‘ŌIWI FILM FESTIVAL: FROM THEIR OWN EYES
FILMS DIRECTED AND PRODUCED BY INDIGENOUS HAWAIIAN FILMMAKERS
May 1-26

RAINBOW FILM FESTIVAL: [May 27-30]
Best contemporary gay and lesbian cinema

CHINESE FILM FESTIVAL: [June 1-30]
Top new films from China and Hong Kong

LES PEETZ: [June 12]
The jazz pianist returns with an all-new show
‘Ōiwi Film Festival
May 1-26

In the first film festival of its kind at the Doris Duke Theatre, ‘Ōiwi filmmakers—indigenous Hawaiian filmmakers—tell their stories in their own voices and through their own eyes.

Mahalo nui loa to Prince David Kahalepouli Kawanakaoa, Watters and Christy Martin, Michael and Linda Horikawa, and the Dolores Furtado Martin Foundation.

**The beginning (Ka Maka Mua)**

**Total length:** 90 mins.
**May 1 at 7:30 p.m.**
**Opening Night Reception: 6:00-7:30 p.m.**

Desoto Brown, Hawaiian scholar, archivist, and Collections Manager at the Bishop Museum, will give a short introduction about the history of Hawaiian filmmaking; Kumu Kaleo Paik will give a blessing; Queenie Ventura Dowsett will dance hula; live Hawaiian music will be performed by Pa‘ahana, and Hawaiian food, wine and beer will be served. All tickets for opening night are $25. Tickets may be purchased online at www.honoluluacademy.org

**E OLA I KEIA PO**
**Director:** ‘Āina Paikai
**2009, 9 mins.**
In Hawaiian with English subtitles

Miki'ala feels suffocated by his Hawaiian culture and language. He wants to be more like everyone else, more American.

**HAWAI'I PREMIERE**
**QUEENIE: The Spirit of a Dancer**
**Director:** Maile Loo
**2010, 10 mins.**
Legendary hula dancer Queenie Ventura Dowsett shares her thoughts on the essence of hula. Queenie speaks about how her kumu, which includes ‘Iolani Luahine, passed on the knowledge of what a dancer, and a dancer’s spirit, possesses.

**HAWAI'I PREMIERE**
**MALAMA HALOA—PROTECTING THE TARO**
**Directors:** Puhipau, Joan Lander of Na Maka O Ka Aina
**2010, 39 mins.**

Taro grower Jerry Konanui works to propagate and save from extinction the numerous varieties of Hawaiian taro, a plant that is honored as the elder sibling of the first people of Hawai‘i. His mission is also to protect taro, considered a perfect food, from the risks of genetic engineering. Jerry shares a lifetime of knowledge on identifying taro varieties, cultivation and preparing poi.

**KING KAMEHAMEHA: A LEGACY RENEWED**
**Director:** Tuti Baker
**2002, 27 mins.**

This film follows the journey of a worldly art conservator into the heart of North Kohala, a rural community at the end of the road on the northern tip of Hawai‘i Island. The art conservator works with community members to conserve a 100-year-old painted bronze sculpture. This is a portrait of the vibrant people of Kohala and the art conservator whose life was profoundly changed by Kohala, its people, and the sculpture they hold dear.

** Those who lead us in Hawai‘i Nā Alaka‘i o Hawai‘i nei**
**Total length:** 65 mins.
**May 2, 4 & 5 at 1 p.m., 4 p.m., 7:30 p.m.**

**KE KAUA ‘ANA**
**Directors:** 2005 Kamehameha Film Class
**2005, 3 mins.**

Ke Kaua ‘Ana depicts a Hawaiian warrior and his son being summoned to battle. By remaining steadfast in the face of adversity, the matriarch conveys her knowledge of her family’s duty to their community and the gods.

**KEKOHI**
**Directors:** Kaniela Joy, Ed Joy, Quddus Ajimine
**2008, 30 mins.**

A short film about the son of a warrior-king selected to be the royal court’s message runner during the early- to mid-17th century. In the eyes of a young man who sees himself as the best warrior in the province, he feels insulted by the appointment. He soon learns the dangers, the prestige, and the accolades of being a royal messenger.
Caring for our land
Ka Mālama ‘Ana I Ka ‘Āina
Total length: 55 mins.
May 6, 7 & 9 at 1 p.m., 4 p.m., 7:30 p.m.

