Research Series*; UHM planetary geoscientist **Peter Mougjinis-Mark** to be associate editor of *Bulletin Volcanology*.

ELECTED UHH anthropologist **Daniel Brown**, president of the Human Biology Association; UHM Director **Cynthia Ning**, executive director of the Chinese Language Teachers Association; UHM Director **Richard Schmidt**, vice president of the American Association for Applied Linguistics; to be fellows—UHM's **Craig Glenn** and **Michael Garcia**, Geological Society of America, **Kevin Hamilton**, American Meteorological Society, **Richard Hey**, American Geophysical Union, **Bruce Houghton**, Royal Society of New Zealand

APPOINTED **Michael Collier**, dean, UHH College of Agriculture; **Daniel Cormany**, UHWO dean of students; **Shirley Daniel**, Henry A. Walker Jr. Distinguished Professor of Business Enterprise; **Kathleen McNally**, UHH athletic director.

# Mō'ōlono REPORTS

ONLINE The **Asian-Pacific Law and Policy Journal**, dedicated to Asia, the Pacific and Australia, at [www.hawaii.edu/aplpj](http://www.hawaii.edu/aplpj).

ACCREDITED UH Community Colleges through 2006.

UNDER CONSTRUCTION Mānoa's historic Hawai'i Hall renovation; A technology center and expanded **culinary arts** center at Kaua'i CC; A **marine science** building at UH Hilo.

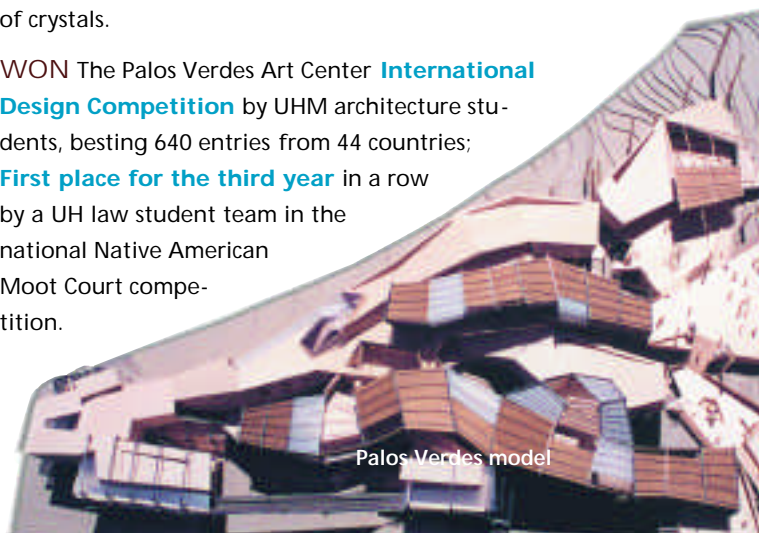


RECOGNIZED Leeward CC with the League of Innovation in the Community Colleges **Innovations of the Year** award; School of Architecture's Heritage Center for helping **restore the Uchida Coffee Farm** in Kona, earning a National Preservation Honor Award; The College of Tropical Agriculture and Human Resources' **Family Business Viability** in Economically Vulnerable Communities project with the Northeastern Regional Agriculture Experiment Station Award for Excellence.

DESIGNATED Cancer Research Center of Hawai'i as a **National Cancer Institute** center, with high program ratings and a tripling of federal funding; Kapi'olani CC as one of 16 U.S. Leadership Institutions by the Association of American Colleges and Universities and **one of eight** "Promising Practices" institutions for internationalizing its core mission.

ACQUIRED **Blue Hawai'i**, an IBM supercomputer donated for use in weather forecasting and other research projects; A \$300,000 Nonius kappa CCD X-ray **diffractometer** by UHH to study the molecular structure of crystals.

WON The Palos Verdes Art Center **International Design Competition** by UHM architecture students, besting 640 entries from 44 countries; **First place for the third year** in a row by a UH law student team in the national Native American Moot Court competition.



Palos Verdes model

AWARDED A five-year \$17 million contract to **manage NASA's** Infrared Telescope Facility on Mauna Kea; Grants of nearly \$400,000 for international **shrimp and pearl farming** initiatives at UH Hilo's Pacific Aquaculture and Coastal Resource Center; A \$450,000 Hartford Foundation grant to support the School of Medicine's Center of **Excellence in Geriatrics**.

TRAINED Chinese professionals in **American methods**—undergraduate faculty by Honolulu CC and registered nurses by the School of Nursing and Dental Hygiene.

DISCOVERED **Eleven new moons** irregularly orbit Jupiter, the largest number of Jovian satellites discovered at one time, according to computer analysis of images from the UH 88-inch telescope. **Arctic ice sheets** up to a thousand meters deep are extensions of land glaciers that modify the sea floor as they shift, according to Hawai'i Mapping Research Group exploration in the Arctic Ocean. A new object in the southern hemisphere is a brown dwarf, a low-mass and cold-temperature star that appears **very red and unusually bright** in infrared astronomy. A **cloned egg** can reproduce an early genetic event that randomly inactivates one X chromosome in female embryos, according to cloning research in the School of Medicine. Archaea, an ancient but until recently unknown life form, may constitute **half of the biomass** in the open ocean, according to Hawai'i Ocean Time Series data. Large, **fossil-containing gravel deposits** on Lana'i were formed by at least three or four geologic events over thousands of years, not by a single massive tsunami as previously thought, according to new analysis by UH geologists. **Supermassive black holes** contribute as much energy to the universe as all the stars combined, according to historical mapping of black holes by UH astronomers using data from multiple telescopes.

RANKED Kapi'olani CC graduates with the highest results in the nation on the American Registry of Radiologic Technologists examination; The UHM School of Social Work in the top fifth for master's degree programs

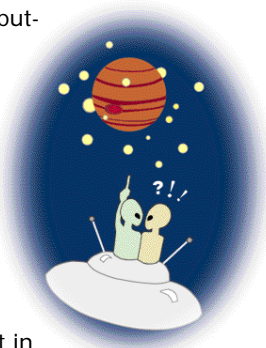


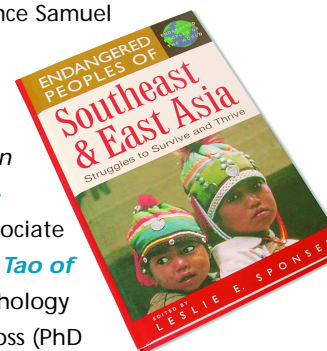
Illustration by Billie Ikeda



by *U.S. News & World Report*; The UH Law Library at 16th in the nation by *National Jurist* magazine.

