lose human values even before we start losing the islands"—brings home the threat and its immediacy. In its entirety the work provides a compelling case why global warming should be taken seriously and concerted efforts made to reduce greenhouse gas emissions. President Clinton is shown acknowledging that global warming "is no longer a theory, but it is a fact that global warming is for real." Recent statements by President Bush suggest he concurs. International agreement on action is now focused on two issues—seeking a commitment by large developing countries to reduce their emissions, and achieving a transition to a low carbon economy while avoiding unacceptable impacts on national and global economies.

In my own work, the video has helped Pacific Islanders, and others, gain a sense of urgency about reducing greenhouse gas emissions. There is a need to ensure that the negotiators in the Bush administration are also cognizant of the points made so convincingly in *Rising Waters*. Two clips from the video say it all—"If the bell tolls for them, it will toll for us too"; "Whether you are part of the problem, or part of the solution, your turn will come."

JOHN E HAY
University of Waikato

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Chea's Great Kuarao, 57 minutes, VHS (PAL and NTSC), color, 2000. Filmmakers: Edvard Hviding, Rolf Scott, Trygve Tollefsen. Bergen: SOT Film AS, Boks 4221, 5837 Bergen, Norway; <http://www.sotfilm.no>. Coproducer: University of Bergen, Norway. Further information: Edvard Hviding, email: edvard.hviding@sosantr.uib.no; tel: 47 55 58 92 64.

Chea's Great Kuarao describes a culturally important community fishing practice in Marovo Lagoon, Western Province, Solomon Islands, and embeds it in the larger context of the interaction between increasing commercialization and customary marine tenure. Marovo Lagoon has been under consideration for listing as a UNESCO World Heritage Site and is an area of environmental contention.

The film opens by stating the general theme that Marovo cultural traditions are adaptable to the contemporary world then moves to scenes of Chea village. These Seventh-Day Adventist villagers, like others in Marovo, are said to have been transformed by colonialism from widely feared headhunters to lively Christians, and they continue to assert customary land and sea rights. Sabbath-day scenes, including selections from a church sermon and singing, are followed by a community announcement about a great *kuarao* (community fish drive) to be held on the coming Tuesday.

Various speakers, including the master fisherman discuss the significance of the *kuarao* and the role of the chief and his brothers in organizing the community's "big fishing tech-

nique." Scenes of preparation follow, as motorboats take a work crew to one of the barrier islands, where long strands of a leafy vine are collected, tied together, coiled into large rolls, and placed on the boats for the next day's fishing. In the midst of their teasing and joking, the workers pause for prayer, acknowledging the dangerous spirits that dwell on the barrier islands.

Additional villagers, including women and children, arrive the next morning, and both the chief's brother and the village's lead net fisherman supervise the placing of several hundred meters of the vines in a large circle on the sandy lagoon flats. The vines function as a scare line, as the rustling leaves and the people slowly work the various fish into an increasingly smaller circle. The vines are cut, drawn past each other, and retied to make a smaller circle, while the people in the water keep the circle closed.

Underwater footage effectively shows the people surrounding the mixed school of fish and tying vines. As the circle tightens to about ten meters in diameter a net is placed outside it, and pounded poisonous vines (presumably *Derris*) are thrown in to stun the fish. Roughly eight hundred reef fish are hand captured and placed in the boats for sorting and gutting. The more marketable varieties and sizes are iced in a large fiberglass-insulated box for shipment to Honiara on the twice-weekly ferry later that morning. Market distribution in Honiara is handled by a brother of the chief. Some of the remaining fish are kept for family consumption, and some will be cooked and sold at the village bazaar the next day. The narrator notes that when *kuarao* catches are particularly large, some fish are released to prevent waste. The vines are also carefully removed from the water to promote a healthy reef and a rebound in the fish population.

The next scenes show cooked fish and garden produce laid out for sale at the village bazaar, at which an announcement is made about the amounts of money collected from the Honiara sales and the bazaar. An interview with a village woman buying fish describes the high cost of school fees and the difficulty women have earning cash, although some make money from market gardening. An interview with the village chief notes the number of generations Chea villagers have been sustained by the lagoon, reef, and land resources and the importance of maintaining control for the benefit of their people. Continuing to practice the great *kuarao* is a means of asserting and maintaining their customary marine tenure rights to sections of the barrier reef and lagoon.

This is an ethnographic film produced from field footage, not a glossy high-budget production, and some images are somewhat fuzzy or backlit, so faces are unclear. The English narration by ethnographer Hviding is limited and thus unobtrusive, and portions of the Marovo and Solomons Pijin dialogue are subtitled in English. The film speaks for itself and serves well as an ethnographic film. A number of points related to daily life can be gleaned from it, especially if it is supplemented by some understanding of contemporary culture. The visual imagery would provide a good accompaniment to Hviding's excellent 1996

monograph, *Guardians of Marovo Lagoon,* and later publications.

A number of points are subtly presented, not overplayed or overobjectified. For example, traditional plant poisons are used in the *kuarao,* and the use of fish poisons appears to have been widespread in the Pacific past. This practice is widely criticized by contemporary western-trained fishery management outsiders and insiders as well as environmental nongovernment organizations and coral reef specialists. It is illegal in many parts of the Pacific. In the film, the infrequent use of fish poisons during the *kuarao,* in rather open water, appears to be sustainable, and, in my view, it may well be. The film could be used to inform and stimulate discussion and debate over the sustainability of these and other fishing practices as well as a variety of native and community rights as they relate to national law or international pressure.

The film is appropriate for classroom use and will serve as a useful supplement to courses in fishery management as well as Pacific ethnography. How well will the film play in Chea and other Marovo villages, or Honiara, or the boardrooms of nongovernment organizations? In Marovo it may serve as a source of cultural identity and pride as well as documentation of Chea village's claim to fishing areas on the barrier reefs of Marovo Lagoon. Because the film was made in 1996 on the initiative of the Chea village community and at the request of the Solomon Islands National Museum, assertions of identity, community management, and reef rights are appropriately part of its agenda.

CRAIG SEVERANCE
University of Hawai'i at Hilo

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