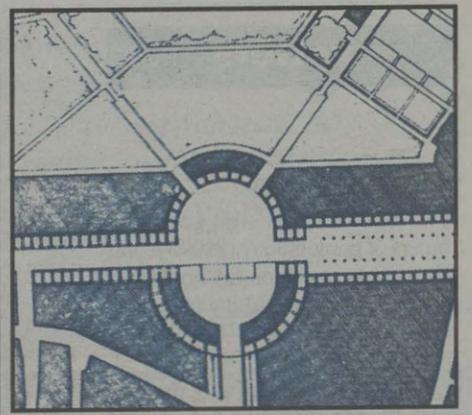


6
Pritchett

8
CALENDAR



Eatin' Italian 15



Eco Towns

Thinking of building a sustainable community? Environmentalist Lois Arkin has some advice: Make sure you start with a community. For years her Los Angeles group, the Cooperative Resources and Services Project, had focused everything — its ideas, its plans, its money — on an abandoned 11-acre plot northeast of downtown. The “demonstration” site was to be home to L.A.’s first sustainable neighborhood, an ecologically balanced showcase of new construction, rehabilitated housing and open space.

Continued on Page 3

H O N O L U L U

Weekly

Volume 4, Number 25, June 22, 1994

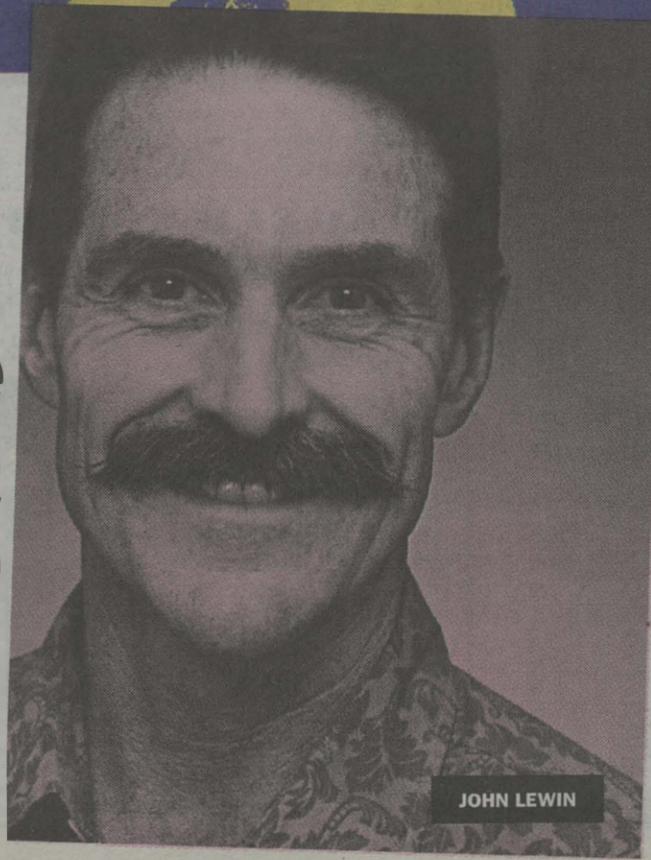
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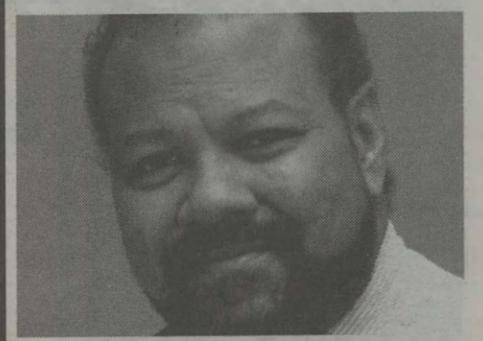


JOHN LEWIN

PHOTO COURTESY LEWIN CAMPAIGN COMMITTEE

Story by **DEREK FERRAR** **The Democratic**
PAGE 4 **race for governor gets busy.**

Life in Hell 10



Henry Hampton 11

Manoa 13



Lynda Barry 14

Straight Dope 17

I'm a big fan

As one of Oahu's biggest consumers of pornography (\$2000 worth of products stands on my bookshelf alone), I'd like to add my two cents worth to the subject ("The Politics of Porn," *HW*, 6/1).

I'm a successful, busy professional in my mid-20s; nearly 6', I look like a porno star and can be just as nasty upon demand. (Grin.) With my blond, angel face and smooth style, I probably shouldn't need to restrict myself to the fantasy ladies of these porno mags for all these years. So, why porno?

When I get home after an intense 10-hour daily work session, I need a woman for an hour and a half, maybe two hours. And, as far as my needs toward the better sex's involvement in my life go, that's it. There is sure a female equivalent of mine, somewhere — a pretty, wild and successful female with the same simple, quick and healthy need. In the firm knowledge of the local circumstances, some people's mindset — still at 12th-century family values (which didn't work too well then, either) — and my past experiences, I can positively say there is *no* available social outlet or way that could help us find each other without a lengthy waste of our time, money and other resources. Why all this hassle? Nobody makes a big deal of having lunch ...

It might be only a dream, but how about a place in Oahu where grown-up, liberal men and women could go to pick a partner from the crowd, court and tease a bit, fulfill all their sexual needs in an adjoining room

and leave with a mild "see you again" or "farewell"? Kinda "for people whose time is money" place. (It does seem to me sometimes that I'm the only such person here, but that's another story.) Nightclubs come close to this definition, but most of the time it's still no direct, instant gratification — and sincerely, *nobody* on earth (myself included) is worth more than two platonic dates.

So that's why porno. Until the real social issue is resolved, don't remove the only choice for fast and effective fulfillment. Let me see, where did I put my stack of *Hustlers*?

H.B. Boy

Not pro sovereignty

The *Advertiser* ran "Letters" (6/9) on "Two Views on Sovereignty." The first view was pro-sovereignty; the second view was pro-sovereignty. What are you people up to?

The first letter was written by a student from New Jersey who has been on Oahu almost three weeks and is attending a Summer Session class in "The Introduction to Ethnic Studies" at UH Manoa. She bases her knowledge on information presented in class. Hardly an impartial expert. She owns no land in Hawaii, thinks the land should be returned to the Hawaiians. I agree that ceded lands should and hopefully will be returned. But I own land on Oahu that was purchased at a high price from Hawaiians who own a great deal of land, Bishop Estate, and I do not plan to give up my land without a fight.

The second letter says the takeover

of Makapuu Beach by the Ohana Council is OK, among other things. I think it's time we heard from sovereignty's responsible silent majority, so that non-Hawaiians will know that the radical vocal minority are not their representatives.

The Ohana Council, who supposedly love the *aina*, has turned Makapuu Beach into a slum area. If they are to become the role model for sovereignty, reputable, rational sovereignty will lose the support of many of us who believe that a Hawaiian nation within a nation can be fair and feasible.

John Weil

Dangers of school prayer

Once again the issue of school prayer and the First Amendment is before the public. Once again it is being artfully presented in its most innocent form. Why should the children not be allowed to sing "Friends" if they want to?

The reasons for discouraging such an observance are important to us all, important to the future of the republic. Make no mistake, this is a big issue and far transcends the graduation exercises.

The power to sponsor or command prayer has, implicit in it, the power to command the form of that prayer, to dictate which of the many religions shall prevail. When the republic of Hawaii has been restored, will the schoolchildren be required to pray to Pele or Ku?

There is no place in our schools

for such an issue. We worship God in our churches, our homes and our hearts, not in the public schools. Those who are frightened because they fear that God has been excluded from the schools should think how they would feel if *their* children were forced to worship forbidden gods. They should realize that the separa-

tion of church and state works both ways. It is only with this sort of tolerance that Hawaii Nei can continue to exist. Indeed, it is only with this tolerance that the world can continue to exist.

Christopher Scott

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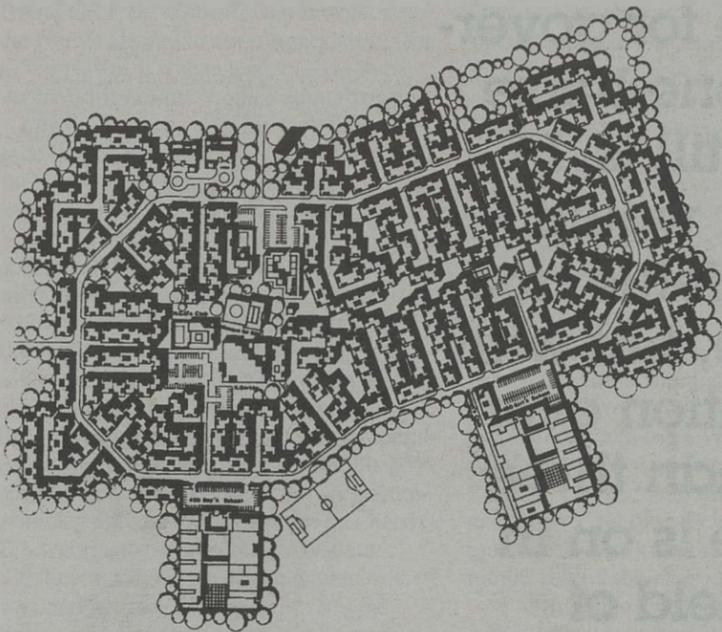
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Future City?

Continued from Page 1

In the wake of the riots, her organization realized the plan would never fly. Other groups weren't getting on board, and residents of the surrounding community were unenthusiastic about have sustainable principles imposed on them.

"The reality was that no one wanted to run with it," Arkin recalls. "We regrouped and came up with another idea: Why not use our own neighborhood?"

A weird thing happened: It worked. In less than a year, the L.A. Eco-Village Demonstration was up and running along two square blocks on the north end of the city's ethnically diverse and largely low-income Koreatown.

The neighborhood is now defined by more than just the intersection of Bimini Place and White House Place, Arkin says. Neighbors who never used to talk to each other are working together to build a sustainable community.

Functioning eco-villages are rare in inner cities, Arkin says. She knows of only two similar efforts, in Cleveland and in Portland, Ore. Still, people are beginning to "talk the talk," she says. But building a successful sustainable community has much more to do with community than sustainability.

"We've changed our whole attitude about sustainable development," Arkin says. "We don't think anyone should be developing large open spaces."

But developing open space is exactly what many members of the sustainability movement are looking to do. A number of the movement's leading thinkers are promoting communities that must be built from scratch — ignoring the possibilities that sit, unused, in their own back yards.

This is unfortunate, considering that many city neighborhoods have an infrastructure that is a sustainable planner's dream. Life's necessities are within walking distance. They

Large-scale urban renewal projects are out; neighborhood-based, sustainable communities are in.

have access to public transportation. Mixed-used zoning is prevalent for jobs. Shopping and social activities are within the neighborhood. Housing is high-density but human in scale. And the existing buildings are frequently solid, architecturally interesting and even historically significant.

Yet as wrong as it is to discount the inner city, it would also be a mistake to think that a city's layout, de facto, promotes sustainability, says Elizabeth Kline, director of the Consortium for Regional Sustainability in Medford, Mass. Kline recently completed a yearlong project that attempted to more sharply define the concept of sustainability.

"In the sustainability movement, I think there are two strong myths that are in conflict with each other," she says. "One myth is that no city can be sustainable. It's too huge. It's too complex. It cannot work."

"The other is that cities, in themselves, are sustainable because they have the infrastructure in place, and [promoting sustainability] is just a question of giving people better access to information."

Kline's 200-page report begins with the assumption that a truly sustainable community will have four components: economic security, ecological integrity, quality of life and empowerment with responsibility. From there she uses seven case studies to show how communities in the real world have met these goals.

Kline says her own work in Boston and, more specifically, her hometown of Cambridge, Mass., has led her to believe that promoting sustainability in the inner city requires that environmentalists think somewhat differently than they have. In particular, she says, activists must learn to give as much weight to economic issues as environmental.

A classic example is Cambridge's parking freeze, an environmental measure enacted during a previous bout with environmental planning. Today people like Kline suggest that it has hurt the city's economic competitiveness and inadvertently increased pollution in the region.

"All we are doing is forcing the traffic to go outside the city boundaries, which then brings the business to areas that don't have the mass transit we have in Cambridge. The parking freeze hasn't made sense from an economic or air-quality point of view," she says.

A more constructive idea, Kline says, would be to establish a circumferential bus route connecting major job centers like Boston, Cambridge and Chelsea. Ideally, Boston needs to provide mass transit that looks more like a web than wheel spokes, she says. "If we had a good mass transit bus connection that was frequent, convenient and safe, we could generate more jobs for inner-city people and, at the same time, reduce pollution."

Slowly, sustainable planning is moving beyond neighborhood experiments and environmental priority lists. Last month in Seattle, for example, the mayor's office released its proposed "Comprehensive Plan." Subtitled "Toward a Sustainable Seattle," the 6 1/2-pound document reflects four years of public hearings and an effort to come to grips with the next 20 years of growth.

One of the main goals of the plan, which must be approved in some form by the city council before July, is to reduce dependency on the automobile and encourage higher-density development. Officials hope that by allowing higher densities in the city, the plan will help curb the suburban growth now eating its way through the countryside of surrounding King County.

Under the plan, various "urban village" zones would be created, each with direct or improved access to public transportation. The plan would also slowly implement new parking restrictions and give street priority to clean transport like mass transit, bicycles and pedestrians.

In the two to four years following the plan's passage, neighborhoods will be required to take part in "comprehensive urban-village planning," says Dotty DeCoster, a member of the city's Planning Department. In this way, the ongoing planning process will guarantee public participation indefinitely, she says.

Activists note that community planning has a long way to go before principles of economic and environmental sustainability are universally accepted — or even acknowledged. A more typical example of urban "planning" can be found on Chicago's North Side, where wrecking crews are finishing the job of demolishing the mammoth Stewart-Warner instruments manufacturing plant.

"This is a perfect example of what shouldn't be done in an inner city," says Tom Bartnik, Chicago chairman of Architects/Designers/Planners for Social Responsibility.

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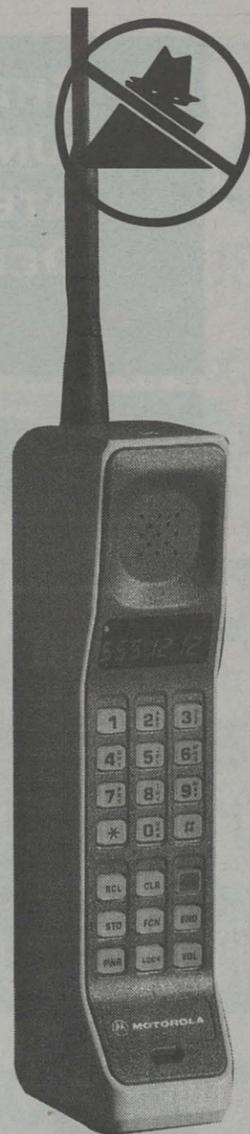
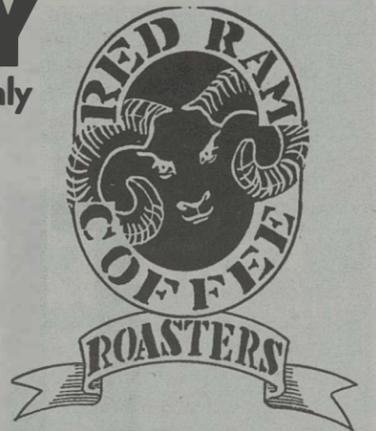
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Continued on Page 6

Just when you thought the Democratic primary race for governor was going to be a one-horse contest ... it probably still is. Lt. Gov. Ben Cayetano, it would appear, is still in strong fettle and striding for the finish line, but with the Democratic convention over and the primary less than three months away, the race is on in earnest — and the field of prominent names that have been thrown into the hat has now grown by at least one: outgoing state Health Director John Lewin.