PERFORMED Music Professor Takeo Kudo's composition *Let Freedom Ring!* by the Hong Kong Philharmonic Orchestra.

PUBLISHED **Endangered Peoples of Southeast and East Asia** edited by UHM Professor of Anthropology Leslie Sponsel; **Geographies of Women's Health**, co-authored by UHM Professor Nancy Lewis; **Hawai'i's Adopted World Class Actor**, an **autobiography** by UHM Professor of Theater Terence Knapp; **The Harlem Renaissance**, American Historical Association's Baldrige Prize work on **African-American culture**, by UHM Associate Professor of American Studies Mark Helbling; **Japan's New Economy** co-edited by UHM Professor Sumner La Croix and Associate Professor Byron Gangnes; **Managing Recreation, Parks, and Leisure Services**, co-authored by Professor of Kinesiology and Leisure Science Samuel Lankford; **Motivation and Second Language Acquisition**, co-edited by National Foreign Language Resource Center Director Richard Schmidt; **Stories in the Stepmother Tongue**, fiction by **immigrant Americans**, co-edited by UHM Associate Professor of English Robert Shapard; **The Tao of Photography**, by UHM Professor of Psychology Samuel Shapiro and alumnus Philippe Gross (PhD '96, MA '92, BA '90); **Turning Bricks into Jade**, a work on **Chinese-American understanding**, by UHM Professor Richard Brislin with alumni Julie Haiyan Chao (MBA '98) and David Williams (MBA '95); **The Typhoon of War: Micronesian Experiences in the Pacific War**, coauthored by UHWO Professor of Anthropology Suzanne Falgout; **Soaring Phoenixes and Prancing Dragon**, a survey of **Korean classical literature**, by Hawai'i CC historian Jim Hoyt; **Village of a Million Spirits**, a PEN-USA-WEST fiction award winner, by UHM Professor Ian MacMillan; **Volcanic Hazards and Disasters in Human Antiquity**, edited by Windward CC Assistant Professor Floyd McCoy; **Whose Vision? Asian Settler Colonialism in Hawai'i**, co-edited by UHM Associate Professor Candace Fujikane and Assistant Professor Jonathan Okamura.







# Changing minds

UH's Campaign for Hawai'i comes to a successful close



Donations doubled the number of scholarships and amount of aid distributed

**F**our years and more than \$100 million after the first gifts were recorded, the university's Campaign for Hawai'i came to a successful conclusion June 30. It was the university's first dedicated, broad-reaching campaign and the largest fundraising effort in state history.

As the campaign began, UH was being asked to take a greater role in securing the future vitality of the state even as its own budget was being cut. Nationwide, state subsidies were seen as no longer sufficient to create the innovative programs needed at public universities. At the University of Hawai'i, then President Kenneth P. Mortimer, the Board of Regents and the UH Foundation Board of Trustees recognized that a campaign could give the university system the margin of excellence to fulfill its ambitions. And it has.

The campaign has changed the way Hawai'i thinks about higher


education by encouraging community input into the state's greatest educational resource. Governor Ben Cayetano fulfilled his pledge to match the increased distribution from endowment gifts, resulting in \$647,000 in additional support from the state. The campaign has made a difference in the university's ability to attract and retain great faculty, inspire and energize new and existing programs and make UH programs more accessible to students.

"One reason private giving is so important to a university like UH is that it seeds new programs," says UH Foundation President Patrick McFadden. This campaign was no exception. A \$1 million gift from the Harold K. L. Castle Foundation provided start-up funds and support for the Institute for Biogenesis Research. A \$1.1 million gift by Barry and Virginia Weinman established a chair of entrepreneurship and e-business in their names at the

College of Business Administration. A \$1 million gift from the Robert and Betty Wo and James and Juanita Wo Foundations created the Learning Champions Project, providing support for enrichment for community college faculty and staff.

Donors paid particular attention to student needs. Nearly a fourth of all campaign gifts supported student opportunity. The \$25 million received for scholarships and other forms of assistance have more than doubled the number of scholarship recipients and amount of aid UH is able to grant each year. Most notably, the John A. Burns School of Medicine received a gift from the estate of Nadine Kahanamoku to establish a scholarship endowment for up to 10 students each year, with preference given to Hawaiian or part-Hawaiian scholars. At \$3.4 million, it is the university's largest gift from an individual to date.

While large gifts signify crucial votes of confidence by community leaders, an equally important story lies in the inspired response of UH alumni. More than 26,000 alumni gifts were received, a definitive "ramping up" of the UH alumni's still-developing culture of philanthropy.

"The Campaign for Hawai'i has encompassed a change in people's relationship to higher education in Hawai'i," remarks Mortimer. "It indicates that the relationship has never been stronger." 

—by Nathan Goldstein, assistant director of annual giving at the University of Hawai'i Foundation

UH Community Colleges unite to offer advanced training that supports

# A Taste for Technology

by Paula Gillingham Bender

**T**he University of Hawai'i's new Pacific Center for Advanced Technology Training (PCATT) is providing what some businesses have yet to realize is right under their nose—credible, comparable and cost-effective training. Does your business need computer-aided design expertise? Could employees use a refresher on networking, programming or system administration? Is the cost of bringing an industry trainer from the mainland out of the question? The answer is close to home.

"It drives me up the wall when somebody turns to me and says, 'no one does Cisco training here in the Islands,' when we are a leader in the world when it comes to Cisco training," says Don Bourassa, director of PCATT and the dean of planning, information and development at Honolulu Community College. Cisco is just the beginning.

Through PCATT, UH Community Colleges provide training and certification courses offered by industry partners Cisco Systems, Microsoft Corp., Novell, Sun Microsystems and AutoDesk. The instructors are

straight out of the industry, often employees of the companies themselves. The partnership makes for a tightly woven relationship between the center and the ever-changing world of high technology. It also makes for expert instruction for businesses seeking to improve employees' skills and individuals seeking to enhance personal marketability.

