their pre-immigration scenes at home in Kiribati. The movie's title tells us why, I think. The portrayal of Kiribati society that the film presents is skewed toward the moral heroism of President Tong, who is rendered as its eponymous helmsman. But President Tong was never uniquely responsible for the social and geographic survival of Kiribati. Although, as I observed at the outset of this review, he and other leaders of small island states did find themselves at the moral forefront of the unfolding tragedy caused by climate change, Kiribati was never under his sole authority and neither is its future in space. He was merely a temporary officeholder whose tenure ended, as the concluding captions inform us. The office was transferred to a successor, Taneti Maamau, who I might point out did indeed replace some of Tong's climate change policies with a greater emphasis on improving conditions at home. Although many of the adaptive measures sponsored by Tong were maintained, by lionizing him, the movie gives short shrift to local-level society in Kiribati, including everyday families such as the one represented by Sermary and Ato.

Despite its flaws, *Anote's Ark* is nevertheless a welcome addition to the steady trickle of climate change movies that are coming out. It will be useful not only for teaching purposes at the undergraduate or graduate levels in courses on the social impacts of environmental change but also for public outreach about the damage Western capitalism has done to places unseen and unknown to most everyone living outside of the Pacific.

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Out of State. Documentary film, 82 minutes, color, 2017. Directed by Ciara Lacy; distributed by Out of State LLC. Purchasing information available at https://outofstatefilm.com/

State-based, capitalist society often excludes young, indigenous men whose backgrounds do not train or prepare them for its discipline and rationality, either in the workplace or the family. At the same time, capitalist society, or call it modernity, degrades and discourages indigenous values and agency, leaving such men unprepared for and untrained in their own cultural backgrounds. In short, modernity condemns them to a double form of masculine alienation (as discussed in my 2017 publication, *Yabar: The Alienations of Murik Men in a Papua New Guinea Modernity*).

In urban Hawai'i, some indigenous young men have sought agency and self-worth in drugs, violence, and crime, which is to say they have sought to find what is missing from their lives in anticapitalist, transgressive masculinity. They turn, in a word, to the street.

Ciara Lacy's compelling documentary *Out of State* follows the struggles of three Hawaiian men who were incarcerated in a for-profit Arizona prison for what they did on the street. There, we meet Kalani, the prison's kumu hula, now a middle-aged man who is just beginning a long sentence for theft, murder, and robbery. Deeply involved in training prisoners in indigenous Hawaiian culture, Kalani teaches ha'a and hula dances, leads rites to celebrate the dawn and the

New Year, and spends time annotating choreography as well as transcribing chants. Interspersed throughout the movie are enthralling images of Kalani leading tidy rows of bare-chested prisoners in waistcloths, dancing raptly in the prison yard to percussion provided by men playing ipu gourds.

The other two men featured in the movie participate wholeheartedly in Kalani's efforts on behalf of Hawaiian culture. One of these men, Hale, was convicted of drug-related offenses, robbery, kidnapping, and gun possession. When young, he tells us, he began to smoke marijuana that he stole from his mother. He smoked so much that he was left without any sense of purpose. At this point, he turned to theft and worked as a debt collector for illegal gamblers. In prison, Hale learns to dance and chant ha'a under Kalani's auspices and comes to the realization that "first and foremost, I am Hawaiian."

After serving fifteen years, Hale is transferred to a medium-security facility in Honolulu. "Some things in life you cannot undo . . . . I cannot change what I did wrong . . . . This was my mistake in life, thinking that I would rather be feared or respected than loved. Today, it is totally the opposite." Arriving home, he begins a furlough program that allows him to leave prison and work during the day while spending nights in his cell. He drives an airport van and sees carefree surfers and streets crowded with tourists. Meanwhile, he attends family functions, like a baby shower for his pregnant granddaughter, which prompt him to ponder his precarious life. "The hardest thing in my life," he tells the camera at one point, was "to forgive myself . . . . When my mom asked me to forgive her as a mom, I never expected that. All the anger, all the resentment went away. That, right there, changed my whole thinking." When his parole begins after several months, Hale leaves prison and is met by his high school sweetheart with whom he has kept in touch over the years. They marry that day.

The story of the third man, David, has a rather more ambiguous outcome. David recalls his twenty-year addiction to crystal methamphetamine during which he committed burglaries, assaults, and drug-related offenses. "I was crazy . . . . I didn't know who I was," he tells us in appreciation of how much he learned about Hawaiian culture and changed in prison. "I never knew one ounce of Hawaiian before I came . . . [to] jail. I learned everything in jail."

On parole, he goes home to his daughter's house, where he and his elderly father apologize to each other, David for the shame he has brought to the family name, and his father, for having imposed expectations on him. David performs the ha'a he learned in prison. Grandchildren arrive and he plays ukulele and father and son play duets together.

David acknowledges his daughter for "playing a big part in helping me transition . . . . I never had that the other times." He sits and watches an evangelical TV show with her. When his attention begins to drift, his daughter insists that he pay attention so that when he meets her church group he will not be confused about the prophecies. They pray and give thanks.

David takes the bus to his new job at a cultural center. He sees the

wealth of Honolulu along the way but also drunks and homeless men collecting garbage. The job involves teaching the ha'a to a group of young Hawaiian men, and, as he puts it, to "help people get strong." During one rehearsal, he encourages them to hold their heads high and represent the culture "with mana."

As his parole comes to an end, David's life begins to deteriorate. He owes legal fees. Child support is subtracted from his paycheck. Unable to pay rent at his daughter's house, he moves in with a cousin. His hours at work are cut in half and then funding for his position is eliminated altogether. He gets into a fight with one of the men in his dance group. He tries drugs but the shame he will feel at having to explain what happened to "the guys back in prison" should he end up back there stops him from losing control completely. As he stands in the shallows at the beach, he concedes to being in "a battle that . . . [he is] slowly losing." A year passes and we find him living in a tent by a rocky shore.

After waking up and dressing, he makes his way to a public shower to wash and do laundry. As he walks, he declares that "Being in the house, paying rent. It's called life. What I want people to know is that this is life too. Right here." In the last image of the movie, we see him standing in the ocean, chanting in Hawaiian.

Out of State opens with scenes of David walking by the shore and we glimpse a tent whose significance now becomes clear. The documentary, in other words, has allowed us to appreciate something of the damage that state-based capitalism can and does inflict on Hawaiian men, who live on its margins. It also allows us a glimpse of what indigeneity, as an ideology, can and cannot do for them. Its rich, bittersweet quality illustrates the predicament of men and masculinity not only in Hawai'i and the Pacific but also in settler-states throughout the world, together with the great efforts they make to accommodate it (as explored in Ty P Kāwaika Tengan's 2008 ethnography, *Native Men Remade: Gender and Nation in Contemporary Hawai'i*). It will make a welcome addition to undergraduate curricula on globalization and gender, indigeneity, and sovereignty movements.

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Island Soldier. Documentary film, 85 minutes, color, 2017. Directed by Nathan Fitch; written by Nathan Fitch and Bryan Chang; produced by Nathan Fitch, Bryan Chang, and Fivel Rothberg; distributed by Passion River Films. In English and Kosraean, with English subtitles. Further information can be found at http://www.islandsoldiermovie.com/

Island Soldier, directed by Nathan Fitch, opens in the air with a shot of endless ocean and white clouds floating by. Romantic South Seas islands ukulele music begins to play as the island of Kosrae, known to her people as the Sleeping Lady, emerges in all of her lush green splendor. Island scenes of a single, winding road, a boy bailing water from a canoe, and the sound of the morning roosters' crows