The Race Is On

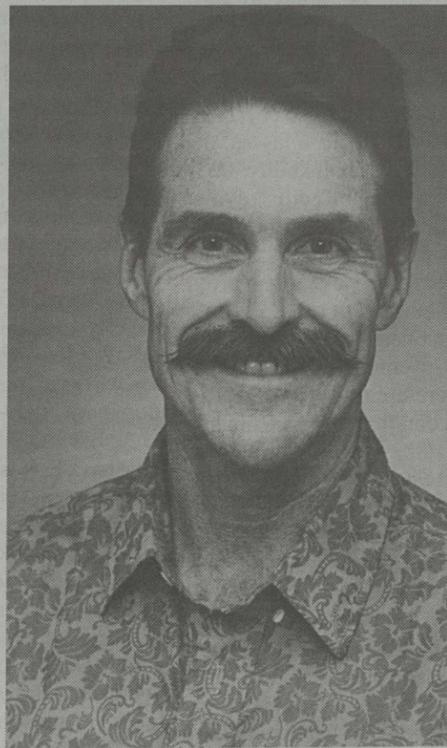
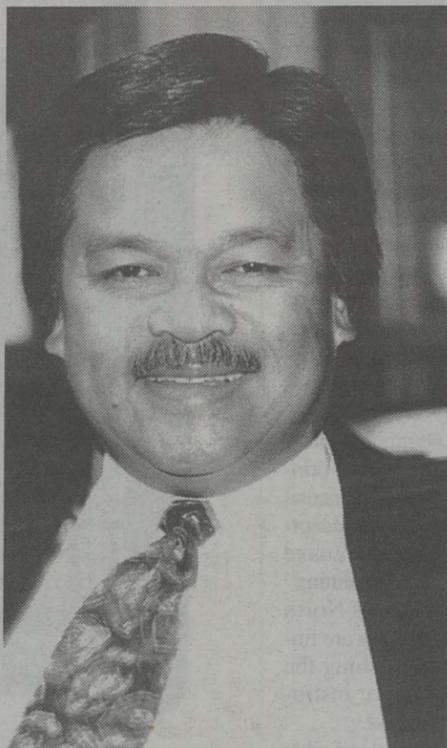
In addition, the “trial balloon” rumors have been floated lately, naming another Waihee administration official, Office of State Planning Assistant Director Norma Wong, as a possible candidate. (A couple of concerned-citizen-type contenders have also filed papers in the race, but we in the press have a deal with the Trilateral Commission not to write about them.) The winner of the Sept. 17 primary will face the formidable task of challenging poll-leading Republican Pat Saiki and spoiler Frank Fasi in the Nov. 8 general election.

While analysts seem to agree that Cayetano looks virtually unbeatable at this stage of the game, Lewin and his followers disagree. Lewin's late entry, and the possibility of a last-minute Wong bid, have spiced the race up a bit, giving us plenty to speculate about so we can fill the space between the ads.

Where ya comin' from, Jack?

In a season in which progressives gained considerable influence at the Democratic convention — as exemplified by Rainbow Coalition organizer Richard Port's election to the party's chairmanship — Lewin's late entry into the race creates the ironic dynamic of two seemingly progressive candidates running against one another, each selling himself as the “candidate for change” (but then who isn't this year?) despite being part of state government for

CHECK YOUR SCORECARDS, PUNTERS; THERE ARE SOME LATE FIELD CHANGES IN THE DEMOCRATIC PRIMARY FOR GOVERNOR.



Cayetano (left) and Lewin

the last eight years.

“Jack and I are philosophically close,” says Cayetano.

To review: Cayetano, who was an outspoken dissident in the state Legislature and

has bucked Gov. John Waihee on several big issues, plays well as the maverick with an agenda that is, as he puts it, “socially liberal and fiscally conservative.”

Meanwhile 48-year-old, handlebar-mus-

tachioed, marathon-running Lewin could go over big with the Birkenstock crowd. (His campaign motto so far is a crunchy “Unlock the Hope.”) A 1970s transplant from Southern California and former upcountry Maui doctor, Lewin, the state's health director from 1986 until this month, has pressed for progressive health coverage (he carries a certain amount of prestige from having been selected to a committee to advise Hillary Clinton on health care policy) and dealt with a variety of environmental issues.

For the most part, says one political observer, Lewin has escaped the Waihee administration “untainted by many of the accusations against the Democrats. He's left his job without much sticking to him.” Lewin himself says he's taken a poll indicating “that the public has a positive belief that I've worked hard and done a good job, that I'm a good and honest person and that I will fare well.”

Conventional wisdom, however, doesn't seem to think Lewin, who has never run for office before, has much of a chance, considering that he's coming into the race this late with virtually no funds (he put his house on the block to help finance his campaign) and a small and inexperienced organization. “The people around Jack,” says one analyst, “have not experienced electioneering before.”

“Lewin's got a big ego to begin with,” says another, “and he's surrounded by a small circle of people who have told him he's a genius ahead of his time and also ahead of the administration.”

Cayetano, they point out, has been working on his campaign for more than a year. He's established a strong statewide grassroots organization and amassed around \$2 million in his campaign chest and a number

**By
DEREK FERRAR**

of solid endorsements from diverse sources, including several unions; the Grand Ol' Dem himself, Dan Inouye; and the Native Hawaiian sovereignty group Ka Lahui Hawai'i, whose leaders have been severe critics of the Waihee administration.

Lewin, however, sees his lack of experience in electoral politics as one of his strongest assets in a year in which "change" is the prime political mantra.

"My advantage is in not being a career politician," says Lewin, who says he entered the race late because he was committed to seeing important Health Department issues through this year's legislative session, which adjourned in May. "I'd be happy to be a one-term governor.

But having been a major cabinet member, I feel in my guts what's wrong with this government and how to change it. Our government is a bureaucratic quagmire that needs to be reorganized to run like a business, with key managers held accountable to the laws and people of this state. ... My purpose is to set an agenda along with various communities to bring people into government instead of shutting them out."

In accordance with that program, Lewin has been trying to paint himself as the candidate of alienated "ordinary" Democrats and Cayetano — who has fostered his own image as a rebel outsider — as the candidate of a Democratic elite that Lewin says is "out of touch" with the party's rank and file. (He suggests, for example, that Cayetano's key endorsements have come "before the issues are really on the table" from union and other leaders who are themselves "insiders.")

"Cayetano has been painting himself as a candidate for change, but just see how the insiders are lining up," Lewin says. "I believe very much that I will connect to people who are disconnected and that I will win this election."

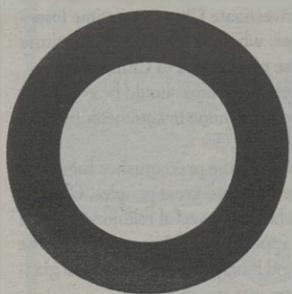
In regard to campaign money, Lewin says his eventual goal is to raise about \$500,000. "It ought to not cost more than half a million to run a primary campaign," he says. "That people are planning to spend 2 or 3 million is obscene. It indicates that we're copying a Mainland approach to politics, which is to go with a slick image and money instead of issues."

As for Cayetano, he says that Lewin's entry won't make a big difference in his campaign strategy. "We've hardly missed a step from what we planned before he entered the race," Cayetano says. "We've been preparing for a year and a half, and we're ready."

As for Lewin's criticisms of Cayetano's early endorsements, the lieutenant governor says, "The world doesn't revolve around Jack Lewin. He has to understand that people aren't going to wait around for him. If he missed the train, he has only himself to blame."

But Cayetano admits that he may have to spend more campaign money on the primary than his team had originally planned. "It all depends on what Jack is gonna do," Cayetano says. "But we're not going to spend a lot of money on him when the biggest problem for me is Saiki and Fasi."

The Wong factor



One rumor hanging in the air as we go to press is that Waihee administration player Wong, a former state legislator who has been the governor's point person on Hawaiian issues and other high-profile topics, might be considering a run. (Wong herself was in Washington, D.C., on business last week

and unavailable for comment.)

According to one pundit, the rumors of Wong's candidacy are a "trial balloon" put out with the governor's encouragement to test the waters against Cayetano.

"Lewin went in against the will of Waihee," says the analyst. "But if Wong enters the race, it will be with the encouragement of Waihee, because he and his people just don't trust Cayetano. They're as worried about him as they are about Saiki."

Another analyst close to the Democrats disagrees, however: "I would be amazed if the governor would talk someone he respects very much into a race she would have a hard time winning. In fact, I'd imagine he would try to talk her out of it."

Race watchers say a Wong campaign would have the same late-start problems as Lewin's, coupled with a very low name- and face-recognition factor (Wong has done much of her work for the Waihee administration behind the scenes).

"I have no idea what she might be thinking," Cayetano says of Wong. "Someone said she wants to run so she can defend the governor's accomplishments."

Asked about the theories that the governor might encourage someone to run against Cayetano, party chief Port says, "I personally don't see any evidence of the governor trying to torpedo Ben, and I think I'd be the first person to see that."

One thing you can be sure of: Should Wong enter the race, the stock of "insider/outsider" tints at the Spin Doctor's Paint Store — already undergoing a heavy run — would disappear like 100-pound rice bags in a hurricane watch.

Come November

With Cayetano seemingly still sitting on pretty odds, the big question is really what kind of effect the new shape of the

primary might have on the unprecedentedly hairy (from the Dems' point of view) general election. If the primary turns into a mudfest (a seemingly unlikely event given the players so far), the eventual winner could enter the general election with plenty of sore spots for Saiki and Fasi to go to work on.

The general feeling seems to be, however, that the increased field will bring added zing to the primary, offering livelier debates (and more headlines) and leaving the eventual victor in an even stronger, "battle-tested" position.

"It's gonna be fun and uplifting and much more exciting than if there were no choice," says Lewin.

"Any time you win it's a plus," says Cayetano. "And I'm confident we're going to."

Says indefatigable Democratic defender Port, who sees himself as an "umpire" in the primary: "Personally, I worry about expending large sums of money, but the conventional wisdom is that having multiple candidates is helpful for a party. As far as I'm concerned, two, three, four candidates — it doesn't matter. The Democratic nominee for governor will win, because he or she will represent the party that has the best ideas." ■

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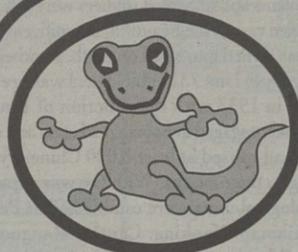
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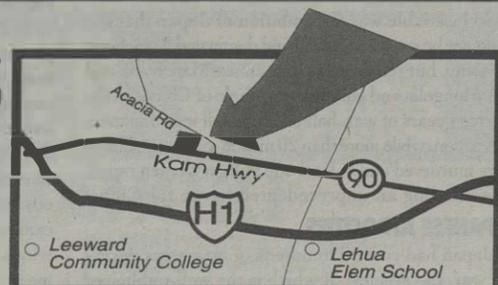
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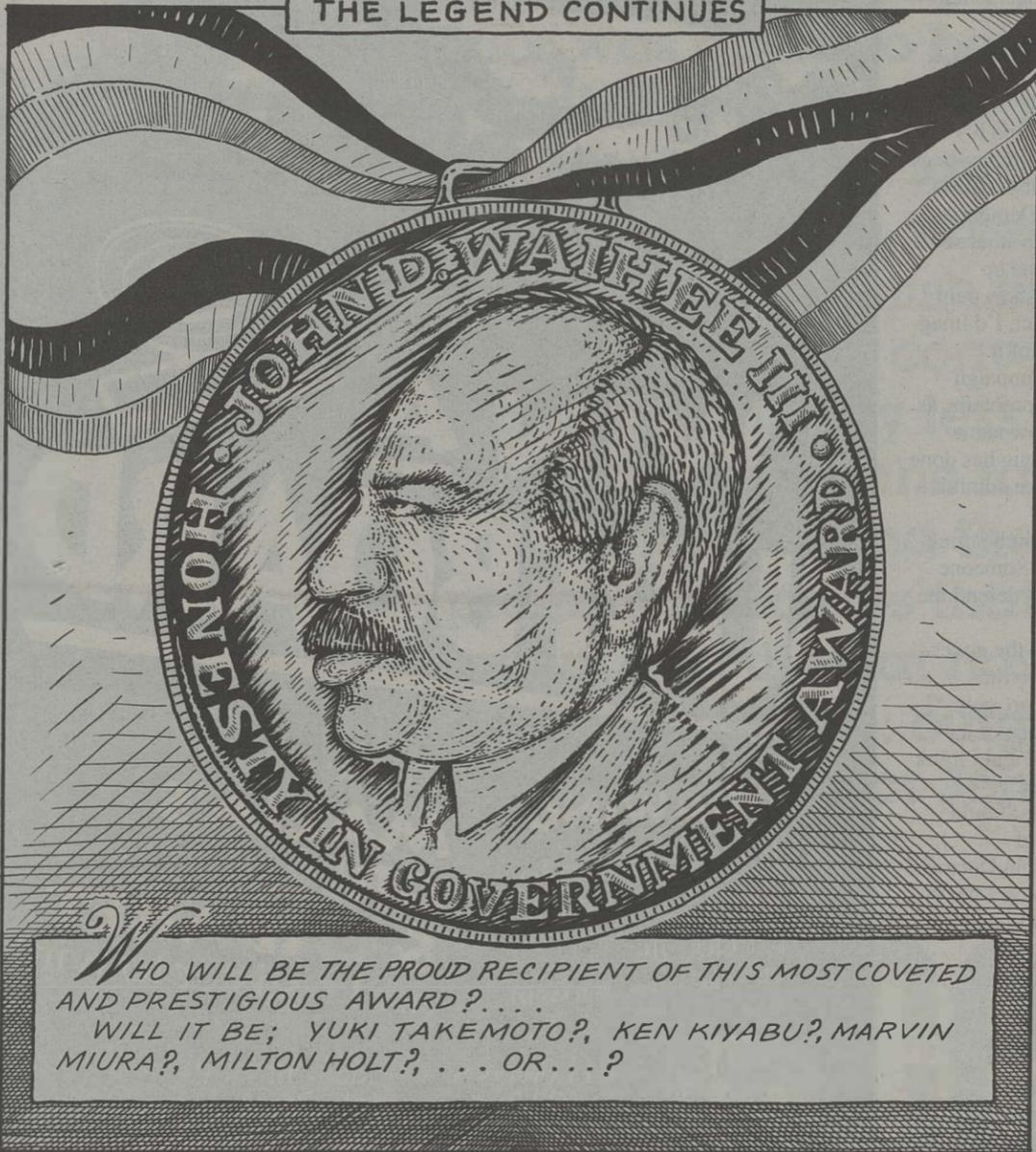
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From Page 3

sands commuting on the nearby Kennedy Expressway, the 1.15 million-square-foot building is being razed to make room for a 9-acre Levittown, complete with back yards and two-car garages.

Barnik admits that reusing such a large building would have been next to impossible. Still, parts of it could have been saved and incorporated into a mixed-use development, providing the neighborhood with residential space as well as room for new stores and some light industry. "Instead, they're basically developing suburban-style single-family homes. And just south of there, another mall is going in," Barnik says. "We could have had a sustainable community. It was an opportunity lost."

"We want people to understand the inter-relationship" between the economic and social orders and the neighborhood itself, she says. Toward that end, the L.A. Eco-Village Demonstration has planted 30 fruit trees. Each tree was then assigned a tree steward, usually a child. In the future the children cash in on their hard work by selling their fruit at the neighborhood farmer's market.

It hosts frequent "traffic-calming" brunches right in the middle of the streets. Neighbors get a chance to talk and share a potluck meal while sending a message to inconsiderate drivers.

It organized source separation and recycling for large buildings. The group organized a junior recycling cooperative for the kids: Children bring recyclables on scheduled days and get to keep the money from their recycling efforts, quickly learning that the more they recycle, the more they make.

It collected 40 tons of red brick from post-earthquake Los Angeles. The eco-village will provide bricks to other community groups for neighborhood beautification projects and may use some themselves on the White House/Bimini intersection.

Arkin adds that the community leaders meet frequently to think up new ideas or, in some cases, just hang out. "We're still a long way from being perfect, but at least we know each other now."