High-tech investments such as PCATT were highlighted in Hawai'i Gov. Ben Cayetano's 2001 State of the State address. With the full backing of the Legislature, the governor said the state would earmark an extra \$1 million each to five specific areas at the University of Hawai'i—engineering, international business, medicine, information and computer sciences and high-technology training. Out of the latter \$1 million, PCATT was born.

"The center allows working professionals to sharpen their skills for

jobs in high-technology industries," Cayetano says. "I have supported PCATT and programs like it with additional funding because they are helping to build a skilled workforce in Hawai'i and promise a great return on our investment."

PCATT is not just a Honolulu CC program, Bourassa emphasizes. While its administration offices are on the Dillingham campus, the center's expertise is spread throughout the community colleges system, including Kaua'i, Maui and Hawai'i island campuses. Bourassa explains: Kapi'olani CC is Hawai'i's center for learning 3-D animation and media arts. Honolulu CC focuses on telecommunications and networking. Leeward CC stresses business, e-commerce and the creation of Websites designed for Internet sales and marketing transactions. Neighbor Island community colleges provide a little bit of everything.

"Down the road we hope to offer technical support, export training and provide distance education to the Neighbor Islands via two-way video," Bourassa says.

According to Vaughn Baker, director of Maui CC's Office of Continuing Education and Training, Valley Isle businesses are aware of the school's offerings and clamor for services.

"Having adequate resources to meet the demand from the business community is perhaps our biggest problem," Baker says. "We view PCATT as a wonderful new resource to help us meet this challenge." Maui CC's continuing education program serves

**PCATT is a wonderful new resource to help meet the demand from business.**

—Vaughn Baker,  
Maui CC



Attending the center's opening at Honolulu CC were (from left) Joseph Blanco, special advisor to the governor for technology development; Fujio Matsuda, former UH President and a supporter of technology training; and Chancellor for Community Colleges Joyce Tsunoda

*Continued on page 20*



Classic training meets high technology when

# And it goes digital



by Stacy Yuen Hernandez

When UH Mānoa student Catherine Mitsunaga (AA '97 Kapi'olani) decided to follow her dreams, switching her major from nursing to art, her heart sang as she discovered the expanded arts program at UH Mānoa. Still, she wasn't optimistic about her future in the field often described as "new media"—a broad range of electronic-based arts, including animation, electronic music and video.

At the time, Hawai'i job prospects in this high-tech field looked bleak, if not non-existent.

She found her dream job with a Tokyo-based company that has planted roots firmly in downtown Honolulu. Square USA, a subsidiary of Square Co., produces software for interactive entertainment. Internationally known for its Final Fantasy role-playing video games, Square employs approximately 250 people in its Harbor Court studios, including 150 of the world's top computer graphic artists who worked on a full-length feature film, *Final Fantasy: The Spirits Within*.

Mitsunaga began as a student intern at Square, then was hired to work on the film as a render wrangler (or render tech support—RTS, for short). "Wrangling is a movie industry term," she explains. "It is part of the end line in production." An artist works on a computer image—a ball, for example—that appears as a rounded grid on the computer screen. Wranglers work off UNIX interface, sending the frames to a computer, which figures out the geometry, lighting, textures and shading to render out the image. A five-minute shot could consist of more than a thousand frames. Wranglers check each frame for consistency and accuracy. It's an entry-level job, but Mitsunaga feels fortunate to have worked alongside

the best in the business.

"There are people here who worked on the special effects for *Titanic*, *The Matrix*, *X-Men* and other major productions," she says. "Now that digital animation is such a big thing in movies, it brings different job possibilities." She'll pursue those possibilities after completing her bachelor of fine arts at Mānoa.

Square USA President Hironobu Sakaguchi has repeatedly voiced his intent to recruit and hire local talent, and he's been true to his word. Mitsunaga and nine other UH students worked in Square's rendering department. More work in other areas of the company. Anthony Higa, (BS '01 Mānoa), started as a wrangler and now writes production software to help manage the more than 1,500 computers at the Square USA studio. "I'm able to apply my double major (electrical engineering and information and computer science) to the tasks they have available for me," he says.

Square invests in future employees. In 1998, the company donated a generous amount of professional-quality animation equipment to the UH system; both Mānoa and Kapi'olani CC offer 3D animation classes in the



Kapi'olani CC students Kaori Saga, left, and Okjoo Chang helped coordinate the campus' first digital art exhibition

resulting art lab, located in the UHMArt Building.

“The donation put UH into an elite group of institutions that offer cutting-edge 3D digital animation education,” says Robert Rodeck, UHM associate professor of art. The computers and software that comprised the gift were at the high end of the technology—thesame as that used for Hollywood productions such as *Toy Story*. Mānoa and Kapi’olani students using the Silicon Graphics workstations are learning to implement the same tools used in the most sophisticated productions. Electronically oriented labs marry creative ideas, art principles and design theory with technological know-how.

Students need both aspects to cope with and be leaders in tomorrow’s world, emphasizes department Chair John Wisnosky. UHM graduates are being accepted into the most prestigious graduate programs in motion picture arts, including the University of Southern California, and graphic arts, such as the University of New Mexico.

Kapi’olani instructors insist that students obtain a grounding in the principles of art before incorporate the gee-whiz wonders of technology. Their program, launched in 1997, offers an associate in technical (ATS) with concentrations in graphical interface computer animation or content development. Coordinator Jan McWilliams, a Kapi’olani CC associate professor of art, says students participate in group projects emulating the collaborative environment of the workplace. An internship is also required. The approach works—five Kapi’olani students have been hired as animators, delers and sound designers by Konami Computer

Entertainment of America, the latest Japanese-based company to open a studio in Honolulu.


Okjoo Chang, (ATS ’01 Kapi’olani) didn’t hesitate to sign up when a friend told her about the Kapi’olani program. She sings its praises despite long hours spent working on projects. “When I started the program, I didn’t know the software at all so I had to learn the software (while) I was creating the image,” she recalls. Classmate Kaori Saga (ATS ’01 Kapi’olani) had planned to study social work. When a course she wanted wasn’t available, Kapi’olani CC Art Gallery Director David Behlke encouraged her to continue studying art along with psychology and sociology. Eventually she changed her major.

Behlke praises the students’ work, both as individual artists and as coordinators of the gallery’s first ever digital art exhibition last fall. Among Chang’s work was a “self-portrait” of flowers that gradually grows abstract. The persona she displays is always smiling, holding in sadness and stress, Chang explains.