HAWAI‘I PREMIERE
MALAMA HALOA—PROTECTING THE TARO
Directors: Puhipau, Joan Lander of Na Maka O Ka Aina
2010, 39 mins.
(See The beginning—Ka Maka Mua)

HANAPÊPÊ, KAUAI‘I
SALT-MAKING LEGEND AND TRADITIONS
Directors: Haunani Azeka Seward and James B. Lucas
2008, 15 mins.

Kauai Salt-Making Legend and Traditions begins with the mo‘olelo of Pele teaching Kala how to harvest salt to preserve her catch of fish. The film goes on to document the process of salt-making today. The students and teachers of Ke Kula Ni‘ihau O Kekaha Public Charter School in Kekaha, Kaua‘i, were in front of and behind the camera for this narrative/documentary film.

Hawaiians’ relationship to the sea
Ka pilina o ka po‘e Hawai‘i i ke kai
Total length: 60 mins.
May 11-13 at 1 p.m., 4 p.m., 7:30 p.m.

HAWAI‘I PREMIERE
MOKE ACTION
Director: ‘Āina Paikai
2009, 6 mins.
In Pidgin with English subtitles
Two guys like scrap ‘cuz one broken slippah, but squash it ‘cuz they get scoldings from aunty.

KAILIKOA: AN OLYMPIC JOURNEY
Producer: Dawn Kaniaupio
2008, 29 mins.
This documentary follows Hawai‘i Island’s Daniel Kailikoa Coakley on his journey to compete in the Beijing Olympics as part of the Philippines team.

HAWAI‘I PREMIERE
IKAIKA SUP 10
Director: Jason Lau
2010, 24 mins.
Hawaiian surfers Ikaika Kalama and Kainoa McGee say, “was SUP” (stand up paddleboard) to pipeline. Well-known surfer and lifeguard Brian Keaulana writes, “Ikaika exemplifies every meaning of the word ‘waterman.’ No one piece of equipment defines who he is—it’s just a tool or extension of what he does.”

Sovereignty
Ka Ea Hawai‘i
Total length: 110 mins.
May 14 at 1 p.m., 4 p.m.
May 15 at 1 p.m., 4 p.m., 7:30 p.m.
May 16 at 1 p.m., 7:30 p.m.

HAWAI‘I PREMIERE
RELEASE OUR WATER
Director: Kelly Pauole
2010, 30 mins.
For the last 100 years, billions of gallons of water have been diverted from East Maui Stream to Upcountry and Central Maui. More than half the population of East Maui is indigenous Hawaiian. Release our Water interviews people from the community about the water issue. The film reveals that the displacement of East Maui’s native peoples, the loss of their culture, and an overall decline in the health of the land and its people can be directly related to the water diversion.

NOHO HEWA: THE WRONGFUL OCCUPATION OF HAWAI‘I
Director: Anne Keala Kelly
2008, 80 mins.
In Hawaiian, “hewa” means “wrong” and “noho” means “to occupy.” Noho Hewa: The Wrongful Occupation of Hawai‘i is a contemporary look at indigenous Hawaiian people, politics and resistance in the face of their systematic erasure under U.S. laws, economy, militarism, and real estate speculation. The film is told from the perspective of Hawaiians who make critical links between these seemingly unrelated industries, and who clarify the legal and political relevance of the Hawaiian sovereignty struggle in the context of indigenous rights and the U.S. occupation of Hawai‘i.

‘ŌIWI FILMMAKERS TALK STORY PANEL
May 16 at 4 p.m.
The ‘Ōiwi Filmmakers Talk Story panel will bring together diverse ‘Ōiwi filmmakers who will share their thoughts on topics ranging from the importance of indigenous Hawaiians having control of the stories that are told of their culture, to the issues of creating business for the production of films by ‘Ōiwi filmmakers.

The Talk Story panel is also an opportunity for the community to engage in a question and answer session with the filmmakers in the ‘Ōiwi Film Festival.

The filmmakers chosen for the panel will be announced at www.honoluluacademy.org
Hula, Dance of Hawai‘i
Nā Hula O Hawai‘i
Total length: 80 mins.
May 21 & 22 1 p.m., 4 p.m., 7:30 p.m.

HAWAI‘I PREMIERE
QUEENIE: The Spirit of a Dancer
Director: Maile Loo
2010, 10 mins.
(See The beginning–Ka Maka Mua)

KEAO
Director: Emily Kaliko Spenser
2008, 10 mins.
Ancient and modern rituals of Hawaiian culture are challenged when a young woman reflects on their purpose in this piece about the misappropriation of tradition.