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A MESSAGE TO EMPEROR AKIHITO FROM CHINESE-AMERICANS — DEMANDING WAR REPARATIONS

Japanese Emperor Akihito, accompanied by his wife, Empress Michiko, makes a goodwill visit to the United States in mid-June. We, Chinese-Americans, all welcome the visit, which will provide us with the opportunity to ask the Emperor to assume the responsibilities for Japanese aggression against China, particularly the Second Sino-Japanese War (1931-1945), in which the Japanese committed most heinous crimes in China. We demand that Emperor Akihito make a formal apology to the Chinese people and pay war reparations.

JAPANESE AGGRESSION

Japan's aggression against China lasted for seventy years, beginning with an unprovoked invasion of Taiwan in 1874. Twenty years later, for no reason other than seizing Korea, Japan launched the First Sino-Japanese War (1894-1895). Under duress the Chinese government signed the peace treaty at Shimonoseki, by which China, in addition to ceding Taiwan and Pescadores to Japan, was forced to virtually pay an exorbitant indemnity of 290 million taels of silver, an unusually large amount of money equivalent to five years' annual budget of Japanese government, with which Japan was devoted to industrialization and expansion of the army.

In order to realize her "continental policy" for annexing Manchuria and east Mongolia, Japan waged war with Tsarist Russia. Southern Manchuria became the battleground, to which no less than one million troops were dispatched from both sides. Not only did they lay waste to Chinese farming land; they drove people from their homes, massacred Chinese men and raped women. How incredible it is that when a peace treaty was finally signed at Portsmouth (1905), China turned out to be the sole victim of dealings between the two imperialists!

So insatiable was the ambition of Japan that she could not be satisfied with having dominated Manchuria economy, but rather wanted to annex Manchuria and east Mongolia and conquer the whole of China. In the fourteen years of war, half of China fell into Japanese occupation, while more than 20 million innocent Chinese were murdered and at least one million women raped, thus creating an unprecedented havoc for China.

JAPANESE ATROCITIES

Japan had created hundreds of massacres during the war, the greatest of which is the well-publicized "Great Nanking Massacre." Within three months from

December 13, 1937, to mid-March 1938, 340,000 Chinese civilians and disarmed soldiers were killed and 80,000 women raped; the beautiful, magnificent city of Nanking was turned into a hell on earth. Another well-known tragedy is Unit 731, a biological warfare troop established in 1933 with the sanction of Emperor Hirohito, which engaged in human dissection and experiment that had caused at least 3,000 Chinese youths languishing to their deaths. With the war expanded, similar biological units were established at Peiping, Taiyuan, Chinan, Nanking, Canton, Rangoon and Singapore. What is not known to the general public is that the very Unit 731 had used several hundred American prisoners of war then detained at Mukden as human guinea pigs, resulting in their agonizing deaths.

Japan's use of biological and gas warfares in China was not merely violation of international laws but destruction of human morality as well. Further, Japan implemented the "kill all, burn all and loot all" policy to have killed millions of innocent civilians on the one hand and, on the other, universally established "comfort women" brothels and opium dens in tandem with the Japanese army. So far as the destruction of human civilization is concerned, the Japanese could not have done more!

Japan enslaved Chinese workers and killed them at will. They recruited by force about two million men from inland China to Manchuria each year, whose death rate ran as high as 20 percent. Most horrible was the case that the Japanese Kwantung Army used 20,000 Chinese workers to build the fortification on the Ussuri River against the Soviets and after its completion killed them all for the sake of keeping secrets.

ECONOMIC PLUNDER

Barely had the Russo-Japanese War come to an end when Japan set out to exploit the Manchurian economy, a process that was accelerated after the Mukden Incident in 1931. Most of mineral and industrial products from Manchuria were shipped to Japan. For their Fascist control over rural population, the Japanese set up 172 concentration camps, to which millions of people were transported. From 1940 to 1944, under the name of "Thanksgiving Foodstuff," 35 percent of the total agricultural output of Manchuria, about 30 million metric tons, was seized and shipped to Japan, thereby placing millions of Chinese lives in jeopardy of starvation or death. Following the occupation of northern and southern China, Japan launched a massive campaign to plunder Chinese wealth and resources, which were shipped to Japan day and night. In the meantime, Japan adopted a policy so-called "supporting war through fighting" to expand her conquest of

China. If without the Chinese resources at her disposal, how could Japan venture to launch the surprise attack on Pearl Harbor?

REPARATIONS AND TOKYO TRIAL

Until V-J Day, Japan's heavy industry, primarily military, was only partially destroyed, while her consumer-goods industry was kept relatively intact as having a production potential far greater than anything that the Japanese had enjoyed throughout their history. It was this surplus of industry earmarked by the United States for reparations to victimized countries, particularly China, injured most by Japan. With the American failure in mediating between the Chinese Nationalists and Communists followed by the Communist takeover of China, the Cold War grew irreversibly apace. What happened was that the United States made a volte-face from totally demilitarizing Japan to building up her economy with a view to making Japan an anti-Communist stronghold in the Far East. Consequently not only was the reparation plan shelved, but the Tokyo Trial was half-heartedly carried out. Of seventy Class A war criminals, only twenty-eight of the first batch were tried and sentenced, while the rest all went scot-free; many of them later played important roles in Japanese politics as Kishi Shinsuke became the prime minister of Japan. Moreover, all members of the most notorious Unit 731 — and No. 1 war criminal Emperor Hirohito — were not brought to justice.

REVIVAL OF MILITARISM

What would one expect from the Japanese government influenced, if not dominated, by former war criminals? It is natural that the Japanese government has inveterately expurgated history textbooks and denied aggression against China and other Asian countries, the Nanking Massacre and the surprise attack on Pearl Harbor. The Japanese government went so far as to rehabilitate fourteen Class A war criminals by enshrining them at the national Yasukuni Shrine, to whom Prime Minister Nakasone went to pay personal homage. Lately the Japanese government revived worship of forty-two past militarists led by Admiral Heihachiro Togo as national heroes by incorporating their names in primary-school textbooks.

Ignoring Article 9 of the Japanese Constitution, the Japanese government dispatched armed forces abroad, invaded Chinese Islands of Senkaku and actively participated in the UN Peace Keeping Operation. Also violated was Article 20, which calls for separation between church and state. The Japanese government sponsored and performed the Shintoism rite in the ascension of Emperor Akihito to the throne. Most recent-

ly, to attain her goal of becoming a political and military superpower, Japan has actively sought a permanent seat at the UN Security Council. But how could we forget that the Japanese government bankrupted the League of Nations, predecessor of the United Nations, of which Japan was one of the four permanent members, in 1933, two years before Adolf Hitler did? Until now, Japan has not shown true remorse for the egregious atrocities she committed and the great calamity she created for the Asian people. Not until she makes a formal apology to the Chinese people and pays compensations to the war victims, would we allow her to become a permanent member of that Council. Who can guarantee Japan would not destroy the United Nations for a second time?

MINIMUM CONDITIONS FOR RECONCILIATION

For the defense of truth and justice, we must stand steadfast, and for the remembrance of our 20 million murdered compatriots, we cannot be silent and idle. We earnestly plead with Emperor Akihito that he should take the moral courage by accepting our fair, reasonable, yet realistic demands:

1. On behalf of the Japanese government, royal family and people of Japan, Emperor Akihito should offer a formal apology to the Chinese people for Japanese aggression and crimes against China;
2. Without delay the Japanese government should make monetary compensations to the war victims and their bereaved families;
3. The Japanese government should suppress all militarist activities, respect international laws and the Japanese Constitution, not engage in military expansion, not manufacture an atomic bomb, and give up attempting to become a permanent member of the UN Security Council;
4. A joint committee of Chinese and Japanese experts should be set up to investigate China's wartime losses of lives and properties, whose findings will constitute the basis for Japanese reparations to China;
5. Chinese Holocaust museums should be erected at Nanking, Harbin and Hiroshima to commemorate the dead.

The above demands are the prerequisites for a true reconciliation between the two great peoples, Chinese and Japanese, and a lasting peaceful relation between them. We solemnly appeal to his Majesty that for the sake of world peace and human civilization he will gladly accept and put them into practice.

Committee for United Against Japan for Justice and Reparations

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CALENDAR

June 22 - 28

"Calendar" is a selective listing of arts, entertainment and other activities in the Honolulu area. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning; movies are prone to switching theaters just days after Honolulu Weekly comes out. Avoid disappointment: Call ahead.

Film

Criticism by Bob Green unless otherwise noted.

☞, the Weekly's dingbat of approval, indicates films of more-than-average interest.

Bad Girls Inevitable exploitation pic about prostitutes, tired of being controlled by guys, going out and doing what guys have always done. Kiss kiss, bang bang. With Drew Barrymore and the suddenly hot Andie MacDowell. **Kam Drive-In**

☞ **Belle Epoque** Winner of this year's Oscar for best foreign film, this story takes place in 1932 Spain, when the republic was born. The personal story is about the four daughters of one Don Manolo, who tries to keep an open mind when all four go after the same young army deserter. Directed by Fernando Trueba. **Kahala 8-Plex**

Beverly Hills Cop III Eddie Murphy and Bronson Pinchot (*Perfect Strangers*) return in this second sequel to Murphy's original hit. A mixture of pyrotechnics and wit bordering on the racist (them damn foreigners!). Directed by John Landis. **Kailua Theatre, Waikiki Twins**

City Slickers II A bit funnier than *City Slickers* itself (because here Crystal was a co-writer), this take on middle-aged guys (wives either divorced or left conveniently at home) is about achieving self-renewal by going on a quest — this one for gold. Aside from its astute casting (Jon Lovitz has been added to this sequel, trading in on that comic's enormous rapport with audiences), there's nothing new here at all — and a good deal that's shamelessly old. **Keolu Center Cinemas, Koko Marina Twins, Pearlridge West, Varsity Twins**

The Cowboy Way Woody Harrelson and Kiefer Sutherland star in a fish-out-of-water comedrama about two rodeo guys, New Mexico style, in Manhattan to find a missing chum. Harrelson winds up as an underwear model. **Kailua Theatre, Pearlridge West**

The Crow Brandon Lee stars in this ironic version of the underground 'zine about a working-class rock star who's killed and then comes back to seek revenge. **Kapiolani, Pearlridge 4-Plex**

The Endless Summer II Even though the cinematography is spectacular, it's the same

old surf movie with the usual sophomoric screenwriting and a brand-new assortment of Stupid Surfer Tricks. All the standard stuff is here: the tomfoolery with animals (usually at the animals' expense), the familiar surf-movie fixation on women's breasts ("zoomers"), the clichéd stereotyping ("one pub for every two Australians") and the inaccurate information (Bali pronounced as if it rhymed with "rally" and erroneously called "one of the most densely populated places on earth"). Water pollution just provides another occasion for wisecracking, and from the way the film presents it, you'd think there was only one black person in all of South Africa — and he surfs. —*John W. White*

Cinerama, Keolu Center Cinemas, Pearlridge West

The Flintstones It's here and it isn't very good. **Aikahi Twins, Kahala 8-Plex, Laie Cinemas, Mililani 3-Plex, Nanakuli Cinemas, Pearlridge West**

☞ **Four Weddings and a Funeral** This crafty, cunning

movie is simply about, well, four weddings and a funeral. It evaporates practically before you're out of the theater lobby, but what the hell: Like a soufflé, this may not be the answer to the complex demands of the human appetite, but it's nonetheless pretty damn tasty. **Kahala 8-Plex**

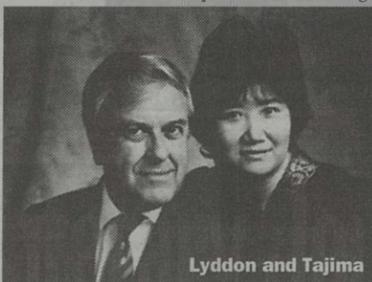
☞ **Geronimo: An American Legend** Revisionist western (directed by ace visceralist Walter Hill) about the great Amerindian leader, played by Oklahoma's Wes Studi (*Last of the Mohicans*). Jason Patric returns after two years' screen absence as the man who must confront the Geron. Bang, bang, you're revised. **Kam Drive-In**

Getting Even with Dad Dad, in this case, is Ted Danson; 11-year-old sonny, in this case, is Macaulay Culkin. The director, in this case, is Howard Deutch (*Pretty in Pink*). The story involves a small-time crook who gets saddled with his kid. Characterological uplift, Hollywood Division, occurs. **Manna Twins, Keolu Center Cinemas, Pearlridge 4-Plex, Mililani 3-Plex**

Hidden Hawaii An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. Luckily for us, it has an environmental theme and does an OK job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). **IMAX Waikiki**

☞ **Little Buddha** Bernardo Bertolucci's latest is a dabble in reincarnation, featuring a contempo Seattle kid who might be the latest in the line of enlightened ones. Interposed is the story of Siddhartha (Gautama) in 5th-century B.C. Kosala. The young prince is played by Keanu Reeves (who lost 20 pounds for the part).

Gorgeously photographed by Vittorio Storaro (*The Last*



Lyddon and Tajima

Music Picks

Classical cavalcade

If your life has been a meaningless wasteland of cultureless drudgery ever since the Honolulu Symphony went silent, take heart: We now have the 62-plus-member **Hawaii Symphony Orchestra**, made up of many of the same musicians, to fill the void. The orchestra is operated by the nonprofit group Music Projects Honolulu with funds relocated by the State Foundation for Culture and the Arts after the Honolulu Symphony canceled its 1993-94 season amid financial and labor troubles.

As part of its somewhat hastily arranged summer concert series, the Hawaii Symphony will perform at the Blaisdell Concert Hall this weekend with a program highlighting Dvorak's cello music, performed by guest violoncello soloist **Colin Carr**. The performance will be guest-conducted by **Timothy Russell**, music director of the Pro Musica Chamber Orchestra of Columbus, Ohio, and the Interlochen Music Festival. On July 1 and 2, the symphony will perform a pops program at the Waikiki Shell featuring two beloved local performers: crooner **Jimmy Borges** and saxophonist **Gabe Baltazar**.

If ivory music from this century is what you hanker for, then check out the "Piano Now" Festival, happening this week at the Academy Theatre. On the schedule:

Wed 6/22, 8 p.m.: "Pioneers and Masters," a recital by **Mack McCray**. McCray, a San Francisco Conservatory instructor with an impressive host of performance and recording credits, will perform pieces by Stockhausen, Adams, Amer, Barber and Bartók.

Thur 6/23, 8 p.m.: "Four Hands Recital" by local faves **Paul Lyddon and Kaoru Tajima**, a spousal duo best known for their performances sharing a single set of keys. On the program: quadridentrous pieces by Ravel, Debussy, Barber and Berkeley.

Fri 6/24, 8 p.m.: "European Masters," a recital by **Clive Swansbourne**, who has earned international appreciation for his interpretations of contemporary British piano music. On his program: Tippett, Messiaen, McQueen, Szymanowski and Schoenberg.

Sat 6/25, 8 p.m.: "Downtown, New York" by **Lois Svard**, who has become one of the greatest proponents of "downtown" composers such as "Blue" Gene Tyranny and William Duckworth. Specially commissioned works from those composers will be on her program, as well as a piece written recently for her by Robert Ashley.

Sun 6/26, 4 p.m.: "Sonic Encounters," a recital by **Margaret Leng Tan**, a leading avant-garde pianist whose performances incorporate sound, choreography and drama. Tan, who is usually closely identified with the work of John Cage, will here be performing works by Montague, Ge Gan-ru, Hopkins, Vierk, Ichijyanagi and Satoh.

The festival will also include several master classes and a workshop; call for more info on those. Also of musical note this week: rap from the recently 'fro'd trendsetter **Ice Cube** and a tribute to Hawaiian vocal greats **Ed Kenney** and **Emma Veary**, who both won Lifetime Achievement Awards at this year's Hokus (see Concerts section of "Calendar" for details).