### UH belongs to an elite group of institutions that offer 3D digital animation education

—Robert Rodeck, UH Mānoa

“All artists use tools to express themselves,” says McWilliams. Digital media is another medium through which artists communicate their visions. It is not competing with traditional media, such as painting and sculpture, but is simply another tool, she says. The new media arts program allows students the option of using their artistic talents to enter the high-tech world. Many already have degrees in art, architecture, English, economics and other fields and want to refine and reorient their careers.

A new associate of science degree will expand student options beginning this fall, adding a more credit-intensive course of study that supports multimedia career choices. 

Stacy Yuen Hernandez is a Honolulu freelance writer.



Catherine Mitsunaga found her dream job at Square USA, where she worked on the digital animated film *Final Fantasy*

### The fantasy begins

Among moviegoers anxiously awaiting this month’s release of the first computer-generated, animated feature film with photo-real human characters are some UH graduates who worked on the project. Scheduled to debut in theatres July 13, *Final Fantasy: The Spirits Within* was produced in Honolulu by Square USA and distributed by Columbia Pictures.

**The buzz:** State-of-the-art digital technology endows *Final Fantasy* characters with more realistic human emotion and movement than previous computer-generated animated films.

**The story:** A meteor crashes on Earth in the year 2065, unleashing millions of alien creatures that threaten all life on the planet.

**The look:** American-born characters with primarily “American” features but various ethnic backgrounds.

**The voices:** James Woods, Steve Buscemi, Ming-Na, Donald Sutherland, Alec Baldwin and others.

**The Web site:** [www.finalfantasy.com](http://www.finalfantasy.com)

When it comes to the historic and cultural influences on dress



# We are what we wear

by Jenny Tom

**H**awai'i's biggest export isn't pineapple, macadamia nuts or papaya, but it is influencing Asian and mainland tastes. The Hawai'i garment industry is the largest group of manufacturers in Hawai'i with annual sales of a half-billion dollars according to the Hawai'i Fashion Industry Association. Apparel manufacturers export 30 percent of their products to the mainland and abroad, accounting for \$165 million in outside sales.

From the first adaptation of Western dress into a holokū and the

Hawai'i contributed to the popularity of casual wear, bringing a relaxed attitude to clothing

—Cheryl Maeda, Maui CC

humble beginnings of the immigrant-influenced aloha shirt, Hawaiian attire has evolved into everyday work wear in the islands and popular casual wear abroad. Collectors from the mainland and Asia pay up to \$5,000 for vintage aloha shirts, and stars from Hollywood's Bruce Willis to rapper Jay-Z sport aloha wear in movies and music videos. Renamed "resort wear," aloha fashion has been paraded down runways by American and European designers such as Tommy Bahama and Karl Lagerfeld.

UH Mānoa Professor Linda B. Arthur, author of *Aloha Attire: Hawaiian Dress in the 20th Century*, has documented the 180-year history of aloha wear and Hawai'i's fashion industry. Arthur's teaching and research in the history and social-psy-

chological aspects of dress earned her Hawai'i Professor of the Year honors from the Carnegie Foundation and Council for Advancement and Support of Education.

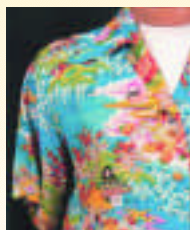
In the beginning The rich history of aloha wear dates from the 1820s, when New England missionaries arrived in the Hawaiian Islands. The ali'i adopted Western fashion, separating themselves from the commoners. Asked to make the dresses, the petite missionary wives had to improvise to accommodate the 300- to 400-pound ali'i women. They relaxed the fit and raised the yolk to create a long, loosely fitted Hawaiian dress called the holokū. "There was no fitted waistline so you had air moving in it, which is practical," says Arthur.

## History of the aloha shirt in Hawai'i

**1920** Plantation workerswear thepalaka jacket. Thejacket, alongwithmulti-ethnicinfluences, sets thestageforwhat wouldbecomethe alohashirt.



**early 1930s** The earliest version of the aloha shirt is made from imported Japanese *kabe* crepe and *yukata* cloth.



**1936** TailorEllery Chuntrademarks the termaloha shirt. The firstfactoriesinclude Kamehameha GarmentCo. and Branfleet(nowKahala; co-founder Geroge Brangierbelow).



**1938** First aloha shirts with tropical print designs are introduced.

**1940s** Halting of import and export during WWII creates drastic changes in the aloha shirt industry. Made by Wong's Draperies, aloha shirts using drapery remnants becomes a local phenomenon.



The mu'umu'u was originally a chemise worn under the holokū, but Hawaiian women felt it made no sense to wear two pieces of clothing in a hot, humid environment. Mu'umu'u were used as house-wear and sleepwear. With time, the holokū became more formal—a train was added and intricate brocade, lace and fancy fabrics were applied. Tourism spawned use of tropical prints in the 1930s, and the holokū became more fitted following invention of the zipper. Today the holokū is reserved for formal occasions, such as weddings and balls while the mu'umu'u pre-sides as everyday casual wear.

Arthur wrote her book when she couldn't find a textbook for her Hawaiian fashion course. She also wanted to correct popular misinformation about the history of the aloha shirt.

The first aloha shirts used imported Japanese print fabric—*kimono* silk fabrics or *kabe* crepe—as early as the 1920s, Arthur says. Shirt maker Musa-Shiya was first to use the term “aloha shirts,” in an advertisement that appeared June 28, 1935. Ellery Chun, a tailor, trademarked the aloha shirt in the 1930s as tourism in the islands began. Hawaiian tropical print designs first appeared in 1938, but were worn only by tourists.

Disruption of shipping to Hawai'i during World War II induced locals to wear aloha shirts for the first time. The “silkie” —

busy, vivid rayon shirts—predominated from 1945 to 1955. By 1960, a state proclamation allowed a plain version of the aloha shirt to be worn in the workplace; later, reverse-print fabric was introduced as a subtle, conservative variation.

Sovereignty and Hawaiian rights spurred social consciousness about Hawaiian culture during the 1970s. The renaissance of things Hawaiian was accompanied by a resurgence of Hawaiian clothing late in the decade. With the retro look in fashion,



Professor Linda B. Arthur, a leading authority on the connection between culture and clothing, is curator of UH's Historic Costume Collection.