KEEPERS OF THE FLAME
Director: Eddie Kamae
2005, 60 mins.
Eddie Kamae chronicles the lives of three indigenous Hawaiian women Mary Kawena Pukui, ’Iolani Luahine, and Edith Kanaka’ole who helped save a culture and language that was in peril. The stories of these women are told through candid, heartfelt interviews with people who were influenced by them.

Honoring our ancestors
Ka ho‘ohanohano ‘ana i ko kākou mau kūpuna
Total length: 90 mins.
May 23, 25 & 26 at 1 p.m., 4 p.m., 7:30 p.m.

HAPPY BIRTHDAY,
TUTU RUTH
Director: Ann Marie Kirk
Producer: Carlyn Tani
1996, 29 mins.
This is the story of 90-year-old Ruth Makaila Kaholoa’a, a force of nature from Waipio Valley on Hawai‘i island. This film vividly captures the spirit and strength of this beautiful Hawaiian woman.

HOMEALANI
Director: Ann Marie Kirk
2010, 60 mins.
Homealani is the story of Oliver Homealani Kupau, the grandfather of the filmmaker Ann Marie Kirk. Born the year her grandfather died, the filmmaker takes us on a journey of discovering who he was as an indigenous Hawaiian man and everyone whose life he has touched, and the legacy he left for them.

21st ANNUAL
RAINBOW FILM FESTIVAL
May 27-30
The Honolulu Gay & Lesbian Cultural Foundation presents the 21st annual Rainbow Film Festival in memory of Adam Baran. The festival holds its Gayla gala event May 30 6-10 p.m. in the Academy Art Center at Linekona garden. For the full schedule, visit www.hglcf.org or call 381-1952.

3rd ANNUAL
CHINESE FILM FESTIVAL
June 1-30
Top New Films From China and Hong Kong
In celebration of China, the Doris Duke Theatre brings you four exciting Hong Kong thrillers and two highly acclaimed Chinese films, as well as an illustrated lecture on the Silk Road.
Live Chinese music will be performed and delicious Chinese food will be available for purchase from 6 p.m. to 7:30 p.m.
Special thanks to Doug Ing, and the Hawaii Chinese Civic Association for supporting this film festival.

KEEPERS OF THE FLAME cont.
E OLA I KEIA PO
Director: ‘Āina Paikai
2009, 9 mins.
In Hawaiian with English subtitles
(See The beginning–Ka Maka Mua)
**BEAST STALKER**
Director: Dante Lam
Hong Kong/China, 2008, 109 mins.
In Cantonese with English subtitles
June 5 at 1 p.m., 7:30 p.m.
(opening night reception 6 p.m.)
June 6, 8, & 9 at 1 p.m., 4 p.m., 7:30 p.m.

Director Dante Lam (Beast Cops, Option Zero, Hit Team) is in top form with this raw, nail-biting, intense action thriller with an emotionally powerful performance by Nicholas Tse as Tong. A take-no-prisoners sergeant, Tong accidentally kills a girl in his relentless pursuit of an armed robber. When the “Beast Stalker” is hired to kidnap the twin sister of the dead girl, Tong vows to protect her at all costs. With spectacular action scenes choreographed by legendary Hong Kong stuntman Bruce Law, this fast-paced film is riveting from beginning to end.

**HAWAI’I PREMIERE**
**ASSEMBLY**
Director: Xiaogang Feng
Hong Kong/China, 2007, 124 mins.
In Mandarin with English subtitles
June 15, 16 & 18 at 1 p.m., 4 p.m., 7:30 p.m.
June 17 at 1 p.m., 4 p.m.

Acclaimed Mainland Chinese director Feng Xiaogang (the New York Times calls him “the only formidable force making domestically popular Chinese films”) brings the little known Chinese Civil War to light with this powerful, unflinching film based on a true story. Captain Gu of the Communist Chinese Army’s Ninth Company must prevent a mineral mine from surrendering to the approaching Nationalist KMT army. As Gu and his soldiers wait for their army’s bugle call, he must decide whether to retreat or fight to the last man. His decision and its consequences will haunt him for the rest of his life. Praised by critics worldwide as China’s answer to Spielberg’s Saving Private Ryan, the film’s battle sequences are equally visceral and riveting. Assembly is a moving tale of honor, heroism, and sacrifice.