Hawaii Symphony Orchestra: Blaisdell Concert Hall, 777 Ward Ave.: Fri 6/24, 8 p.m. & Sun 6/26, 4 p.m. \$15 - \$25. 521-2911

"Piano Now" Festival: Academy Theatre, 900 S. Beretania St.: Wed 6/22 - Sun 6/26. Recitals, \$10 each; \$30 for the whole series (including master classes and workshop). 532-8768

Emperor, this child's garden of Buddhism doesn't quite work, though the story within the story has some dazzling special effects. **Kahala 8-Plex**

☞ **Maverick** The big blockbuster summer movie season officially begins with the release of this \$60 million comedy western (based loosely on the old, long-running TV series) starring Mel Gibson (whose Icon company co-produced this delicacy), Jodie Foster and one-time TV Maverick James Garner (who plays a different role here). The plot has riverboat gambling, a dance-hall gal, shoot-outs, Indians, runaway stagecoaches and plenny of double-entendre dialogue (courtesy zillion-dollar screenwriter William Goldman). Directed by part-time Hawaii resident Richard Donner (*Lethal Weapon*), this piece, more comedy than western, is said to have a surprise at its climax. **Waikiki No. 3, Enchanted Lake Cinema**

No Escape The year is 2022; a Marine captain (Ray Liotta, in his first action lead) is sent to a distant island (due to budgetary considerations, of course) where he engineers an escape from Big Brother. Retro, retro, retro. **Pearlridge West**

Renaissance Man A Danny DeVito feel-gooder about an out-of-work Madison Avenue ad guy teaching a bunch of Amy misfits how to appreciate English. A blue-collar *Dead Poets Society*, it's as patronizing as all get-out. Directed by Penny Marshall with her usual heavy hand. **Kahala 8-Plex, Keolu Center Cinemas, Mililani 3-Plex, Pearlridge West**

Speed The latest model in the action-adventure muscle car genre, this film is fast, sleek and all engine. Director Jan DeBont keeps the pedal to the metal in this story about a LA city bus rigged with a bomb and plows through every action-hero convention: the maverick protagonist, the tough-as-nails broad and the I'm-going-to-die—in-the-second-act-and it will-be-poignant second banana. However, with plotting that makes *The Fugitive* look like "Masterpiece Theater," *Speed* eventually loses its new-car smell as its breakneck action turns from outrageous to ludicrous. But then again is *Speed* is all you want, then speed is all you get. **Enchanted Lake Cinema, Kam Drive-In, Kuhio Twins, Nanakuli Cinemas, Pearlridge 4-Plex**

Tropical Rainforest IMAX's newest offering takes you to rain forests around the globe and explains their evolution and their importance to humankind. There's nothing here that you haven't already seen on cable — just bigger and louder. **IMAX Theatre Waikiki**

☞ **The Wedding Banquet** Hypocrisy is a great theme for movie comedy, and this Taiwanese-American independent film was a big hit with international audiences last year, including those at the 1993 Hawaii International Film Fest. Winner of the Golden Bear Award at last year's Berlin Film Festival, this comedy about identity became the most profitable film (in terms of cost-to-

profit ratio) released in the United States in '93. Director Ang Lee tells his story of successful real-estate whiz Wai-Tung (Winston Chao) living it up in a Manhattan brownstone. He's got it all: money, position and a longtime male companion, Simon (Mitchell Lichtenstein). Tung's parents in Taiwan, however, want their son to issue a little replica of himself with the bride of his choice. So when they come a-calling, Simon arranges a marriage of convenience — an arrangement far more commonplace than American middle-class naifs still realize — between the dutiful son and a mate of the "proper" gender. The parents arrive, the wedding takes place, and all comedic hell breaks loose. **Marina Twins**

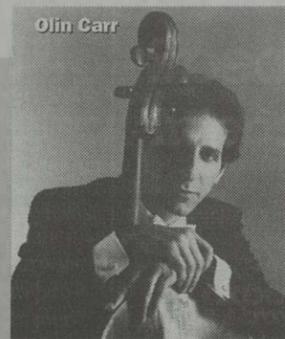
When a Man Loves a Woman A phony script can't dampen the performance of Meg Ryan in this tale of a young couple whose seemingly wondrous marriage comes apart because of her heavy drinking. Co-starring Andy Garcia. **Kahala 8-Plex, Koko Marina Twins, Pearlridge West**

☞ **Wolf** Jack Nicholson puts the bite on Michelle Pfeiffer after he himself is bitten by a strange beast. Mike Nichols (*Catch 22*) directs. Rick Baker (*King Kong*) does the makeup effects. Lyncanthropes, unite! **Waikiki Twins, Aikahi Twins, Kam Drive-In**

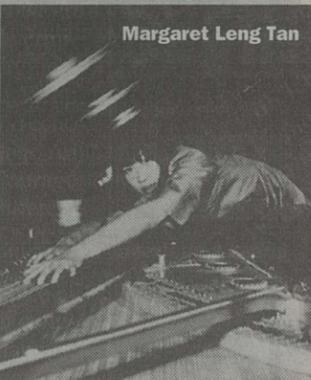
Short Runs & Revivals

Ace Ventura: Pet Detective Manic funnyman Jim Carey ("In Living Color") stars in this kiddie comedy about the kidnapping of the Miami Dolphins mascot. Carey's incessant mugging is reminiscent of the heyday of Jerry Lewis, so be advised. With Sean Young, Tone Loc and Dan Marino, the casting triumvirate of the year. **Hemenway Theatre**

☞ **Arise My Love** (1940) Yes, the title is from the Song of Solomon, but the springtime Paris setting is strictly back lot. Writers Billy Wilder and Charles Brackett (*Sunset Boulevard*) wrote a romantic comedy with ominous underpinnings: the rise of Nazi Germany. An unusual film that



Colin Carr



Margaret Leng Tan



Performance Pick

John O'Neal as Junebug Jabbo Jones

Chatterbox

Junebug Jabbo Jones was created by members of the Student Non-Violent Coordinating Committee in the 1960s as a symbol of the wisdom of the common people. However, this baby-boomer of storytellers has a long and rich lineage dating back to the time of the Underground Railroad when "Junebugs" spread vital news and entertaining gossip throughout the countryside. This Friday John O'Neal visits Orvis Auditorium at UH Manoa and brings Junebug Jabbo Jones to life in the one-person show *Don't Start Me to Talking or I'll Tell Everything I Know*. *The New Yorker* called O'Neal's performance "something to behold; he is a very funny man, a great actor." *The San Francisco Examiner* said, "He is a one-man extravaganza of folklore and anecdote."

In *Don't Start Me to Talking ...* the multitalented O'Neal becomes both a farmer urging his stubborn mule to move off a city street and the mule itself; he is a schoolboy recalling the sex talk in the school locker room; he is a

cotton picker in Mississippi who organizes the other cotton pickers against the white plantation owner, and then he becomes the white owner. And then ... Once you get Junebug Jabbo Jones to talking, you might not want him to stop.

Don't Start Me to Talking or I'll Tell Everything I Know: Orvis Auditorium, UH Manoa campus: Fri 6/24, 8 p.m. \$12. 956-SUMM

gets a little message toward the end (but don't we all?). With the impeccable Claudette Colbert, the peccable Ray Milland and the underrated Dennis O'Keefe. **Movie Museum**
☞ Eyes on the Prize See story on Page 11.
UH Art Auditorium

The Getaway Alec Baldwin and Kim Basinger star in this remake of the 1972 Sam Peckinpah film about a bank holdup gone bad. Been there, done that. **Hemenway Theatre**

☞ Guelwaar (1992) An epic political social comedy, very dark, about the death of a Senegalese leader — and the resultant look into the vagaries of African politics and global human nature. If you know the work of its masterful director, Ousmane Sembene (*Black Girl*), you need no further recommendation, except to realize this is a tale, not a melodrama, and it unfolds with a brilliance of single-minded focus. Highly recommended. (In French with subtitles)
Academy Theatre

☞ Malcolm X: Make It Plain See story on Page 11. **UH Art Auditorium**

☞ Mississippi (1935) W.C. Fields plays a classic poker game; Bing Crosby warbles Rodgers and Hart; and Hollywood has a go at Booth Tarkington's *Magnolia*. The result is bizarre, funny and diverting. Fields' gin blossoms are under control, and Crosby's elevator shoes are hidden from view (most of the time). **Movie Museum**

Rainbow Reel: Bears See Kids section on Page 16. **UH Art Auditorium**

☞ Snow White and the Seven Dwarfs Before political correctness, computer animation and Peabo Bryson, there was *Snow White*. The music is timeless and the animation unmatched in this 1937 Disney classic.

☞ Waikiki Wedding (1937) Ersatz Hawaiiana, even by Waikiki standards, with Bing Crosby, Martha Raye and the almost forgotten Shirley Ross. Songs include "Sweet Leilani" and "Blue Hawaii." Irresistible kitsch, including some incredible choreography. It's

about a con man in Honolulu, a pissed-off beauty contest winner and all set in (back lot) territory days. **Movie Museum**

Concerts

Bach's Lunch A free, weekly brown-bag concert series by Canon John S. McCreary, St. Andrew's Cathedral's organist for 30 years. *St. Andrew's Cathedral*, Queen Emma Sq.: Fri 6/24, noon. Free. 524-2822

The Best of American Musicals Warren Cohen directs an all-star cast featuring the music from the 1950s to present-day theater, with particular attention to the music of Leonard Bernstein, Gian-Carlo Menotti and Stephen Sondheim. The program showcases Hawaii's vocal talent in repertoire — Cheryl Bartlett, Kalani Brady, Kavin T. Higa, David Kleist, Annie MacLachlan and Carolyn Whitaker. *Atherton Performing Arts Studio*, Hawaii Public Radio, 738 Kaheka St.: Thur 6/23 - Sat 6/25, 8 p.m. \$15. 955-8821

Evensong This Unity Church miniconcert will feature the music of Andrew Lloyd Webber's *The Starlight Express*, sung by soloist Jeff Schmidt under the direction of keyboard artist Alethea Train, followed by a talk by the Rev. Mari Gabrielson drawing correlations from the music's message. *Unity Church of Hawaii*, 3608 Diamond Head Cir.: Sun 6/26, 7 p.m. Donations accepted. 735-4436

Gregorian Chant Catch the ultimate Gothic experience as the Lutheran Church of Honolulu, picking up on the moaning-monk rage, offers a regular Sunday program of Gregorian chant sung in a candle-lit atmosphere by a professional all-male chorus. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sundays, 9 - 9:30 p.m. Free; donations welcome. 254-1212

Hawaii Symphony Orchestra See Music Pick on Page 7.

Town

Cinerama

1550 S. King St. 973-6333

The Endless Summer II

Kapiolani

1646 Kapiolani Blvd. 973-5633

The Crow

Varsity Twins

1106 University Ave. 973-5833

City Slickers II

Waikiki

IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629

Hidden Hawaii, 11 a.m., 1:10, 3, 5, 7 & 9 p.m.

Tropical Rainforest, 2, 4 & 8 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433

Speed

Marina Twins

1765 Ala Moana Blvd. 973-5733

Getting Even with Dad, *The Wedding Banquet*

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133

Maverick

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033

Wolf, *Beverly Hills Cop III*

Windward

Aikahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330

The Flintstones, *Wolf*

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

Maverick, *Speed*

Kailua Theatre

345 Hahani St. 261-9103

Beverly Hills Cop III, *The Cowboy Way*

Koala Center Cinemas

1090 Keolu Dr. 263-5657

City Slickers II, *Endless Summer II*, *Getting Even with Dad*,

Renaissance Man

East

Kahala 8-Plex

Kahala Mall, 4211 Waiialae Ave. 733-6233

Renaissance Man, *Four Weddings and a Funeral*, *The Flintstones*,

Belle Epoque, *Little Buddha*, *When a Man Loves a Woman*

MOVIEHOUSES

Film locations and times are subject to change. Please call venues for latest information.

Koko Marina Twins

Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133

City Slickers II, *When a Man Loves a Woman*

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533

Wolf, *Geronimo: An American Legend*, *Speed*, *Bad Girls*

Mililani 3-Plex

Mililani Town Center, 95-1249 Meheula Pkwy. 625-3886

Getting Even with Dad, *Renaissance Man*, *The Flintstones*

Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd. 483-5233

The Crow, *Getting Even with Dad*, *Speed*

Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd. 483-5333

The Endless Summer II, *No Escape*, *City Slickers II*, *Renaissance Man*,

The Cowboy Way, *The Flintstones*, *When a Man Loves a Woman*

North Shore

Lai Cinemas

55-510 Kamehameha Hwy. 293-7516

The Flintstones

Leeward

Nanakuli Cinemas

87-2070 Farrington Hwy. 668-8775

The Flintstones, *Speed*

Art & Revival Houses

Hemenway Theatre

Hemenway Hall, UH Manoa campus. \$3.50. 956-6468

The Getaway, Wed 6/22, 6 & 8:15 p.m.

Snow White and the Seven Dwarfs, Thur 6/23 - Sun 6/26, 5:30 & 8 p.m.

Ace Ventura: Pet Detective, Mon 6/27 - Sun 7/10, 6 & 8 p.m.

Academy Theatre

Honolulu Academy of Arts, 900 S. Beretania St.

\$4. 532-8768

Guelwaar (1993), Tue 6/28, 7:30 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771

Mississippi (1935), Thur 6/23, 8 p.m.; Sat 6/25,

3, 5:30 & 8 p.m.

Waikiki Wedding (1937), Fri 6/24, 8 p.m.; Sun 6/26, 3, 5:30 &

8 p.m.

Arise My Love (1940), Mon 6/27, 6 & 8 p.m.

UH Art Auditorium

UH Manoa campus. 956-7866

Rainbow Reel: Bears, Sat 6/25, 10 a.m. \$2.

Eyes on the Prize (1990), Sat 6/25, 7:30 p.m. \$4.

Malcolm X: Make It Plain (1994), Sun 6/26, 7:30 p.m. \$4.

Hiroshi Tagami & Michael Powell

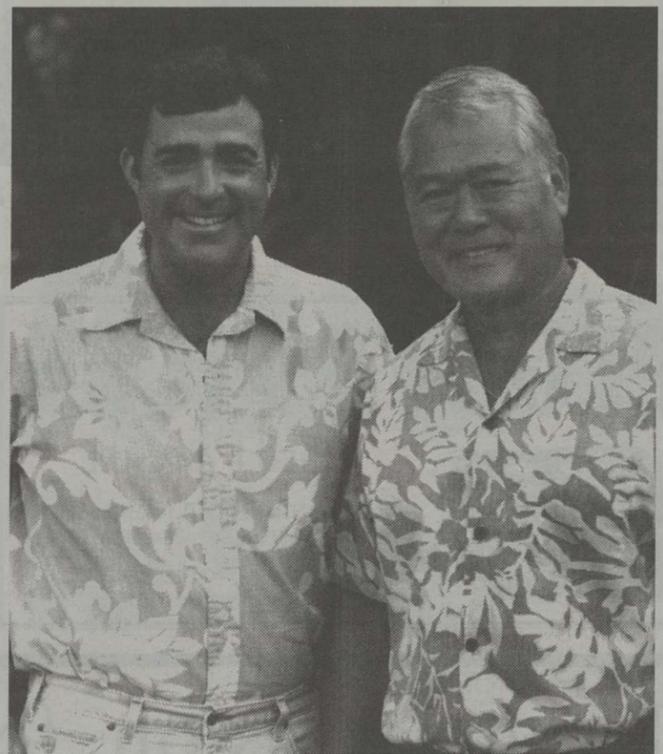
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- Drive approximately 5 miles and look for the two story garment factory on the left. **Turn Left** on Waiiolehua Rd.
- Travel straight toward the mountains. **Turn right** at the first stop sign onto Lamaula Rd.
- Follow Lamaula Rd. around the corner and up the hill. We are near the top of the hill on the left. 47-754 Lamaula Rd.

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 47-754 Lamaula Rd. Kaneohe 96744



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Wood turned bowls and koa furnishings by Robert Butts, Sepp Koch, Scott Sullivan and Ricardo Deller.