Hawaiian shirts from the 1950s are increasingly popular on the mainland and in Asia as pricey collector items. “The Japanese are probably the biggest consumers of vintage aloha wear, and Californians are second,” observes Arthur.

Influential fashion  
Local designers have responded to the vintage aloha wear craze by bringing back historic patterns.

Reproductions of 60-year-old designs are being reintroduced by such companies as Kamehameha Garment Co., Tori Richards and Pineapple Juice.

“Overall everyone, even outside the industry, was looking for more color,” explains Cheryl Maeda (ʻ76 Mānoa), professor of fashion technology at Maui CC. In the cycle of fashion, it's once again Hawai'i's time, she says. The challenge for Hawai'i designers is to “accommodate our fashions so that local people will buy them, but not be so off the wall that people on the mainland can't wear them.”

Hawai'i's garment industry has contributed to the popularity of casual wear. Local clothing migrated to the mainland and beyond in tourists' luggage. California teen surfers grew up to become Silicon Valley executives and shed three-piece suits for casual, or aloha, Fridays, notes Arthur.

“Hawai'ibrought a relaxed and fun attitudetoclothing,” Maedasays. Corporations like IBMjoinedthe trend. Professional Development Manager DonKawashimadons an aloha shirt everyday at IBM in San Jose. Themainland native began wearing aloha shirtsin 1993,when he first visitedthe Universityof Hawai'i to recruit studentsfor IBMjobs.

“Originally I began wearing them to say that this was 'not your mother's IBM' and that IBM's dress code, among other things, had

**1945-50s** Loud designs in rayon shirts or “silkie” are made locally and aloha shirts are introduced to the mainland.



**1960's** A legislative proclamation allows aloha shirtstobeworn atwork. Shirts had to beplainwithlittle design.Later, subtle reverse-printshirtsare manufactured.



**1970s** Ethnic celebration influences the wholesale adoption of fabrics from other cultures:batik, Chinese brocades and Thai silk.



**1980s** Renaissance leads to the resurgence of Hawaiian music,language, culture and attire. Identity apparel becomes important and keeps the garment industry alive.



**1990s** Vintage reproductions are manufactured. Shirts go mainstream and casual Fridays are adopted on the mainland. **2000** Cosmopolitan designs are marketed abroad.



changed from the days of the dark suit with striped tie and wingtip shoes,” he says. “I really enjoy the color, the prints and the friendliness they convey.”

Colleagues adapted to his dress. “They have gotten used to seeing me in aloha shirts, so when I’m not, it is sure to bring a comment,” he quips. Quite a few employees are following his fashion trend, including the 180 Hawai’i transplants at IBM San Jose.

A shirt of many cultures

Arthur’s teaching and research specializations focus on the intersections between culture, gender and ethnicity, as seen in dress. Her most recent work focuses on traditional dress in Hawai’i and Asia.

Five ethnic influences converged to create the aloha shirt we know today, she says. The basic design lines are western. The Filipino *barong tagalog* contributed to the aloha shirt being worn untucked. Chinese and Japanese tailors stitched the shirts. Japanese textiles and Hawaiian print also shaped the aloha shirt’s development.

“Aloha attire is a pan-ethnic expression,” says Arthur. “What it does is show varied influences coming to Hawai’i. Clothing shows us that all the ethnicities have an impact on what we wear.”

That’s why UH Mānoa’s College of Tropical Agriculture and Human Resources’ maintains an Asian, Hawaiian and Western Costume Collection. About 15,000 pieces, mostly from donors, are used in the classroom, for research and in public exhibitions. The nearly 1,200 pieces in the Hawaiian portion comprise the only existing collection of its type in the nation. It documents the impact of numerous immigrant groups and illustrates the adaptation of costume to Hawaiian lifestyles.

“It’s not just a pretty thing,” says Arthur. “The collection provides a visual expression of culture, a way to look into cultures and see what makes them tick. Their attitudes, their beliefs are embedded.”

Jenny Tom (BA ’96 Mānoa) is a public information officer in University and Community Relations and UHM master’s degree candidate in communication.

### Want to help with the collection?

The University of Hawai’i Costume Collection is a working laboratory of historical and modern Hawaiian, Asian and Western clothing. Beginning in the fall, it will also be the source for rotating displays in a new exhibition room at UH Mānoa’s Miller Hall.

Volunteers are needed and donations are welcomed. For information, call Linda Arthur at 808 956-2234, e-mail [Larthur@hawaii.edu](mailto:Larthur@hawaii.edu) or write Department of Family and Consumer Science, College of Tropical Agriculture and Human Resources, 2515 Campus Road, Honolulu, HI 96822.

### UH programs produce fashion designers and workers

HonoluluCC’s fashion technology program dates to territorial days, when girls took classes to learn how to sew. Today’s students are more efficient, more technically adept. Five computerized Gerber design instruments—the industry standard for grading and cutting fabric—allow students to design patterns without lifting a pencil or pair of scissors. Because enrollment is predominantly female, men interested in fashion technology can qualify for a tuition waiver under gender equity provisions. For information, call 808 845-9203 or visit [www.hcc.hawaii.edu/tech/ft/fashionhome](http://www.hcc.hawaii.edu/tech/ft/fashionhome).



I found out how much I had to share

—Honolulu CC instructor Joy Nagaue

Joy Nagaue draws on years of fashion industry experience and access to modern equipment like the computerized Gerber Garment Technology System, above, to teach fashion technology courses.

Maui CC offers an associate of applied science degree, certificate of completion and certificate of achievement in fashion technology. Students range in age from 17 to 83. To meet their interest in becoming entrepreneurs, the program offers comprehensive training in apparel production and fashion design as well as retraining and upgrading for those already employed in the field. For information, call 808 984-3292 or visit <http://mauicc.hawaii.edu/catalog/programs/ft.html>.

At UH Mānoa, textiles and clothing is the second most popular major in the College of Tropical Agriculture and Human Resources. A bachelor of science is available with specialization in apparel design, fashion merchandising or fashion promotion or as an individually tailored program. For information, call 808 956-8133 or visit [www2.ctahr.hawaii.edu/fcs/txcl](http://www2.ctahr.hawaii.edu/fcs/txcl).