**HAWAI’I PREMIERE**
**THE EQUATION OF LOVE AND DEATH**
Director: Cao Baoping
Hong Kong/China, 2008, 96 mins.
In Mandarin with English subtitles
June 10, 11 & 13 at 1 p.m., 4 p.m., 7:30 p.m.

Zhou Xun (All About Women, Perhaps Love, Painted Skin) gives a tour-de-force performance as Li Mi in this suspenseful drama that earned her the Best Actress award at the 2009 Asian Film Awards. Li Mi, a neurotic but feisty cab driver, is searching in vain for her missing fiancé. When she has a run-in with two passengers, who turn out to be violent criminals, it triggers a series of unexpected events that hold the key to uncovering the secrets behind her beloved’s disappearance. With noir-like choreography and captivating characters, Zhou’s performance is mesmerizing in this arresting film about life’s unpredictability.

**HAWAI’I PREMIERE**
**LAST TRAIN HOME**
Director: Lixin Fan
China, 2010, 90 mins.
In Mandarin and Sichuan dialect with English subtitles
June 25-27, 29 & 30 at 1 p.m., 4 p.m., 7:30 p.m.

This charming portrait of rural life set in southern China takes place after the fall of Maoism. Mu Xiaoan, a dreamy young woman, is trapped in the confines of a traditional family. Her primary responsibility is to empty her little brother’s chamber pot. While at a party, she is thunderstruck when she discovers a washroom with a modern western-style toilet. Her family then takes the astonishing step to construct a separate, up-to-date washroom that becomes Xiaoan’s dream space. Xiaoan’s egalitarian neighbors are stunned by her family’s new purchase and chaos ensues. This wild and original work must be seen to be believed.

Special thanks to the Far East Film Festival.

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**[lecture]**

**Silk Roads: Chinese and Islamic Cultural Relations**
An illustrated lecture by Dr. Morris Rossabi
• June 17 at 7:30 p.m.
• $5; $3 Academy members; students free with ID

The Silk Road, an incurably romantic subject, bound the Islamic world and China from the 7th to the 15th centuries. This illustrated lecture examines the artistic, scientific, and cultural contacts between East and West Asia, highlighting colorful Chinese, Arab, and Persian historical figures. Morris Rossabi, a historian of China and Central Asia, teaches courses in Inner Asian and East Asian history at Columbia University. He is the author of several books and most recently published Modern Mongolia: From Khans to Commissars to Capitalists (University of California Press, 2005). He has organized exhibitions at the Metropolitan Museum of Art, the Cleveland Museum of Art, and the Asian Art Museum of San Francisco. Rossabi’s lecture is presented in conjunction with the East West Center’s summer teacher institute The Silk Roads: Early Globalization and Chinese Cultural Identity and is co-sponsored by Shangri La, the Doris Duke Foundation for Islamic Art.
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**Films and Concerts at the Doris Duke Theatre**

**May 10, 2023**

**The beginning – KA MĀKA MUA**
- Reception at 6:00 p.m.
- Film at 7:30 p.m.

**Those who lead us in Hawai‘i – NĀALAKA‘I O HAWAI‘I NEI**
- (see film listing)
- 1, 4, 7:30 p.m.

**Caring for our land – KA MĀLAMA ‘ANA I KA ‘ĀINA**
- (see film listing)
- 1, 4, 7:30 p.m.

**Caring for our land – KA PILINA O KA PO‘E HAWAI‘I I KE KAI**
- (see film listing)
- 1, 4, 7:30 p.m.

**Those who lead us in Hawai‘i – NĀALAKA‘I O HAWAI‘I NEI**
- (see film listing)
- 1, 4, 7:30 p.m.

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**Those who lead us in Hawai‘i – NĀALAKA‘I O HAWAI‘I NEI**
- (see film listing)
- 1, 4, 7:30 p.m.