Ceramics by Sandy Martin, Jerry Meek, Lois Tselentis, Don Phillips and Christine Gurley.

Feather leis by Pattie Miyashiro.

Selected plants in ceramic planters by Lois Tselentis and Tagami & Powell.

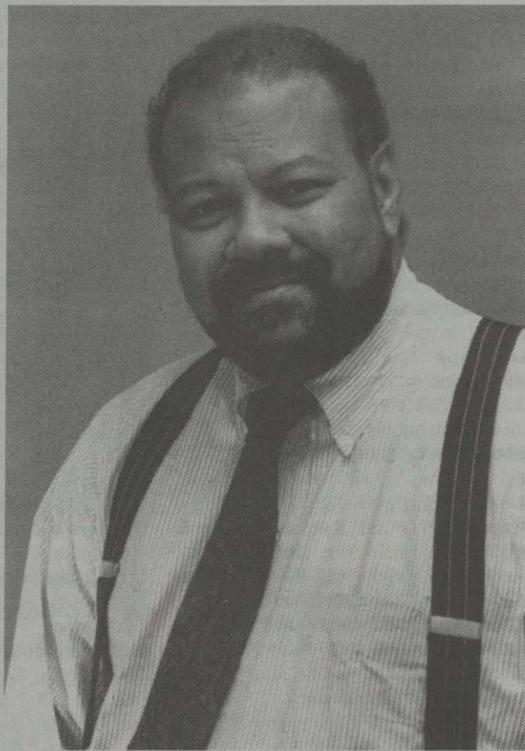
Photographic art note cards by Bruce Justin Miller.

Glass sculpture and jewelry by Babs Miyano Young and Bill Cooper.

Custom jewelry by Leland Toy.

Film

Filmmaker Henry Hampton keeps history and hope alive.



Moving Mountains

DAVID K. CHOO

Several years ago, after receiving an honorary degree from Washington University, his alma mater, filmmaker Henry Hampton took a stroll to the edge of campus.

Across the street, Hampton, who will be at UH Manoa this weekend to introduce two of his films, saw Santorro's, a local pizza parlor which had been a neighborhood institution. "It was one of the sweetest moments of my life," says Hampton. "It was wonderful to see it again after all those years, after all that had happened."

Over 30 years ago, in another world, Santorro's, like many of the restaurants that ringed the university, did not serve blacks. It was 1960, when "things were just starting to happen," and Hampton and friends decided to change all of that. "In St. Louis, like many cities in the border states, the level of hostility we dealt with was fairly modest," says Hampton. "It was nothing like what was in the Deep South. However, it was still there."

"We developed an interesting strategy," continues Hampton. "One of us would go into a restaurant wearing a suit and tie, and when we didn't get served, we would ask the proprietor why. 'Is it our clothes?' we would say. 'Do I smell?' Of course, they had no reasonable answer."

Many of the restaurants acquiesced to their subtle, nonviolent protests, but for others, like Santorro's, it would take longer. After two years of protests and negotiations, all the restaurants in the area were desegregated. "One of the lessons that I learned during that time was the

power of the individual, how people can change things."

In 1965 on a bridge in Selma, Ala., Hampton, then a staffer with the Unitarian Church, witnessed a drama with a similar moral. However, this one was far more harrowing and was splashed on an epic canvas: At one end stood Dr. Martin Luther King Jr., at the other was Gov. George Wallace — "dripping with hate" — with his Alabama state troopers. The two irresistible forces collided on the bridge. "I marched way, way behind Dr. King, and I was struck by the vision of all these people who put their lives at risk to change the world," says Hampton. "I thought, 'Someone's going to make a terrific story about this.'"

Little did Hampton know at the time, but that someone would be him. In 1968 after a split with the church, and with little experience in film production, Hampton formed Blackside Inc. in Boston. "I just quit my job and started my own company," says Hampton. "It was with the same casualness that I'm speaking to you now. 'Why don't I start a company? OK, I'll start a company.'"

Blackside Inc. began by making industrial and documentary films — over 50 of them — and grew to have a staff of as many as 20 people. Hampton's upstart company was doing \$2 million a year in business. In 1978 officials from Capital Cities Communication (which now owns ABC) asked Hampton if he could do any project that he wanted, what would it be. I didn't take him very long before he remembered the day at the bridge in Selma. He told them that he would make a documentary about the history of the civil-rights movement.

Shortly thereafter Capital Cities and Hampton parted ways, but the

idea had been firmly planted. Hampton would eventually secure funding from PBS and the Corporation for Public Broadcasting, along with monies from the Ford Foundation and such corporate sponsors as General Electric. In 1985 he hired several producers who worked in teams on the six individual segments of his planned documentary. Before they started work on the film, they all attended "school" in which a number of academics and activists educated them in the history of the civil-rights struggle.

"I think it's important in projects such as these that you have a diversity of experience, different races and genders," says Hampton. "Then together you find some commonality in it all." The common thread that he and his producers found would weave together an invaluable historical document with compelling storytelling. *Eyes on the Prize*, completed a little more than a year later, is widely considered one of television's finest documentaries. *Eyes ...*, which chronicled the first decade of the civil-rights movement (1954-1964), aired in 1987 to an audience of over 20 million. Later that year it won the prestigious DuPont-Columbia Gold Baton, a Peabody Award for excellence in broadcast journalism, along with six Emmys and an Academy Award nomination for best

documentary. The Television Critics Association voted it "Best Program of the Season."

Not resting on their laurels, Hampton and his team produced *Eyes on the Prize II* in 1990. *The Boston Globe* called it "one of the most distinguished documentary series in the history of broadcasting." Blackside's most recent accomplishments include *The Great Depression*, a seven-hour series which premiered on PBS in the fall of 1993, and *Malcolm X: Make It Plain*, a 2 1/2-hour documentary which debuted in January 1994.

For Hampton documentary film is a medium that is alive with the ability to teach, entertain and empower: "I don't think anyone who was involved in the movement in those days will say that the work is done," says Hampton. "The civil-rights movement was a great leap, but we still have more. Racism is deep in our culture, and I hope the new generation can look at the civil-rights struggles of the past and learn from it, take on their particular task and wrestle with it using their own strategies." Undoubtedly those struggles will be undertaken one person and one mountain at a time.

Henry Hampton
 Art Auditorium
 UH Manoa campus
Eyes On The Prize II:
 Sat 6/25, 7:30 p.m.
Malcolm X: Make It Plain:
 Sun 6/26, 7:30 p.m.
 \$4.
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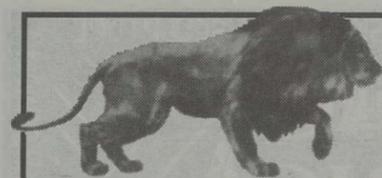
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CALENDAR

From Page 10

Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Fri: Baird Brittingham* 4:30 - 7 p.m.
John Dominis, 43 Ahui St. 523-0955. *Sat: Nightwing*
Los Chiles, Kailua Town Center. 262-1818. *Fri & Sat: Blackpoint*
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Sun - Wed: Joe Kingston & Benedict Limahai*
Maile Lounge, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Tue - Sat: Kit Samson's Sound Advice*
Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000. *Fri & Sat: Kimo Bicoy*
Monterey Bay Cannery - Ward, 1200 Ala Moana Blvd. 536-6197. *Fri: Jon Basebase* 5 - 8 p.m.
New Otani Kaimana Beach Hotel, 2863 Kalakaua Avenue, 923-1555. *Wed: Makai Strings* 11:30 a.m. - 1:30 p.m. *Tue - Sat: Pat Silva*
Nick's Fishmarket, 2070 Kalakaua Ave. 955-6333. *Mon - Wed: Aura*. *Thur - Sat: Blondage*
Oink's BBQ Rib Joint, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Fri & Sat: Jon Basebase* 8:30 - 11:30 p.m.
Old Company, 2256 Kuhio Ave. 923-3373. *Tue: Andre Estrada*
Pizza Bob's at Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Fri: Jon Osorio and Steve Brown*. *Sat: Island Spirit*
Randy's, Kahala Mall Shopping Center. 732-2861. *Thur & Fri: Chris Rego*
Shark's Cafe, 2535 Coyne St. ph. 947-4275. *Sat: Chris Rego* 9 p.m. - 1 a.m.
The Village Espresso, 1249 Wilder Ave. 523-2326. *Thur: Open Mic Night*
Waikiki Broiler, 200 Lewers St. 923-8836. *Mon - Sat: Chris Rego* 5 - 9 p.m.

Hiram Olsen Trio. *Sun - Tue, Thur: The Islanders*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Sun: Strolling Hawaiian Duo* 10 a.m. - 1 p.m.
Leeward Bowl Bar, 850 Kamehameha Hwy. 453-1050. *Fri: Ho'Aikane*. *Sat: Kaleo O Kalani*
Moose McGillycuddy's Pub & Cafe, 1035 University Ave. 96826. *Fri: O Wai La Hula Halau Kawaaili'ula*
New Otani Kaimana Beach Hotel, 2863 Kalakaua Avenue, 923-1555. *Fri: Arthur Lyman* noon - 2 p.m.
Pizza Bob's at Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Sat: Island Spirit w/ Darrin, Duane and Brenda*
Royal Hawaiian Hotel, 2259 Kalakaua Ave. 923-7311. *Tue: Keith & Carmen Haugen* 5:30 - 8:30 p.m.
Sea Lion Cafe, 41-202 Kalaniana'ole Hwy. 259-7933. *Fri: Kaleo O Kalani*
Sheraton Waikiki Hotel/Lobby Bar, 2255 Kalakaua Ave. 922-4422. *Wed: Butch O'Sullivan*. *Thur: Leon Siu*. *Fri: Kahale Richardson*. *Sat: Hula Halau O Kealakahi*. *Sun: Na Kia'i A Ke Aii*. *Mon: Ryan Tang*. *Tue: Tito Berinobis*
Sheraton Waikiki Hotel/Poolside, 2255 Kalakaua Ave. 922-4422. *Wed: Kahali'a w/ Leonani & Halau Na*. *Thur: Henry Kapono*. *Fri & Sat: Kanilau w/ Noe & Halau Na*. *Sun & Tue: Moe Keale w/ Kahale & Halau Na*. *Mon: Ku'uipo Kumukahi w/ Kahale & Halau Na*
Sheraton Waikiki Hotel/Sand Bar, 2255 Kalakaua Ave. 922-4422. *Wed - Fri & Sun: Keoki Johnson*. *Sat & Mon: Butch O'Sullivan*. *Tue: Ryan Tang*

Hurricane Club, Schofield Barracks. *Sat: Higher Ground*
Kento's, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Wed - Mon: The Corvettes*. *Tue: The Fabulous Classics*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Fri: Remnant*
Rock Cellar, 205 Lewers St. 923-9952. *Wed, Sun & Tue: Driven Steel, Steep Cliff*. *Thur: Driven Steel, Widowmaker*. *Fri: Surf Psycho Sexy, Driven Steel*. *Sat: Calamity Jane, Driven Steel*. *Mon: Steep Cliff*
Sand Island R & B, 197 Sand Island Access Rd. 847-5001. *Fri: The Strangers*

World

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Wed: Dread Ashanti*. *Thur: North American Bush Band*. *Fri & Sat: Pagan Babies*
Banyan Court, Sheraton Moana Surf rider, 2353 Kalakaua Ave. 923-3111. *Sat & Sun: Partners in Pan* 2 - 4:30 p.m.
Blaisdell Garden Cafe & Pub, 1154 Fort Street Mall. 536-1035. *Fri: Caché* 9 p.m. - midnight
CD Cafe, 647 Auahi St. 537-1921. *Wed: JasHaya*. *Celtic & American string band*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Tue: JasHaya*
Quintero's Cuisine, 1102 Piikoi St. 593-1561. *Sat, Mon & Thur: Luisa Barbosa*
Sunset Restaurant, 2877 N. Nimitz Hwy. 839-3456. *Fri & Sat: Island Irie*. *Sun: Eddie y Su Grupo*
The Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646. *Fri & Sat: Rolando Sanchez & Salsa Hawaii*

Jazz

Cafe Picasso, Alana Waikiki Hotel, 1956 Ala Moana Blvd. 941-7275. *Thur - Sat: Jimmy Borges and Betty Loo Taylor* 6:30 - 10:30 p.m.
Cafe Sestina, 1314 S. King St. 596-0061. *Sat: Alisa Randolph*. *Sun: Jazz Jam Session* featuring Alisa Randolph
Cappuccino's Cafe & Lounge, 320 Lewers St. 921-3534. *Fri & Sat: Sonny Silva w/ Paul Madison*
Confetti's, 2139 Kuhio Ave. 926-4444. *Mon - Thur: Azure McCall* 7 - 10 p.m. *Fri & Sat: Desiree* 7 - 10 p.m. *Sun: Tennyson Stephens* 2 - 7 p.m. *Azure McCall* 7 - 10 p.m.
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Sat: Joy Woode w/ Tennyson Stephens*
Hanatei Bistro, 6500 Kalaniana'ole Hwy. 396-0777. *Fri: Greg Pai Trio* 6:30 - 9:30 p.m.
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Mon & Tue: Bill Cox and Friends* 3:30 - 6 p.m.
Ko Olina Resort and Spa, 92-1001 Olani St. 679-0079. *Fri & Sat: Azure McCall*
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Tue - Sat: Loretta Ables*
Reni's, 98-713 Kuahao Pl. 487-3625. *Tue: All That Jazz Big Band*. "Blues, Blues and More Blues"
Roy's Restaurant, 6600 Kalaniana'ole Hwy. 396-7697. *Fri: Joanne & Friends*
Trattoria Manzo, 500 Ala Moana Blvd. 522-1711. *Sat: Cool Breeze*
Waikiki Broiler, 200 Lewers St. 923-8836. *Tue - Sat: The Edge*

Country/Folk

Irish Rose Saloon, 227 Lewers St. 924-7711. *Sun & Mon: One People*
Jolly Rogers East, 150 Kaiulani Ave. 923-2172. *Wed - Sat: Bryan and Julie Huddy*

Guitar

Beachcomber Restaurant, 2300 Kalakaua Ave. 922-4646. *Sun: Wayne Takamine* 10:30 a.m. - 2 p.m.
Confetti's, 2139 Kuhio Ave. 926-4444. *Tue - Fri: John Lathrop*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Thur: Douglas Frank*. *Sat: Floyd Dixon*
New Otani Kaimana Beach Hotel, 2863 Kalakaua Avenue, 923-1555. *Sun & Mon: Douglas Frank*
Old Company, 2256 Kuhio Ave. 923-3373. *Mon: John Lathrop*
Ship's Tavern Restaurant, Sheraton Moana Surf rider, 2353 Kalakaua Ave. 922-3111. *Mon - Sat: Winston Tan*

Hawaiian

Banyan Court, Sheraton Moana Surf rider, 2353 Kalakaua Ave. 923-3111. *Wed: Sharcne Lum* 7 - 11 a.m. *Wed & Thur: Kimo Bicoy* 2 - 4:30 p.m. *Wed: Elaine Spencer Trio* 5 - 8 p.m. *Jimmy Kaina* 8 - 11 p.m. *Thur - Sat, Mon & Tue: Pumehana Davis* 7 - 11 a.m. *Thur: Lihau* 5 - 8 p.m. *William Woods* 8 - 11 p.m. *Fri: Leon Siu* 2 - 4:30 p.m. *Fri, Sun & Tue: Pu'uhonua Trio* 5 - 8 p.m. *Fri - Sun: Eileen Uchima* 8 - 11 p.m. *Sat: Hawaiian Paradise* 5 - 8 p.m. *Sun: Banyan Serenaders* 10:30 a.m. - 1:30 p.m. *Mon & Tue: Butch O'Sullivan* 2 - 4:30 p.m. *Mon: Waikiki Surf Serenaders* 5 - 8 p.m. *David Kauahikaua* 8 - 11 p.m. *Tue: Jimmy Kaina* 8 - 11 p.m.
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Fri & Sat: Island Rhythms*
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: Jimmy Kaina*. *Sun: Leon Siu* 2 - 4:30 p.m.
Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 922-2268. *Mon - Thur: Jonah Cummings* 4 - 6 p.m., 10 p.m. - midnight. *Fri: Mana'o Company* 4 - 6 p.m. *Fri & Sat: Haumea Warrington* 10 p.m. - midnight. *Sat: Ledward Kaapana & I Kona* 4 - 6 p.m. *Sun: Brother Noland* 4 - 6 p.m. *Jonah Cummings* 10 p.m. - midnight.
Hala Terrace, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Fri & Sat: Kahala Surf Serenaders*
House Without a Key, Halekulani, 2199 Kalia Rd. 923-2311. *Wed, Fri & Sat: The*

Piano

Fresco, Ward Centre, 1200 Ala Moana Blvd. 591-8992. *Fri - Mon: Carol Williams*
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon: Billy Kurch*
Lobby Bar, Hawaiian Regent Hotel, 2552 Kalakaua Ave. 922-6611. *Thur - Sat: Rene Paulo* 5 - 9 p.m.
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat: Carol Atkinson* 5 - 8 p.m. *Thur - Sat: Bobby Gonsalves & David Nico* 8 - 11 p.m. *Sun - Tue: Ruben Yap* 5 - 8 p.m. *Sun - Wed: Rhonda & Johnny Todd* 8 - 11 p.m.
Michel's, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Sun: Les Peetz*
W.C. Peacock Restaurant, Sheraton Moana Surf rider, 2353 Kalakaua. 922-3111. *Thur - Sun: Bob Nelson*

Rock

Beeman Center, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground*
CD Cafe, 647 Auahi St. 537-1921. *Thur: Ous and The Abusers*

Theater and Dance

Dance: African American Traditions

Video lectures by frequent local performer Gregg Lizenberry and Halifu Osumare, a dancer/choreographer/educator who specializes in dance of the African diaspora and is the founding director of the national dance festival "Black Choreographers Moving Toward the 21st Century." Osumare will speak on "African Aesthetics in African American Social Dance," and Lizenberry will speak on "Donald McKayle: Contemporary African American Choreographer." Part of UH Summer Session's "African American Visions" festival of arts and ideas. *Maile Theatre*, Kapiolani Community College campus. *Wed 6/22, 7:30 - 9 p.m.* Free. 956-SUMM

Don't Start Me to Talking or I'll Tell Everything I Know See Performance Pick on Page 8.