### Hawaiian by design

Graduates of UH fashion programs go into costume design, merchandising, retail management and production. They work at Hilo Hatties, Tori Richards, GAP, Talbots and TJ Maxx. Some UH graduates

make their mark as entrepreneurs with their own labels or shops. Both **Danene Lunn** ('87 Honolulu) and **Jonelle Fujita** ('89 Mānoa) turned craft-fair clothing into successful retail shops—Lunn with her Hawaiian quilt-inspired contemporary line at Manuheali'i in Kailua and Fujita with her mother-daughter designs at Cinnamon Girl stores. Still others are teaching a new generation of fashion students, including Honolulu CC Instructor **Joy Nagaue** ('69 Mānoa), who worked as a designer for several years and took time off to raise a family before discovering "how much I enjoy teaching and giving back to a field that I absolutely love."

**AnnK. Kagan** ('85 Honolulu) credits Nagaue and instructors Lillian Zane and Karen Hastings with helping her succeed. A Vietnam refugee who could barely speak English when she started college, Kagan worked at Pomegranates in the Sun, Princess Ka'iulani and Wai Kahala Fashions before starting her own business, AnnK. Kahala Fashions in 1996. "If you have something unique, you will always survive," says Kagan, who offers services from simple alterations to tailoring and custom designs for men and women.

**Gail Rabideau** ('69 Mānoa) has been sewing and making patterns since she was 11 years old. "So, when I told everyone I was going into design, nobody was surprised," she says. President of You and Me Naturally, an O'ahu clothing manufacturer and a 27-year veteran of the fashion industry in Hawai'i, she started the first petite collection for local women. "It makes sense in Hawai'i," she says. "Most of the women, I would say 50 percent, are 5-foot-4 and under. We have a really good market in Hawai'i."

Consumers who don't know her name have probably admired her designs or seen her labels, including Asian-influenced Aimee D. Petites collections and the Hawai'i-inspired Kaua'iana label. Additional labels, including Naturally Yours, Naturally Petite, Amber, Naturals Honolulu, We Petite and Lia G, are carried by major retailers and specialty stores in Hawai'i and on the mainland.

Rabideau credits UH with preparing her to head You and Me Naturally. "What the University of Hawai'i does is broaden your horizons. You have to take courses in textiles, business and liberal arts. It makes you a well-rounded person," she says. "Graduating from the university gives you self confidence. When you go out there you have the knowledge and skills to succeed."

You and Me Naturally received the 1996 Governor's Cup, Hawai'i Apparel Manufacturer of the Year in the contemporary category. Rabideau employs 65 people, including UH Mānoa graduates **Alison Tanaka** ('95) and **Cyndi Boyd** ('92) as designers and **Joanna Wong** ('71) and **Christine Pamaylaon** ('88) as pattern makers.

"The fashion business in Hawai'i will never, never, die," predicts Rabideau. "I don't think people realize that Hawai'i is a special place and people all over the world look at our products in a special way. A garment that says 'made in Hawai'i' has a special magic to it."



**Design assistant Joseph Reyes makes contemporary clothing using kimono fabric at Anne Namba Designs in Mānoa.**

**Joseph Reyes** ('89 Mānoa) admits he didn't know the difference between an A-line and princess line before taking classes at UH Mānoa in 1989. "I didn't know anything about sewing and fashion. All the basics I learned at the university."

A design assistant in his sixth year at Anne Namba Designs, Reyes helps create apparel for the mature professional woman who wants something a little out of the ordinary. Namba's fashions use antique kimono fabric in new, sophisticated styles—structured suits, flowing dresses, evening wear and beaded and sequined items for the modern woman. The company has extended its product lines to add to their customer base, starting a bridal line using Japanese fabric to create contemporary gowns and adding a men's line with a limited collection of jackets, vests and shirts.



**In her 27th year of business, Gail Rabideau, President of You and Me Naturally, remains passionate about working in Hawai'i's fashion industry.**

"There is a lot of competition out there," Reyes says. "High-end clothing is a luxury, not a necessity." 🍷

—Jenny Tom



## Small program



# Impact

UH graduates influence dance around the world

by R. Kevin Doyle

**A** trio of dancers moves together in the pool of light at Kennedy Theatre. Suddenly, one breaks off and runs into the semi-darkness surrounding the remaining pair. She circles the pool of light while the duo within continues to dance. At last, the orbiting dancer returns to the pair, adding the energy she acquired on the outside to the dance within.

The piece, “Enter That Subliminal Space” couldn’t be a better metaphor for Alumni Fest! 2001, the UH Mānoa Dance Program’s annual spring concert. Choreographer Caren Carino (MFA ’89) captured the spirit of the concert—the opportunity for seven of the program’s brightest alumni choreographers to bring the energy and ideas they’ve acquired since leaving Mānoa back to their ‘ohana in the dance program.

“One of the things about this concert that makes me proud is that it demonstrates that our dancers and choreographers develop as individual artists, not as reflected images of the faculty,” says professor of dance Peggy Gaither.

This concert was a labor of love for Gaither. Dance faculty had discussed hosting an alumni concert for years. They seized the opportunity presented this year when renowned choreographer Doug Varone con-

sented to let alumni Eddie Taketa (BA ’86) teach “Bench Quartet,” one of Varone’s best known pieces, to UHM students. Carino offered to stage her piece around the same time. So Gaither posed the question, “As long as we have two coming back, why not let people know what wonderful things more of our alumni are doing?”

The result was a concert astonishing in the diversity of works offered by alumni. Dance styles ranged from powerful hula kahiko by Vicky Holt Takamine (MA ’84) to a quirky and physically demanding modern piece by Darryl Thomas (MFA ’93), from an audience favorite jazz number portraying people vamping in front of a mirror by Sarah Kobayashi (BFA ’93) to a breathtaking modern ballet by Paul Maley (MA ’91).

“When you look at the diversity of the show, you see that the students really do get to experience more than just one style of dance. They learn modern, ballet and Asian-Pacific forms; this really makes for a versatile dancer,” explains Maley, a member of the UHM dance faculty for the last few years. “Where else are you going to get this kind of diversity in training and performance?”

The diversity that the UHM dance program nurtures in its students has allowed alumni to follow very different career paths. Taketa and Kobayashi are professional dancers, based in upstate New York and Los Angeles respectively. Thomas and Carino continued in academia, though in very different parts of the world—he is an associate professor of dance at Western Oregon University while she heads the School of Dance at LASALLE-

**UHM dance alums include Darryl Thomas, a dance professor and artistic director of Rainbow Dance Theatre, left; Chris Ramos, who heads New York’s Ramos Dance, bottom; and Eddie Taketa with partner from Doug Varone and Dancers**

SIA College of the Arts in Singapore. Other alums, like Maley and Holt, continue to teach and perform in Hawai'i. The seventh choreographer in this year's concert, Chris Ramos (BFA '89), heads his own dance company, Ramos Dance, based out of New York City.

