

# mālamalama

THE LIGHT OF KNOWLEDGE

The magazine of the University of Hawai'i System

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## A Glass Act

Inside:

Pele-winning program   Philosophical meet  
Endangered waters   Team doctors

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## Partnerships Make a Difference that You Can See and Hear


How does a public university like the University of Hawai'i, with limited advertising and marketing dollars, manage to get the word out? Simply put, we rely on the support of organizations and businesses that recognize the significance the university plays in the community. This year I am pleased that UH is benefiting from two new collaborations, one with Hawai'i Public Radio called *Points of Contact* and the other, "Hawai'i Stars from UH" in partnership with *Hawai'i Stars* and American Savings Bank.

Both forums allow the university to introduce the general public to the many fine programs and people within the UH System. Tune in daily on KHPR (88.1 FM on O'ahu and through transmitters on neighbor islands) at 8:28 a.m. and weekly on KHON 2 TV, Sundays at 6:30 and 10:30 p.m., to hear about the diversity that exists throughout our 10-campus system and how such programs contribute to the educational, economic and social well-being of our state.

We are fortunate to realize these benefits through mainstream communication channels that have widespread audience distribution. In the past, we have also been the beneficiary of multimedia partnerships with Honolulu TV stations KHNL/KFVE, KITV and PBS Hawai'i and KKEA radio that would normally be outside the scope of what a public entity like UH can afford.

I am grateful to the community organizations and business leaders who support our university system and who seek ways to assist us through win-win partnerships for our students and our state. For the schedule of UH representatives featured on the aforementioned programs and audio clips of the radio program—along with information on other programs and the university's latest news releases—visit our newsroom at [www.hawaii.edu/news](http://www.hawaii.edu/news). UH has a lot you can be proud of!

Aloha



David McClain  
President, University of Hawai'i





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**On the cover:** Glass blowing requires teamwork. Undergraduates Kate Manganaro and Greg Price labor together in one of several glass techniques taught in Mānoa art studios. Story on page 16.

## *Mālamalama salutes Charles Brotman*

**C**harles Michael Brotman (MA '80 Mānoa) began violin studies at age 8, but soon fell in love with acoustic guitar. As an adult, he moved from teaching to composing and producing. Both transitions paid off in a big way this year; Brotman's *Slack Key Guitar Volume 2* won The Recording Academy's first Grammy award—ed in Hawaiian music. Media pictures captured Brotman and fellow Hawai'i musicians in formal garb, celebrating recognition of a music-loving local culture.



*Mālamalama* understands the exhilaration of praise from peers, celebrating two International Association of Business Communicators—Hawai'i 2005 'Ilima Awards of merit (in overall magazine and news-writing categories). Just as *Mālamalama* represents the work of a talented and dedicated team, *Slack Key* is a compilation of performances by Brotman, Mānoa music instructor Jeff Peterson and others. Son of a Maui paniolo, Peterson has played with artists from Eric Clapton to James Galway to shakuhachi master Riley Lee.

Brotman also has a background in classical as well as cool jazz and world music. He taught guitar at Mānoa and founded guitar trio Kohala, which tours the U.S. and Japan. After moving to the Big Island with wife Joan (a UH alum and daughter of former UH President Fujio Matsuda), he founded Palm Records and built Lava Tracks Recording Studio with sister Jody Brotman.

Ultimately, both Brotman and *Mālamalama* are about reaching people. Success is music to our ears.

## Guide carves a message through indigenous sculptures from salvaged wood



Four years ago, self-styled “global tribesman” Tonu Shane Eagleton laid down roots, establishing a woodcarving workshop on the mauka side of Windward Community College. From ‘Iolani, the workshop spills into the backyard, where logs and trees, once headed for landfills, are prepped for milling. Nearby, two large canoes, one made of koa, the other of monkeypod, await finishing.

The whirring of sanders and pounding of mallets permeate the building. An ‘ohana of students turn discarded wood into artful and functional objects—intricate woodblock carvings, bowls, benches, pahu drums and furniture. The students range in age (from 16 to 82) and skill, but their shared passion for wood brings them here Monday and Wednesday evenings.

Cori Wilbanks is making her first major piece, a bench made of monkeypod with a lotus flower carved at one end. Dowels will secure the sculpted legs to the irregular slab of wood. “I love the fact that we use recycled wood,” she says. She also likes the group’s camaraderie. “Everyone helps each other.” First-time students begin carving immediately with a chisel and mallet. As they gain confidence, they progress to more advanced tools, letting their creativity flow.