Ho'ike '94 Kumu Hula Kaulana Kasparovitch's Lehua Dance Company gives its yearly Hawaiian dance concert, accompanied by special guest artists. *Kaimuki High School Auditorium*, 2705 Kaimuki Ave.: *Sun 6/26, 6 p.m.* \$10. 841-7207
King Kamehameha Hula Competition This 21st annual running of this hula fest is put on by the State Council on Hawaiian Heritage. *Blaisdell Arena*, 777 Ward Ave.: *Fri 6/24, 6 p.m.* & *Sat 6/25, 1 p.m.* \$7 & \$8. 521-2911

Oh, Coward! ASATAD Productions presents this compilation of choice cuts from the work of musical-theater great Noel Coward, author of 11 musicals and an international theater personality for 50 years. Interspersed with Coward's music, this piece also features biographical anecdotes and sketches from his writing. Starring Ben Perry, Patricia Brooks, Diana Carter Anderson and Gary L. Anderson, with direction by one-time Honolulu resident Kirby Lewellen, who now works as a director/producer/writer in Denver. *Little Theatre*, Windward Community College, 45-720 Keaahala Rd., Kaneohe: *Fridays & Saturdays, 8 p.m.*; *Sundays 6 p.m.* through 7/3. \$15. 247-6939

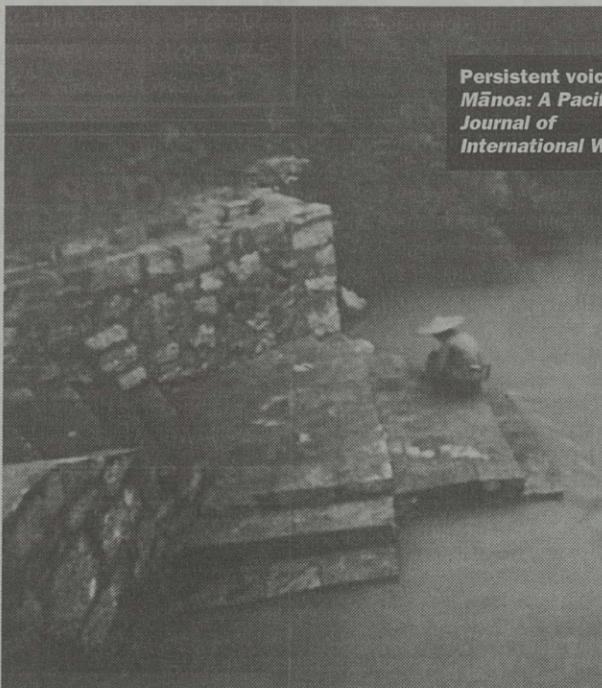
Show Stoppers The Rosalie Woodson Dance Academy presents its 31st annual show by students, from 3-year-olds to teenagers, who are studying ballet, tap, jazz and gymnastics. *Blaisdell Concert Hall*, 777 Ward Ave.: *Wed 6/22 & Thur 6/23, 7:30 p.m.* \$10. 521-2911

Summer Follies First Night Honolulu, which puts on the yearly alcohol-free New Year's Eve arts fair downtown, presents its

Words

Second "Journey to China" issue of *Manoa* to commemorate fifth anniversary of democracy movement massacre

PHOTO: LINDA CONNOR



Persistent voices:
Manoa: A Pacific Journal of International Writing

Literary Journal Features Tiananmen Square Exiles

MARGARET PRICE

The 10th issue of the Hawaii-based literary magazine *Manoa: A Pacific Journal of International Writing* will appear in Hawaii bookstores this month. It features Chinese poets in exile and is intended to coincide with the fifth anniversary of the Tiananmen Square massacre. This will be *Manoa's* second "Journey to China" issue, according to editor Frank Stewart; the first was turned out to be the journal's inaugural issue, which appeared at about the same time as the massacre. The eight poets featured in this most recent issue all live outside of China — in the United States, Australia, Holland and Canada — and all their work included in *Manoa* was written after the massacre. Their poems and much of the other poetry, fiction and nonfiction are an exploration of the various meanings and nuances of being "in exile."

"The [political] climate in China right now is extremely conservative," said guest editor Arthur Sze, a teacher of creative writing and literature at the Institute of American Indian Arts in Santa Fe, N.M. "It's very tightly reined, in terms of what's permissible to publish. Poets who want to experiment have to publish their work abroad and have it come back into China." Being abroad, Sze said, has allowed these poets to be more "intransigent" in their writing than they could in China. But it has also sharpened an exile that extends beyond simple physical dislocation for many.

In an interview that accompanies the poets-in-exile section, poet Bei Ling discusses what he calls "literary exile," the feeling of separation

not only from one's own country but from its literary tradition as well. "I think most Chinese poets get much from Western literature and Western cultural philosophy. This is especially true for me. So, already it is like literary exile," he says. "Chinese writers now have a very terrible, difficult dilemma. They have lost the Chinese tradition; also, they can't make a new one from Western tradition."

According to Bei Ling, living in the United States means that he is physically far away from China, but "if I watch, I am more near ... because you get very many different sources of information about China. There are many books, newspapers, magazines." Although the increased flow of information broadens the scope of his work, he says, it also makes it difficult for him to write: "Too many things you want to do, too much knowledge you want to learn ... The whole world is too chaotic."

Bei Ling's fellow poet Xue Di expands on the idea of "exile" in the same interview, pointing out that exile can be in part a mood or state of mind. "Information ... is never the same as life experience," he says. "You can collect more information about China [in the United States], but that's just information. It can never be the same as living in that country."

"Most of the poets who have left China don't know English or the language of whatever country they're in," said Sze. "They're writing and creating in Chinese without the chance to speak to other Chinese people. There's a huge sense of loss."

According to Sze, the current political atmosphere in China is "potentially catastrophic" for its younger poets, those now in their 20s, who grew up under the communist regime. And older poets, Sze said, "have

taken such a beating from the Cultural Revolution that their writing isn't very strong. The poets in this issue of *Manoa* are in their 30s and 40s, and their work really blossomed after the Cultural Revolution."

Even among this middle group of poets, however, there are terrible casualties — not only of the kinds of exile described by Bei Ling and Xue Di, but in at least one case of a more final exile. Gu Cheng, a poet featured in *Manoa* who had been living in New Zealand, killed himself and his wife in October 1993. "Gu Cheng's work has a lot of dislocation in it," said Sze. "In hindsight, thinking about what happened, it's very moving to see that dislocation in his poems."

In a way, the poets' appearance in *Manoa* almost seems to parallel their exile — both political and literary — from China. In *Manoa* they're published in English translation, in a journal that is printed in the United States and appears only in English. And yet, being published at all means that their voices are persisting, not only for U.S. readers but for those in the 34 countries — including China — that *Manoa* reaches. "You could argue that the poets who have left China have become more committed than ever," said Sze. "Their writing contains varying critiques of what's happened [in China]. You can see a real determination to continue the struggle."

Many of the works that make up the rest of this issue of *Manoa* echo the theme of dislocation and loss. An essay by Tony Whedon, "Courage and Silence," discusses the different kinds of courage it takes for Chinese and American writers to continue writing and publishing in the face of the different oppressions their countries present. "Since the Tiananmen Square massacre, many writers [in China] have either voluntarily quit publishing their work — many have stopped writing altogether — or been blacklisted by the government-controlled media," he writes.

"In China there is no official censorship. Thought control is so pervasive that it has in fact withered away, to be replaced by autonomous self-censorship." In America, by contrast, Whedon says, the problems a poet faces have less to do with organized political oppression than with finding the courage to break free from a pervasive conformity of ideas.

Several other pieces don't address China or the concept of exile directly but add to the mosaic using their own themes. "We have a number of what are called 'nature essays' in this issue," said Stewart. "The people in them are placed in certain landscapes, and there's an interaction between the landscape and the people." One, a beautiful essay by Naomi Shihab Nye called "Camel Like Only Camel," describes her journey, as a part-Palestinian American from Texas, through India. At one point Nye writes, "My usual long-trip melancholia had begun to surface. I would never escape. I would feel out of place forever." This line rings hauntingly in concert with the work of the Chinese poets.

In its five years of existence, *Manoa* has come to occupy a niche unique even among the United States' thousands of literary magazines. "We're the only journal that is bringing Pacific and Asian literature to U.S. audiences in every issue, not just once in a while," said Stewart. "And we also combine those Pacific-Asian regions and writers with American writers, so there's this wonderful mix. It's the same kind of mix that happens in Hawaii every day but is actually very rare in the rest of the world." ■

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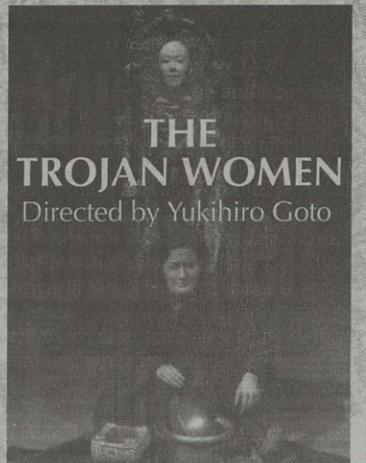
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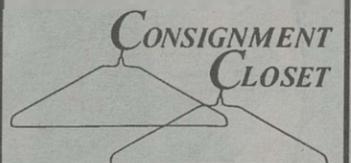
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Lynda Barry

ERNIE POOK'S COMEEK

CALENDAR

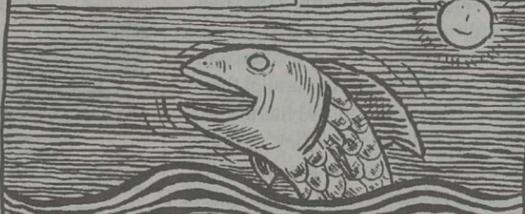
THE MAGIC PART

By LYNDA "HAS ANYONE SEEN ROBERT WILLIAMS KIMBALL SCHOOL CIRCA 1967?" BARRY

Once upon a time time time deep in the jungles of Time Time Time, Shut up he said, y'already told me that one, he said. I'm telling it to you again, I said. Forget you, he said, aren't either, where's mom? Once upon a time, time, time, I said. And he threw his red truck at me that's how I got this scar.



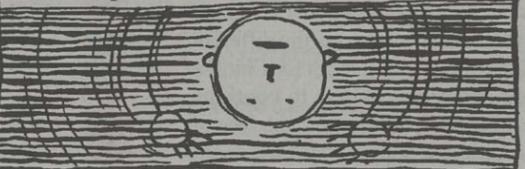
And that night when she still wasn't back and it was so late the cars had stopped dragging down our street and Mario our drunk neighbor fell back inside his house and the moon was up straight in the middle of the sky he walked out on to the front porch and sat by me and asked me was my head still bleeding and did it still hurt and he was very sorry and where where where was mom at?



Mom says he has always been trouble even when he was still inside her he kicked me! she said, He kicked me! I had to spank him even then! She said. Tell me the story, he said, and he leaned against me and we both looked out out onto our stone dead street. Once upon a time time time, I said, and then the jungle and then the river made of silver and then the boy in his boat lost and drifting in the middle of the night.



And then the talking fish and then the talking eel and then all the animals who ask him to make a home with them but he is still lonely. And then the people he makes from sticks and mud and white stones for eyes the 100 people he makes for company in a big circle he sits in the middle of and then the magic part the magic part where they come alive and that's how he lives happily ever after The End God It's his birthday It's his birthday Mom Couldn't you even remember that much?



From Page 12

annual off-season fun-raising revue of skits, spoofs, songs and satire. This crop of all-new numbers — performed by a star-studded cast of business leaders, government officials, members of the media, and local actors and actresses — once again pokes fun at "anything and anyone" who's been in the public spotlight over the last year. Ticket price includes admission to the "cast party" afterward. *Diamond Head Theatre*, 520 Makapuu Ave.: Fri 6/24 & Sat 6/25, 8 p.m. \$50. 536-3541

The Trojan Women Euripides' timeless tragedy is here adapted by San Francisco State University theater professor Yukihiro Goto, a UH alum, using Tadashi Suzuki's contemporary technique based on the traditions of noh and kabuki. Goto's version, which is set in post-World War II Japan, creates resonances between ancient and present cultures devastated by war. *Kennedy Lab Theatre*, UH Manoa campus: Fri 6/24 & Sat 6/25, 8 p.m.; Sun 6/26, 2 p.m. \$10. 956-7655

Museums

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511

Backyard Monsters: The World of Insects Giant robotic insects, hands-on activities, live insect zoos and a specimen collection showcasing more than 1,000 insects highlight this huge exhibit guaranteed to make you bug-eyed. Through 9/5.

Journey by Starlight/Voyagers Risking the Dream A double-feature program exploring the voyaging techniques of early Polynesian travelers through modern-day navigators. Fri & Sat, 7 p.m. \$3.50.

Monuments to the Stars This planetarium program pays tribute to the history of stargazing from Stonehenge to Mauna Kea. Daily, 11 a.m. (1:30 p.m. in Japanese) & 2 p.m.

Shells: Gems of Nature The exhibit, which focuses largely on shells that may be found in Hawaiian waters, includes an array of cowries, cones, augers, bivalves and volutes, as well as a number of fossilized shells gathered around Oahu. Ongoing.

The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5. 526-1322

An Inner Theater Watercolors by Nancy Poes. Through 7/31.

The Contemporary Museum at the Alana Waikiki 1956 Ala Moana Blvd. Open daily. Free. 526-1322

Yvonne Cheng Acrylic on canvas. Through 8/17.

The Contemporary Museum Honolulu Advertiser Gallery 605 Kapiolani Blvd. Open daily. Free. 526-1322

Local Style A large selection of works in all media drawn from the museum's significant holdings of works by local artists. Through 7/13.