Ramos, who debuted a major work with his company in New York in April 2001, values the sense of community that he found in the UHM dance program. "When people are dancing in a group, they are dancing in a community—that is the essence." He used some of his limited rehearsal time to bond with student dancers. "In order to have a sense of togetherness on stage, you have to know each other," he explains. He wanted the dancers to understand the psychology behind his piece. "Each dancer creates his own identity, but must pass energy on to the other

Our graduates influence dancers all over the world

—Peggy Gaither



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I'm back on the... exclaims Ram back memorie my family she was the first time dance." C O'ahu native, "Returning to returning hon easy to settle l program again

Another p... alumni choreographers was working with the current crop of student dancers. "We're getting more dancers into the program who have serious training," explains Maley. He would know; several of the dancers in this year's concert were his students at the Mid-Pacific School of the Arts, his other teaching position. Carino was impressed with the new dancers' attitudes. "They have a 'do whatever it takes' spirit. Because they were so willing to try anything, they were able to really capture the picture of my piece."

The can-do spirit may be the common element that defines alumni from the dance program. Five of the alumni choreographers had to rely on Gaither and her colleagues to cast their pieces based largely on video excerpts and phone conversations. Ramos was pleased to find his dancers had learned the basic shape of the piece, since his time with them was limited. "I got off the plane at two and was rehearsing with them by five," he recalls. "I only had a total of five rehearsals with them."

Willingness to persevere in the face of obstacles is a hallmark of the program. "The thing that amazes me is the quality of the work that is created in spite of all the recent UHM budget cuts. The cuts make it more difficult, but the quality of the work has not yet been effected," Maley says.

Participation in the dance program helped the featured choreographers achieve professional goals,



though not always in the ways they expected. "In Asia, when you say you're from the United States, you meet some resistance," says Carino. "When I say I'm from Hawai'i, people are charmed. In my situation, it has been seen as a plus because Hawai'i is seen as sharing culture with Asia. If I could say one thing to the current dance students, it would be 'don't feel like you're isolated, that just because you're on an island you can't go out and conquer the world.'"

Gaither is proud of the direction former students' careers and lives have taken. "Their continued work with professional dance companies and in dance education influences a large number of student dancers all over the world. I couldn't be happier with this group. They're doing inspiring, new work across the world." She smiles broadly as she quotes fellow Professor Judy Van Zile, "We're a small program, but we have a large impact."

Thomas's piece, "Girl Tribe," takes the stage. Bodies bend and connect in almost unbelievable ways to form strange creatures one moment, a tribe of cliquish girls the next. The movement brings to life a vast array of musical styles and sounds, from pure noise to opera to contemporary dance music. As the lights fade to black, two of the dancers are being spun with such force that they are off the ground. Flying. ☺

R. Kevin Doyle (MFA '93 Manoa) teaches acting at Mid-Pacific Institute and is active in community theater



UH graduate student Dan Gruner helps high school students Rosanna Badua, left, and Jackie Mansanas collect ants caught in bait traps

## Going on a **Wasmannia** hunt

Or how a college scholar and high school students use chopsticks and peanut butter to counter an alien invasion in Hilo

by Tracy Matsushima

What may sound like a Disney-esque plot is a real-life drama starring science education and the environment. As early as March 1999, a new stinging fire ant was discovered on the Big Island of Hawai'i and Kaua'i. The fire ant, *Wasmannia auropunctata*, is from Central and South America. Tiny and pale orange, it produces painful stings.

UH Mānoa graduate student Dan Gruner has developed an innovative program that educates Hilo students about the threat non-native insect species—particularly the new fire ant—pose to their island ecosystem. While they learn, the students create a surveillance network to detect any spread of the ant. The project is one of several supported by a \$1.4 million National Science Foundation grant to the university's Center for Conservation Research and Training. It pairs graduate stu-

dents in the UHM Ecology, Evolution and Conservation Biology program with schoolteachers to improve K–12 science instruction.

At Hilo and Puna schools, Gruner teaches a two-day ant lesson complete with lectures, slides and fieldwork. He demonstrates how a homemade bait trap and a little bit of luck can secure ant specimens, and then sends students hunting in their own neighborhoods. "I use chopsticks and peanut butter because those are things that almost everyone will have in their home. Also this fire ant is attracted to peanut butter," says Gruner. Back in the classroom, Gruner helps students classify their finds. "This

is the exciting part for the kids—we discover what everyone has found."

"This lesson makes students look at ants differently. They think about how destructive ants can be and how they are not native to Hawai'i," says Keaau High School biology teacher Lisa King.

"The goal of the project is to provide the students with an interesting and exciting science experience," explains Gruner. In turn, his ant detectives provide valuable geographic data that is used to manage an environmental problem. "Hilo's fire ant problem is still at an early stage where something can be done. We can't wipe out all the alien ants on the islands but we can do something about this species."

Last year, Hilo students brought in 118 ant specimens. One was *Wasmannia auropunctata*. The fire ant had hitched a ride to the student's home aboard palms purchased from a nursery and spread to a second yard when the family gave some of the palms to a neighbor. Gruner reported the discovery to the State of Hawai'i Department of Agriculture, which

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For more information on Gruner's project go to [www.hawaii.edu/gk-12/evolution/dang.mp.htm](http://www.hawaii.edu/gk-12/evolution/dang.mp.htm); other graduate fellowships appear at [www.hawaii.edu/gk-12/evolution](http://www.hawaii.edu/gk-12/evolution).

# More than a Green Thumb

A modern-day Johnny Appleseed repopulates the Big Island with silverswords and other native plants

by Tracy Matsushima

**W**ith tender loving care and expertise, horticulturist Patty Moriyasu is bringing native Hawaiian plants back from the brink of extinction. Moriyasu (BS '89 Hilo) operates the UH Center for Conservation Research and Training's Volcano Rare Plant Propagation Facility on the Big Island. Her greenhouses are home to more than 75 species—several of which have already disappeared in the wild. About 140 species of Big Island plants are on the U. S. Department of Fish and Wildlife's threatened list; of those, 65 are designated endangered.