Covered in sawdust and working under bright lights, Jim Bassett of Kahalu‘u carves a whale from a large slab of opuma wood. “If you flip it over, you’ll see two dolphins,” he says, demonstrating proudly.

“A tree has a life force that shaped it and

made all those interesting patterns you can visualize as sculptures, furniture, musical instruments,” says Eagleton, who often speaks of nature in animistic terms. “I’m just a guide who teaches people how to see the images in the wood and release the mana (spiritual energy) through their carvings.”

A New Zealander of Polynesian and English descent, Eagleton first tapped into the mana as a young boy. He whittled sticks with a small knife given to him by his Fijian mother. “I felt the energy of trees in discarded wood,” he says. Eager to see the world, he left home at 16 and traveled through Europe, the Middle East and North Africa, eventually settling in the San Francisco Bay area. There, for nearly two decades, he worked with the Ohlone Indians and Culture Conservancy, a non-profit group dedicated to preserving indigenous cultures. His environmental art can be seen worldwide, including the Czech Republic, where his healing poles depict endangered species carved from trees destroyed by acid rain.

The opportunity to teach at Windward allowed Eagleton to reconnect to his Polynesian heritage. In 2002 he started offering non-credit classes in woodcarving through the community college’s continuing education program. Last year, through an Alu Like grant, he taught at-risk youths and purchased a mill. The program was officially named Na Kukui Ho‘oulu o Na‘auao (Program for Knowledge and Enlightenment through Trees) by Hawaiian kapuna “Auntie” Malia Craver.

Eagleton hopes to partner with community groups, expand the project and train teachers. UH Manoa’s Pacific Business Center Program and its Program for Organizational Incubation are providing technical and managerial support and securing grants to develop workshops in other Pacific islands.

“The goal is to get the program on a stable financial grounding, and to do it in a way that preserves the spiritual concept,” says center Director Failautusi (Tusi) Avegalio. “It fits with the kinds of things we do”—promoting cultural,

**Releasing the mana in the wood, Tonu Shane Eagleton begins to unveil an octopus**



# Wood Talker

by Janine Tully





**Cori Wilbanks, sculpting a monkeypod bench, appreciates camaraderie with fellow students like Fa'auuga To'oto'o, background**

educational and professional growth and creating livelihood opportunities that incorporate responsibility, respect, renewal, confidence and sustainability.

In recent years, Eagleton has incorporated Hawaiian values into his program. "I've always been on a spiritual journey," he says. He is dedicated to working with Hawaiians and the greater Pacific family to honor and perpetuate cultural traditions and values through woodworking. "I'm no expert in Hawaiian cul-

ture or the Polynesian race, but I'm connected with people who are," he says. Advisors include Dennis Kauahi of Queen Lili'uokalani Children's Center and Craver for Hawaiian traditions, educator Emile Wolfgram for the protocols of Polynesia-at-large and master carver Tuione Pulotu, recently named a Hawaiian Living Treasure, for canoe-building and traditional designs.

"Every island has wood that's being thrown away. A program like this could provide the skills for people to become economically self-sufficient or supplement their incomes," says Eagleton. "Ultimately, my goal is to show many how to create a self-sustaining wood carving program."

You might say he's recycling lives along with trees. 🌳

—Janine Tully (BA '87 Mānoa) is a Hawai'i freelance writer

For information about upcoming classes, call 808 235-7351 or 956-2495.

For assistance in turning traditional arts into livelihoods, contact Dorothy Chen at the Pacific Business Center POI program, 808 956-2495

Online: Na Kukui Ho'oulu o Na'auao, [www.hawaii.edu/pbcp/](http://www.hawaii.edu/pbcp/) woodsculptor, or Pacific Business Center Program, [www.hawaii.edu/pbcp](http://www.hawaii.edu/pbcp).

## Ease into Summer

with recent books from the UH alumni 'ohana

**JOHN R. K. CLARK**  
AS, 1975; BA, 1976

**RICHARD W. GRIGG**  
MS, 1964; professor, Department of Oceanography

**LIAM C. KELLEY**  
MA, 1996; PhD, 2001; assistant professor, Department of History

**GARY PAK**  
MA, 1990; PhD, 1997; Director of Creative Writing, associate professor, Department of English

**JOHN E. RANDALL**  
PhD, 1955; Distinguished Alumnus Award, 1989

**FRANK STEWART**  
BA, 1968; MA, 1972; professor, Department of English

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CLARK

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