The Hawaii Maritime Center Pier 7. Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373

Museum Highlights The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent overview of that history with exhibits that cover the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the Lurline and Matson shipping lines and the most recent maritime hallmark: the Hokule'a voyages. The center is home to the Falls of Clyde, the only four-masted, fully rigged ship left in existence; a humpback whale skeleton; and other marine displays ranging from sharks to yacht racing. Ongoing.

Hawaii's Plantation Village 94-695 Waipahu St. Open Mon - Sat, 8 a.m. - 4 p.m. \$5 suggested donation. 677-0110

A living museum dedicated to the diversity of the eight major ethnic groups who came to work the sugar and pineapple plantations. The 29 restored and re-created homes and structures portray plantation days in the mid-1800s to mid-1900s.

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Suggested donation: \$4 adults; \$2 students, seniors. 532-8700

Creative Clays: American Art Pottery from the New Orleans Museum of Art More than 60 examples of American art pottery, wares created with a distinct decorative content and conceived as aesthetic as well as functional ceramic statements. Through 7/17.

Landmarks An exhibition of recent prints by Hiroki Morinoue and ceramic works by Setsuko Morinoue. Through 6/30.

Recent Silver Acquisitions A small-scale installation that showcases acquisitions of Western decorative art. Through 9/25.

Mission Houses Museum 553 S. King St. Open Tue - Sat, 9 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 adults, \$1 kids. 531-0481

Museum Tours The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren and sistren played in 19th-century Hawaii. Ongoing.

Stitches of Love: The Hawaiian Quilting Legacy of Meali Kalama Quilts by this master quilter and her students. Through 7/31.

Wildlife Museum 1190 Dillingham Blvd. Open daily, 8:30 a.m. - 4:30 p.m. \$6.95. 848-0660

Exhibits featuring over 360 specimens of wild animals from 42 countries on six continents. Ongoing.

Learning

Aquarium After Dark Do fish snooze, do lobsters sleep? Find out on this flashlight tour of the Waikiki Aquarium. Learn about the changes a reef undergoes as day turns to night. Pre-registration required. Minimum age is 5 years. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Fri 6/24, 7 - 9 p.m. \$6. 923-9741

Continued on Page 16

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Food

It's hard to find real Italians eating in Hawaii's Italian restaurants.

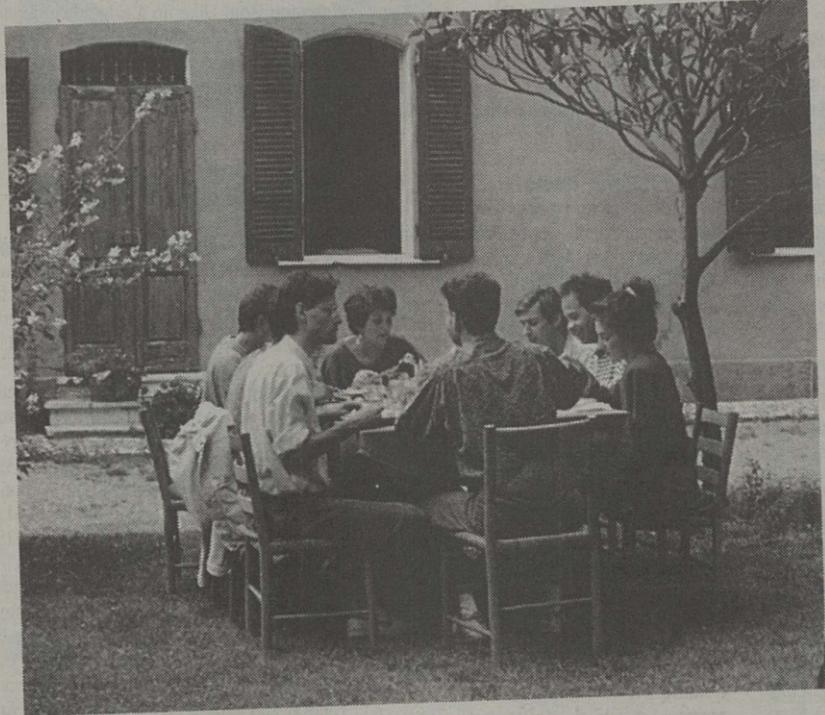


PHOTO REPRINTED BY PERMISSION, THE FOODS OF ITALY, STEWART, TABORI AND CHANG

the job. Therefore, they do not feel sorry or guilty for him in any way.

The comedy of asking waiters for something "slightly different" than what is written on the menu is one of the things that Italians miss most in the Italian restaurants in Hawaii.

Italian restaurant waiters here are mostly young and very active. They can work at half a dozen part-time jobs without ever looking tired. But their average experience is shorter than their colleagues in Italy: weeks or months, instead of years and decades. Maybe that's why they feel more comfortable in talking about the other things they do: body building, jazz dance or metaphysics.

They are embarrassingly polite: "My name is Bill. I am here to serve you this evening. Is everything OK with you folks?" They are talented in reading what is not yet in your mind: They can bring you a check 10 or 15 minutes before you would have asked for it. They are charmingly candid: "I don't know; it's my first evening (or day or week) here. I have no idea; I'd better ask the guys in the kitchen."

But they have no secret recipes to pass on to you, very few suggestions to make and no "rules" to recommend. There doesn't seem to be real passion or pride in what they do. They treat their jobs as boring, highly predictable question-and-answer sessions. And you get reduced to "Table 12."

Italians have a type of restaurant they call *trattorie per camionisti* — literally, restaurants for truck drivers. Most of them are small, family owned and located along secondary roads. They are very easy to recognize by the number of trucks somehow parked all around the place at lunch time.

In the *trattorie per camionisti*, there are always white clouds of smoke. Italians know that smoking in restaurants has been prohibited by law for many years. But the truck drivers allow themselves exemptions. Personally, I have never seen a truck driver not smoke just because of some law.

If you are driving in Italy around noon and wish to find a good restaurant for lunch, just stay behind a truck. He will lead you to the best deal in that area.

In Italy the whole eating ritual takes place with a noisy background. People seem to go out not only for the food but also for letting everybody else in the restaurant know what has happened to their mothers-in-law, cats, doctors, neighbors, uncles, fiancées. This is another thing Italians living abroad miss: that familiar, noisy, human, warm chaos.

Clearly, Italians are a difficult crowd to please. The reactions to a great meal are often understated: *niente male* (not so bad); *così e così* (so-so); *però, come lo prepara mia madre ...* (the way my mother prepares this course is still the best). Italians think that if you congratulate the chef for a well-prepared meal, he will start relaxing and not feeling challenged for something new for the next time. On the contrary, when you say that the food is just OK, you imply that there is plenty of room left for future improvements (for him) and, consequently, new criticisms (for you).

But, *buon appetito* (enjoy your meal). That is the main thing, for the next time you go out to eat in an Italian or non-Italian restaurant. ■

Il Gazzettino, Friends of Italy

How to Eat Italian

GIUSEPPE LEONE

I'm always asked, "Do you know a 'good' Italian restaurant in Honolulu?" Sometimes my answer is a direct, pressing "No." Sometimes it's "Let's not talk about it." That's the worst, because next comes my 30-minute lecture on hard-to-find, genuine Italian cuisine in Hawaii, a detailed description of the last six frustrating experiences and, perhaps, a few gloomy sighs.

Maybe the problem is there are not enough Italians in Hawaii's Italian restaurants.

Preparing and enjoying food in Italy is a very serious matter, as important as a soccer championship or the latest trend in fashion. More than a need, eating good food, whether in a restaurant or at home, is an important ritual. It is ancient and every time new.

One might argue that in life there are more important things to do. Time, some might say, is better spent reading a book, jogging or working in the yard. Who could sensibly argue with those alternatives? Italians. Most Italians don't like being "sensible." The idea of enjoying life matters to them more than doing things that "make sense." In Italy restaurants are full of such people.

This affects the way things are served. The courses that make up an Italian meal, for example, have a traditional and proven sequence: 1) *Antipasto*: hors d'oeuvre; 2) *Primo*: first course, mostly pasta; 3) *Secondo con contorno*: Second course, meat or fish with salad or vegetables; 4) *Formaggio*: cheese; 5) *Dessert*: fruit, ice cream or pastry; 6) *Caffè ristretto, lungo o corretto*: espresso coffee that is short, long or "corrected" with

a drop of alcohol; 7) *Liquor*: Italian *grappa*, brandy, a *digestivo* to aid the digestion like Fernet Branca, Scotch whisky or French cognac; 8) *Optionals* like a cigarette, cigar, pipe or one more liqueur.

One may skip one or more courses for lack of time or money, for diet, or for some combination. But one may not blend or improvise on the basic rules. First (*primo*) comes first; second (*secondo*) comes second. If God meant them to be served together, they would not have been called "first" and "second."

When visiting Italy you can ignore these rules only at your own peril. If you order "odd" items — say, spaghetti (*primo*) served on the same plate with beef (*secondo*), the salad before the second course or cappuccino instead of espresso at the end of the meal — do not count on getting the waiter's support. Instead he would have silently considered you another foreigner with no or very strange tastes, who does not even want to learn how to eat properly.

Admittedly, Italians are undisciplined and individualistic by nature, although it is not clear whether this is a shortcoming or a fine quality. When in restaurants they seem to have a hard time ordering the same courses that other people, seated but five tables away, have ordered. Special requests — "Please, more of this, less of that, without this, just add that, too" — are not the exceptions but the rule. Whatever is officially available is taken just as a general idea, a guideline of what could be prepared for you on that day. What you actually end up ordering is always something "slightly different" and very rarely standard. But the Italian position on this matter is clear. They figure that the cook was aware of the policy when he chose

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CALENDAR

From Page 14

Day Reef Walk Explore Oahu's reef flats and tidepools and learn about the fascinating world of local marine life. You'll also discover how you can investigate our coastlines safely and in a conservation-wise manner. Pre-registration required. *Waikiki Aquarium, 2777 Kalakaua Ave.:* Sat 6/25, 9:30 a.m. - noon. \$7. 923-9741

Hawaiian Ethnobotany IV: Music and Musical Instruments; Sports and Games Beatrice Kraus teaches you about *oli, mele, hula*, types of instruments and the plant materials used for those instruments. Krause also explores the sports used to train young warriors. *Downstairs Classroom, Lyon Arboretum, 3860 Manoa Rd.:* Sat 6/25, 9:30 - 11:45 a.m. \$13.50. 988-7378

Home Water Gardening Basics Learn the basics of selecting aquatic plants, fish and containers; siting the garden; and maintaining a balanced water garden. In the space of a large planter or a barbecue grill, you can create a tranquil garden centerpiece. *Downstairs Classroom, Lyon Arboretum, 3860 Manoa Rd.:* Wed 6/22, 9:30 - 11:45 a.m. \$13.50. 988-7378

Images of African Americans in the Media A panel discussion with Barbara Christian, John O'Neal and Ishmael Reed. Christian is a professor of African American Studies, University of California, Berkeley. O'Neal is an award-winning playwright, actor and stage director who was one of the founders of the Free Southern Theatre in 1963. Reed is a novelist, critic and essayist. *Campus Center Ballroom, UH Manoa campus:* Fri 6/24, 1:15 - 2:30 p.m. Free. 956-SUMM

Parents' Preview Expectant parents learn about different choices they can make in their birth experience. A tour of the Birth Center is included. *Castle Medical Center, 640 Ulukahiki St.:* Tue 6/28, 7 - 8 p.m. Free. 263-5100

Socially Responsible Investing — Capitalizing Social Change A forum on the value of socially responsible investing and the power that it entails. Featured speakers include John Harrington and Jerome Dodson, pioneers in the field of socially responsible investing. *Carnation Room, Ala Moana Hotel, 410 Atkinson Dr.:* Thur 6/23, 6 - 8 p.m. Free. 526-2414

Voting Wisely Will the selection of our officials be based solely on personalities? Lowell Kalapa will address the need to question candidates and provide a full plate of issues to be pursued. *Chapel, Kapiolani Community College, Diamond Head campus:* Thur 6/23, 7 - 8 p.m. Free. 734-9211

Kids

Discoveries at the Shore A parent/child workshop and shoreline walk features the aquarium's tips on where to go, what to wear and how to explore marine environments in ways that are safe for you and the environment. For parents with children 4 - 7 years old. *Waikiki Aquarium, 2777 Kalakaua Ave.:* Sun 6/26, 10 a.m. - noon. \$12 per parent/child team. 923-9741

Garbage Games and Trash Tricks Mom's going to love this one. Learn about the benefits of recycling, reusing and reducing our flow of garbage and how these practices can help us care for our planet. Then use some trash and turn it into recycled treasures. Reservations required. *Hawaii Nature Center, 2131 Makiki Heights Dr.:* Sun 6/26, 9:30 - 11 a.m. \$5. 955-0100

Green Sea Turtles These guys aren't mutants and they don't do pizza. Learn about your armored neighbors in this day of stories, role-playing, live-animal observations, songs and craft projects. *Sea Life Park, Makapuu Point:* Sat 6/25, 9 - 11 a.m. \$15 per adult/child team. 259-6476

Insect Safari Peer into the miniature world of insects as we search for these creatures in their natural habitats. Your in-the-field investigations will give you clues for starting your own insect collection, from trapping to pinning. Wear comfortable clothes and sneakers. Bring a hat, sunscreen, lunch and water. Grades 6 - 7. *Ho'omalubia Botanical Garden, 45-680 Luluku Rd.:* Sat 6/25, 9:30 a.m. - noon. \$12. 848-4168

Keiki Kai An up-close tour through the galleries and a special introduction to some sea creatures. Designed for young learners, 3

months to 3 years in age, and their parents. Pre-registration required. *Waikiki Aquarium, 2777 Kalakaua Ave.:* Tue 6/28, 2 - 3:30 p.m. \$10. 923-9741

Moonwalk A one-hour guided trek to Waimea Valley waterfall and back. *Waimea Falls Park, 45-864 Kamehameha Hwy.:* Wed 6/22 & Thur 6/23, 8:30 - 9:30 p.m. \$5 per family. 638-8511

Rainbow Reel: Bears Freeze! Put the Nintendo down, back away from the television and head over to Manoa Summer Film Festival. This week's keiki features are *Teddy Bear Film Festival, Bear and the Mouse, Happy Birthday Moon, Cheebako's First Day, Koalas and Corduroy.* *UH Art Auditorium, UH Manoa campus:* Sat 6/25, 10 a.m. \$2. 956-SUMM

Hikes and Walks

Ancient Sites of Oahu Explore some of the island's ancient Hawaiian fishponds, petroglyphs and rock formations that have endured despite Honolulu's heavy development. *Obia Bldg., Kapiolani Community College, Diamond Head campus:* Sat 6/25, 9 - 10:30 a.m. \$9. 734-9211

Chinatown Walking Tours The Chinatown Historical Society offers two different walking tours. The morning tour covers the heart of Chinatown and its arcades, herbal shops and historical buildings. The afternoon tour visits several Chinese and Japanese temples and the lush sanctuary Foster Gardens. *Meet inside Asia Mall, 1250 Maunakea St.:* weekdays, 10 p.m.: Saturdays, 10 a.m. & 1 p.m. \$5. 521-3045

Chinese Folklore of Old Honolulu Join Barbara Wong as she brings to life the magic and mystery of Chinese folklore in this tour of the historic sites of Chinatown. Registration required. *Call Kapiolani Community College's Office of Community Services for meeting place.* Wed 6/22, 9 - 11 a.m. \$5. 734-9234

Diamond Head Hike More of a walk (replete with handrails and paved stairs) than a hike, this excursion up Hawaii's famous landmark includes a look at its background and history. Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo, 151 Kapahulu Ave.:* Sat, 9 a.m. Free. 948-3299

Historic Honolulu Walking Tour Step back in time (but be careful crossing the street) on this historic tour of downtown, which explores the Mission Houses, Kawaiahao Church, King Lunalilo's tomb, the Kamehameha statue, the Iolani Palace grounds and St. Andrew's Cathedral. Reservations required. *Call Mission Houses Museum for meeting place.* Wed, 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