"We first thought of this project as a genetic safety net—a facility that would house endangered plants. Our goal now, however, is to get these plants back into their habitat as quickly as possible. We don't want the only existing plants to be here in the greenhouse, we want them flourishing in the wild," says Moriyasu.

Moriyasu estimates that she has successfully grown approximately 40 plants on the endangered list and 35 on the threatened or proposed list. This is no ordinary nursery job. The plants she raises are the last of their kind in the wild, and taking care of them requires experimentation and careful monitoring. How meticulous is she? Moriyasu vacuums her greenhouses regularly to protect the plants from unwanted bugs and disease.

Raising these plants involves not only science but lots of nurturing care, and Moriyasu's reputation encompasses both. "One day we were going out to plant the silverswords we had loaded in the back of a truck. The road to the site was bumpy, and when we got there all the plants had bounced out of their pots. No one wanted to tell me. It was like they had to tell me that something had

happened to my children," an amused Moriyasu recalls.

The incredible diversity of Big Island plants proves a challenge. In a single facility, Moriyasu raises species accustomed to growing at hot ocean areas, in rainforest climates and on snow covered mountains. During a Volcano winter, greenhouse temperatures fall into the 40s; summer temperatures rise into the 80s.

Another challenge is finding the plants suitable homes in protected areas. "We can propagate all we want but if they have nowhere to go, then what's the sense?" says Moriyasu. The Big Island has approximately 60 protective enclosures. Still the plants face risks—enclosures protect against animals but not against insects and environmental threats.

Moriyasu attributes her program's success to teamwork. Along with several colleagues, she works with federal, state and nonprofit agencies. Most of her cuttings and seeds come from the Division of Forestry and Wildlife. "These people are in the field everyday and they know best

Rare plants that have never grown in a greenhouse flourish in her care

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**Wasmannia hunt** continued worked with the two homeowners to eliminate the ants.

No new populations of fire ants were found in the approximately 150 specimens classified this spring. "I'm sure it's not as exciting for the kids—everyone wants their ant to be a fire ant—but they understand that, for the environment, it is much better if we do not discover any fire ants at all," says Gruner.

In an unexpected scientific twist, the student ant hunters discovered two ant species never before seen in Hawai'i. "To find even one new ant is amazing," says Gruner. Both ants were sent to entomologists with the Department of Agriculture for classification, and it's believed that they pose no significant threat.

"This is an exciting program. If researchers tried to do this fieldwork on their own it would be difficult and extremely time consuming to get such wide-ranging data and specimens. With the students' help, we've already collected specimens from more than 250 locations in the greater Hilo and Puna area. These kids are having a tremendous impact on their environment," says Gruner. 📍

### **PCATT** continued

more than 15,000 students annually. About two out of every three students take courses to obtain skills for employment or business. More than 6,000 students take advantage of the school's CompTech program to learn computer skills and systems.

PCATT clients are not your typical college students. They may be companies seeking employee training in fusion splicing and cabling practices or an introductory course in network elements. It could be a fashion designer in search of computer applications to improve his or her line of products. Or it could be a stay-at-home mom eager to market her goods via a secure Web site.

These are people who have an idea of how they want to include

technology in their futures. Most are in established professions. Some realize the only way to move up the company ladder is by improving their job skills. Some wish to realize their dream of becoming their own boss. Mastery of Web publishing and related software helps them achieve virtual marketability.

"Our 'customers'—which is what we prefer to call them—expect a good product, and they pay good money," said Beryl Morimoto, outreach coordinator for PCATT.

Nor are they the instructor typical of college professors. Explains Bourassa: "The standard academic credentials are not as much in demand here as industry experience. Our instructors are fully qualified and most are recertified in their areas."

Jeanne Shultz, marketing manager of the Estate of James Campbell, chairs the Hawai'i Technology Trade Association. Campbell Estate is developing the City of Kapolei in West O'ahu to feature the most advanced business telecommunications and commerce features with direct access to trans-Pacific fiber optic cables and satellite networks. Features such as instantaneous global connections and private secure networks are designed to draw high-tech companies. Small wonder that Kapolei has a vested interest in the success of PCATT.

"The governor's bold vision and the UH Community Colleges' expertise have created this center for advanced technology training," Shultz says. "This effort and others like it are helping to create the type of skilled workforce we need for the 21st century." 📍

Paula Gillingham Bender ('91 Kapi'olani CC, '94 Mānoa) is a freelance writer in Honolulu.

**For information and scheduled courses, visit [www.pcatt.org](http://www.pcatt.org).**

**Want a tailored program that combines technology training with language, business or other skills specific to your company's needs? Call PCATT at 808 845-9464 or e-mail [pcatt@hawaii.edu](mailto:pcatt@hawaii.edu).**

**Green Thumb** continued what's going on out there. If they see that a plant is dying or particularly vulnerable, they bring it to me."

Moriyasu's most ambitious and well-known restoration project is the recovery of the Mauna Loa and Mauna Kea silverswords. Both populations are severely depleted due to the introduction of pigs, sheep and other alien wildlife. Moriyasu is part of a partnership whose goal is to conserve and restore the native plants and ecosystems of Hawai'i. One partner is Rob Robichaux, an ecology professor at the University of Arizona and director of the Hawaiian Silversword Foundation. "When Rob came to me with the idea of raising and planting 20,000 to 30,000 silverswords, I thought it was impossible but by the end of this year we'll have planted more than 16,000 silverswords in just three years," says Moriyasu.

"Patty is essential to the replanting effort. She produces all of the Mauna Loa and many of the Mauna Kea silverswords," says Robichaux. He estimates that the survival rate of both silverswords is more than 90 percent at many of the reintroduction sites. "One reason is that the silverswords we are planting are wonderfully healthy. I've never met anyone with Patty's skill. She is working with the rarest of the rare plants. Some of these plants have never been grown in a greenhouse. She figures out all their special needs and they flourish in her care. Others do this type of work, but Patty is in a class all her own," says Robichaux.

With more work to be done, another greenhouse is on the way. It will house endangered species collections for Hawai'i Volcanoes National Park.

"The exciting thing about Hawaiian botany is that our isolation makes our plants so different from their ancestors. That's also why it is so critical that we take care of them," says Moriyasu. 📍

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