**Honoring our ancestors – KA HO‘OHANOHANO ‘ĀNA I KO KĀKOU MAU KŪPUNA**
- (see film listing)
- 1, 4, 7:30 p.m.

**Filmmakers Talk Story**
- 4 p.m.

**Hula, dance of Hawai‘i – NA HULA O HAWAI‘I**
- (see film listing)
- 1, 4, 7:30 p.m.

**Coping with Climate Change in Hawai‘i**
- (see film listing)
- 1, 4, 7:30 p.m.

**Honoring our ancestors – KA HO‘OHANOHANO ‘ĀNA I KO KĀKOU MAU KŪPUNA**
- (see film listing)
- 1, 4, 7:30 p.m.

**21ST ANNUAL RAINBOW FILM FESTIVAL**
- (see listing at hglcf.org)
- Festival Gayla

**21ST ANNUAL RAINBOW FILM FESTIVAL**
- (see listing at hglcf.org)
- 21ST ANNUAL RAINBOW FILM FESTIVAL
- (see listing at hglcf.org)
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<td><strong>BEAST STALKER</strong>&lt;br&gt;Dir: Dante Lam&lt;br&gt;1, 4, 7:30 p.m.</td>
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<td><strong>THE EQUATION OF LOVE AND DEATH</strong>&lt;br&gt;Dir: Cao Baoping&lt;br&gt;1, 4, 7:30 p.m.</td>
<td><strong>BEAST STALKER</strong>&lt;br&gt;Dir: Dante Lam&lt;br&gt;reception at 6 p.m.&lt;br&gt;films at 1 p.m., 7:30 p.m.</td>
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<td><strong>ASSEMBLY</strong>&lt;br&gt;Dir: Xiaogang Feng&lt;br&gt;1, 4, 7:30 p.m.</td>
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<td><strong>LECTURE:</strong>&lt;br&gt;Silk Roads: Chinese and Islamic Cultural Relations&lt;br&gt;7:30 p.m.</td>
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<td><strong>LAST TRAIN HOME</strong>&lt;br&gt;Dir: Lixin Fan&lt;br&gt;1, 4, 7:30 p.m.</td>
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<td><strong>THE STORY OF A CLOSESTOOL</strong>&lt;br&gt;Dir: Xu Buming&lt;br&gt;1, 4, 7:30 p.m.</td>
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<td><strong>THE STORY OF A CLOSESTOOL</strong>&lt;br&gt;Dir: Xu Buming&lt;br&gt;1, 4, 7:30 p.m.</td>
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For the Love of Movies: The Story of American Film Criticism is the first documentary to dramatize the rich saga of American movie reviewing. Directed by Boston Phoenix critic Gerald Peary, For the Love of Movies offers an insider’s view of the critics’ profession, with commentary from such lauded reviewers as Roger Ebert (Chicago Sun-Times), A.O. Scott (New York Times), Lisa Schwarzbaum (Entertainment Weekly), and Kenneth Turan (Los Angeles Times). We also hear from young, articulate, internet voices, including Harry Knowles (aintitcool.com) and Karina Longworth (spout.com). Their stories are entertaining, humorous, and personal. Those who hear them may gain new respect for the profession of film criticism. From the raw beginnings of criticism before The Birth of a Nation to the incendiary Pauline Kael-Andrew Sarris debates of the 1960s and 70s to the battle today between youthful onliners and the print establishment, this documentary tells all. With narration by Patricia Clarkson.

[artwork on cover]

Makawalu  Artist statement by Carl F.K. Pao

When asked to create a work of art to capture the essence of a filmmaker, I went to the place of a storyteller, who must be conscious of so many different elements and variables. I understood this ability to be Makawalu. Filmmakers must not only tell a story, they must also be able to tell it in a way that will take the viewer/participant to that “place,” to transport them to the space of the filmmaker’s vision.

As an artist of Aboriginal Hawaiian ancestry, I wanted to visually express the ability to see beyond oneself, and to have the awareness of all things—physical and spiritual—around oneself. Makawalu, which literally translates to “eight eyes,” is a term sometimes given to individuals who possess this ability. The abstract black and white shapes represent the eight eyes. I work with colors and compositions that address the concept of “pono” or the “balance” that one strives for in life. The same can be said of a filmmaker, who must be “pono” with him or herself, and those with whom he or she works, in order for the “mo’olelo” or “story” to be told. Being in a place of “pono” allows for organizational magic to occur in the filmmaking process.

The faded, almost ghost-like image beneath the maka is my watermark. This “space” is the “wa”—where art or magic occurs; it is a place between reality and the imaginable; the physical and the spiritual; the seen and unseen. The unseen component is the artist’s “mana” or “mauli” with which the work is imbued and transferred to the viewer/participant. This unseen component is just as important, or in some instances, more important than the seen component.

Makawalu was commissioned by the Doris Duke Theatre, Honolulu Academy of Arts.