The Magic of Waikiki Relive the days when Waikiki, an important Hawaiian fishing and taro-growing community, became a mecca for alii, world-famous visitors and kamaaina of all ages. Reservations required. *Call Kapiolani Community College's Office of Community Services for meeting place.* Sat 6/4, 6 - 8 p.m. \$7. 734-9234

The Nature Conservancy Get an educational experience of a lifetime on this hike through Honouliuli Preserve. Located above Makakilo, the preserve is home to more than 45 rare native plants and animals. Donations appreciated. *For more information and reservations, call the Hike Line at 537-4508, ex. 252.*

Pahole Natural Area Reserve Traverse rich native habitats on this little-traveled route in the south Waianae range. Reservations required. *Call the Hawaii Nature Center for meeting place.* Sat 6/25, 9:15 a.m. \$5. 955-0100

Pupukea Summit A rather tame section of the fabled Koolau Summit Trail that leads to a secluded lookout over the Windward Coast. Nearby is the junction with the abandoned Kahuku Trail. *Meet at Iolani Palace grounds, mauka side:* Sun 6/26, 8 a.m. \$1. 638-7853

There's Trouble in the Kingdom Trace the footsteps of personalities of 19th-century Hawaii with guide Barbara Lloyd as she highlights the history of the kingdom. Reservations required. *Meet at the makai side*

of Mission Houses Museum, 553 S. King St.: Thur 6/23, 1:30 - 3:30 p.m. \$5. 734-9245

Waimano Pool Hike up a ridge then down into a valley with a beautiful waterfall and pool on Waimano Stream. *Call the Hawaii chapter of the Sierra Club for meeting place and time:* Sun 6/26. Free. 538-6616

Whatevahs

American Needlepoint Guild Sandy Rosa tells you about her favorite stitch and the various ways to use it. This is the first stitch in the "Stitch of the Month" sampler. *Academy Art Center at Linekona, 1111 Victoria St.:* Mon 6/27, 7 p.m. 677-8889

Community Blood Drive Give a little and help out a lot. The bloodmobile makes two stops this week. *Obana Lani Rm., Calvary-by-the-Sea Lutheran Church, 5339 Kalaniana'ole Hwy.:* Sat 6/25, 8 a.m. - noon. *Kapiolani Health Care System, 1441 Kapiolani Blvd.:* Mon 6/27, 7 a.m. - 4:15 p.m. 845-9966

Eyes on Latin America A video series sponsored by International Emergency Committee/Honolulu. This week's feature is *Haiti: The Killing of a Dream.* Speakers on hand will be educator and writer Roxanne Nielson and activist Mari Matsuoka. *UH Art Auditorium, UH Manoa campus:* Wed 6/22, 7 p.m. \$3. 574-1704

The First Annual Hawaii State Flying Disc Championship That disc thing. Hawaii's most dedicated flying-disc enthusiasts compete in four skill events: Maximum Time Alot, Double Disc Court, Disc Golf and Discathlon. Preliminary rounds for each event will be held on Saturday with the finals on Sunday. The competition is open to the public. *Kapiolani Park, makai/Ewa end:* Sat 6/25 & Sun 6/26, 9 a.m. - 4 p.m. Pre-registration \$30; same day \$35. 566-1458

Ho'i I Ka Lo'i: Rotum to the Taro Patch A daylong hoolaulea featuring Hoku-nominated singer Pekelo and a *pa'i'ina* (Hawaiian-style meal). Proceeds to benefit the Ku'u Home Kulaiwi Hawaiian Studies/Kalo Program. *Haleiwa Beach Park, 66-167 Haleiwa Rd.:* Sat 6/25, 11 a.m. - 6 p.m. \$25. 623-3317

In Praise of Older Women and Other Crimes A public lecture by Brenda Flanagan, award-winning poet, playwright and novelist. Flanagan is a professor at Eastern Michigan University. *UH Art Auditorium, UH Manoa campus:* Sun 6/26, 2 p.m. Free. 956-SUMM

Ka Mo'olelo o Kapaoo Konane (Tales of the Moonlit Night) Discover the history, culture and mystery of Waianae through its legends and tales. Starting from Honolulu, the route includes a stop at Pokai Bay for a Hawaiian-style meal and performance of ancient hula near the remains of Kulioloa heiau. After sunset travel to Makua Valley and Kaneana Cave, where the spiritual legends of the region will be shared. Reservations required. *Honolulu Time Walks, 2634 King St.:* Sat 6/25, 3 - 10 p.m. \$37 (includes dinner). 943-0371

Obake — Japanese Tales of the Undead Forget Don Ho. For a truly chicken-skin experience in the heart of Waikiki, spend an evening with the real undead and listen to stories of spirits, demons and strange beings. *Waikiki Heritage Theater, International Marketplace, 2330 Kalakaua Ave.:* Fri 6/24, 7:30 - 9 p.m. \$7. 943-0371

Storytellers Swap Shop Hone your tale-spinning skills at this story-filled evening. Tell tales of 15 minutes or less to a sympathetic audience of fellow storytellers and bookstore customers. Sign in before 7 p.m. *Borders Books & Music, 94-821 Lumiaina St.:* Tue 6/28, 7 - 9 p.m. Free. 625-0023

Summer Sprint '94 The first swim of the North Shore Swim Series, four open-ocean swims held each summer. You'll start at Sunset Beach and follow the shoreline to Ehukai Beach Park. Race day entries accepted from 7 - 8:45 a.m. *Sunset Beach Park, 59-360 Kamehameha Hwy.:* Sun 6/26, 9 a.m. \$20. 396-4227

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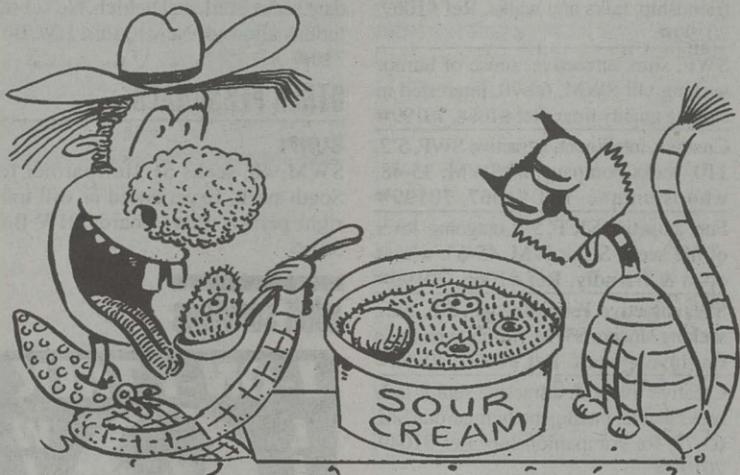
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Two questions: (1) Why do you blow on hot coffee to cool it, but you blow on your hands in winter to warm them up? (2) How come vegetables have no fat, but vegetable oil is 100 percent fat? —Dick Wolfsie, WIBC, Indianapolis

You broadcast types are such a pain. But when you're a guy like me, singlehandedly keeping the book industry afloat, you do what you gotta do to promote the product. (1) What's the big mystery about this? Your breath (98° F or thereabouts) is cooler than the coffee, so the coffee cools. It's warmer than your near-frostbitten hands (perilously close to 32° F), so your hands get warm. (2) Vegetables are low fat, but they're not *no* fat. Any living cell has fat in its cell membranes and elsewhere. In vegetables the fat content typically is less than 1 percent, but it's higher in the seeds, from which most vegetable oils are made. Some vegetables are pretty fatty even if we ignore the seeds — olives and avocados, for example. (Purists may consider olives and avocados fruits, but I'm using vegetable to mean any plant product — as opposed to mineral oil, derived from petroleum, or animal oil, e.g., lard. Animal, vegetable, mineral. Possibly explains certain puzzling aspects of "Twenty Questions.") Olive oil is one of the few types of vegetable oil made from the flesh of the plant, as opposed to the seed. They'd probably make avocado oil from the flesh, too, if there were any market for avocado oil, which there isn't. Be that as it may, the fat-storage bodies in avocado flesh are what make it smooth and creamy.

Let's see, what other interesting stuff do we have in the veggie-fat file? I know, rancidity! You're thinking, "Gee, my ordinary refined flour never gets rancid, but my whole-wheat flour sometimes does — how so?" Because refining removes the wheat germ (germ is part of the seed), which contains the wheat oil, and rancidity is a property of oil. But you think that's amazing? Consider linseed oil. The stuff is prized as a furniture finish because it gets so rancid it turns solid! (Technical details on request.) Why don't linseed oil marketers tell you these things? I know I'd buy a lot more.

Why is there an expiration date on sour cream? —Al Malmberg, Colorado Springs, Colo.

Al, you nut! I mean — just spelling it out for the benefit of the slow — it's already sour, right? But tickled though I am by your appreciation of life's little absurdities, I am obliged once again to bury you with the facts. Probably you have the idea that they make sour cream by taking ordinary cream and letting it sit out on the windowsill for a couple hours. By and by somebody gets a whiff, goes, "Yo, that's sour! Ship it!" and two days later you're spreading it on a blintz.

But that's not how it works. (Surely you suspected this.) It's true they start with light cream or the equivalent. Having pasteurized it, which kills most of the microorganisms that make raw milk go sour, they then dump in a special bacterial culture that produces lactic acid. If I know my bacteria — and I did stand in line once at a Kiss concert — they produce the lactic acid by excreting it, which you then pay to eat. No accounting for it, though as I look back it does explain the onetime popularity of est. Chilling the sour cream after the bacteria have had 12 to 16 hours to do their thing halts the "ripening" (i.e., souring) process, resulting in a product that's merely tangy rather than rank. But bacterial action doesn't totally stop, and if the sour cream sits around long enough, it will eventually become so sour (or moldy) that it's inedible. The same will happen to virtually any dairy product, since some sour-inducing microorganisms invariably survive pasteurization. Thus the expiration dates. We may think of sour cream, therefore, as occupying the bracingly tart but brief interval separating the hopelessly bland from the unspeakably vile. A perfect analogy to the positions on the cultural continuum occupied by Barney the Dinosaur, myself and Howard Stern.

—Cecil Adams

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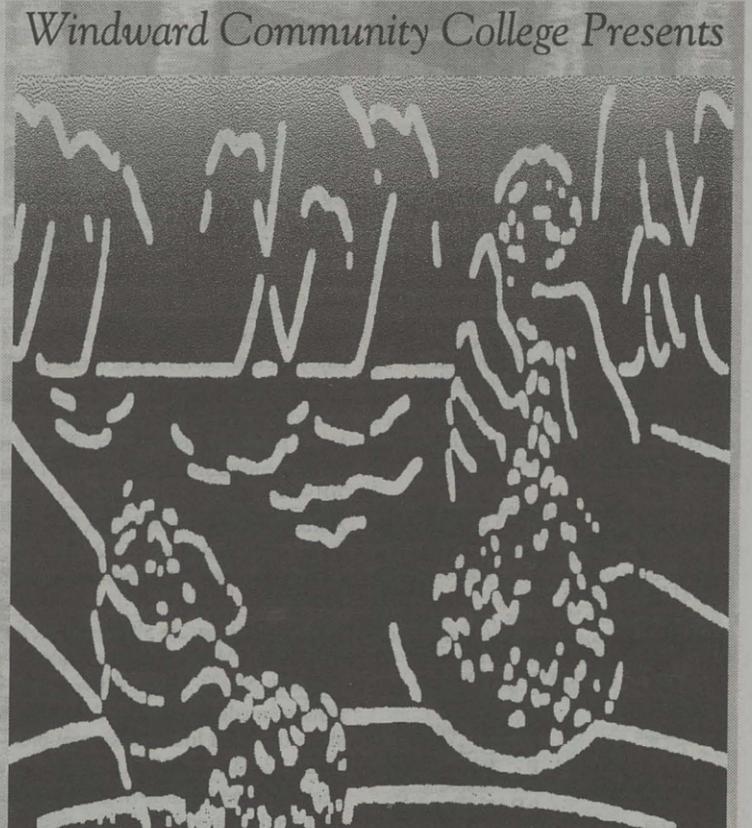
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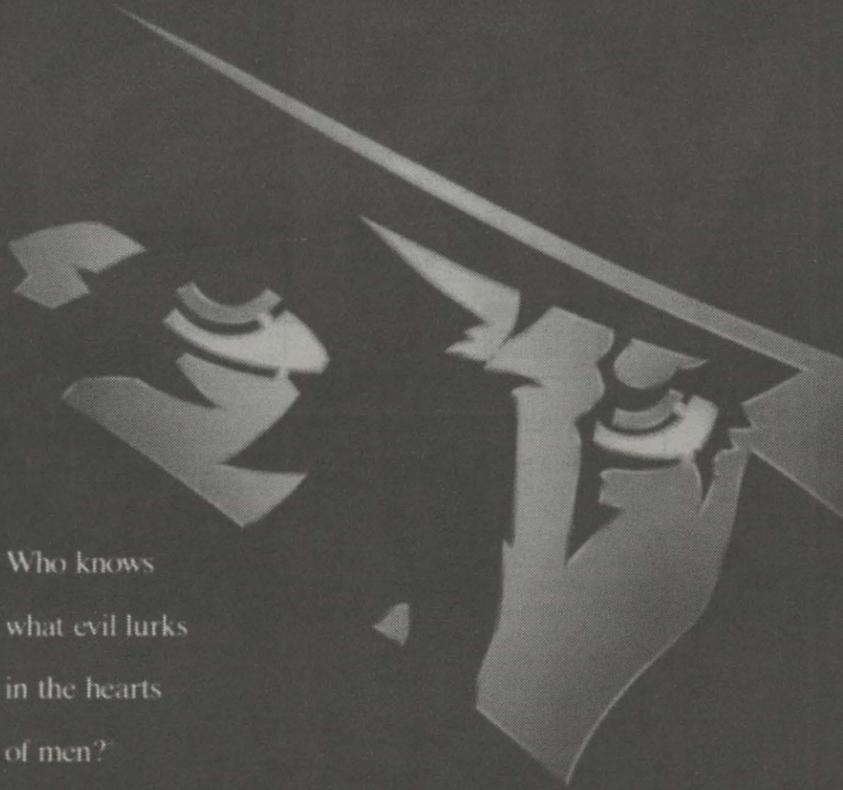
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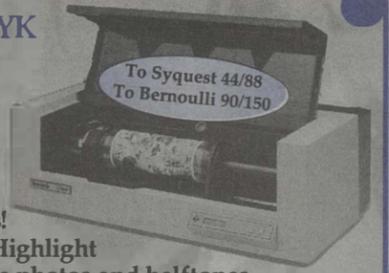
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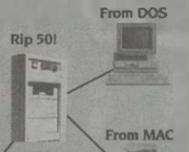
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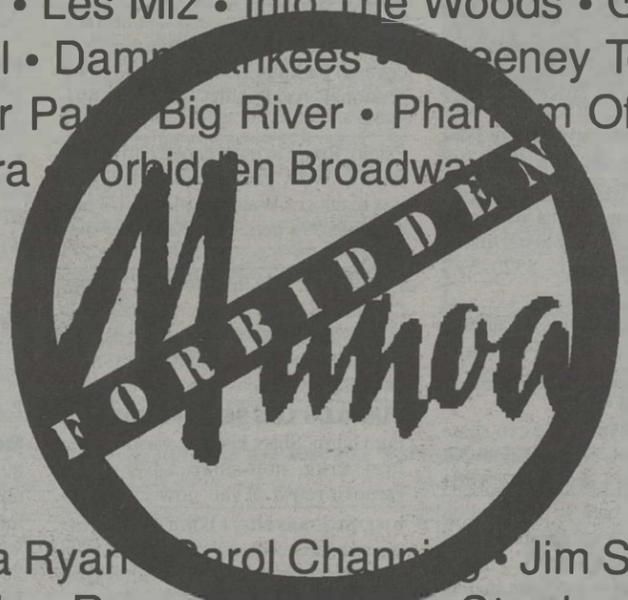
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