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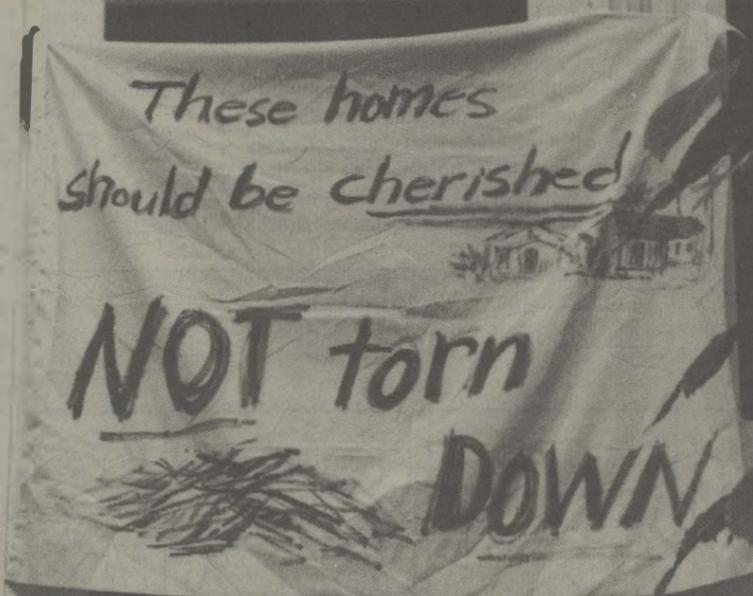
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H O N O L U L U

Weekly

FREE ■ Issue 1, Volume 1, July 17, 1991



Displacement has become so common, it's hardly news any more. The list of eviction sites on Oahu tumbles forth: Kalama Valley, Makua Beach, Waiahole/Waikane, Sand Island, Fern Street, Chinatown, Waikiki Triangle, Hobron Lane, Kakaako, Maunawili. Julia Steele reports on the latest eviction.

Getting the Boot*Eviction on Tusitala Street*

No one really knew what to do. All of the women left on the land agreed that they'd rather be dragged off the property than leave voluntarily. They met frequently, over coffee and doughnuts from the corner ABC store, to discuss the eviction, their options and their fate. Finally, on June 2, two days before they were due to be evicted, they decided that as a statement of protest against the eviction and the destruction of affordable rentals for luxury condominiums, they would barricade themselves into one of the empty buildings on the lot after midnight on June 4 and stay there until they were arrested. No one thought that would take very long.

Early in 1990, a Japanese corporation called U.S.A. Pensee began buying properties clustered in a block of Waikiki bound by Kapili Street and Liliuokalani Avenue and bisected by Tusitala Street. The area, the former home of Hawaiian royalty (see sidebar), contained a number of old, sin-

gle-story wooden cottages and a few low-rise apartment buildings. About 75 people lived on the block, which, despite its location in the core of Waikiki, was quite a popular place: jobs, the bus and the beach were all nearby, rents were low and neighbors were friendly. Despite the ubiquitous sex, drugs and crime of Waikiki, Tusitala Street (as the block was known) was a fairly quiet area.

U.S.A. Pensee spent approximately \$31 million buying up property in the block. Once Pensee had acquired the area, The Property Managers, Ltd., a local property management firm headed by P.J. Moore stepped in to do just that. Moore sent notification to the tenants that the Property Managers were now handling the properties and she and Tom Patas, a Property Managers representative, visited the neighborhood to inspect the properties and talk with the residents.

Area residents who were approached by the company say

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COMING SOON!



TO A SHIRT NEAR YOU!

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A Note from the Publisher

Today corporations control most city newspapers in our country. This is a fairly recent phenomenon. During the 19th century and most of the 20th, newspapers were owned by families or by their publishers. When old-style owners sold their papers to large corporations the driving force behind the newspaper changed. Now shareholders dictate that the most important feature of a newspaper is the bottom line of the balance sheet.

Because media occupy a special place in our society (as well as in our constitution) a strictly bottom line approach undermines the value of the press to society. Capitalism's strength is its efficiency and newspaper chains are very efficient. Chains cut costs by using wire services and syndicated columns rather than local journalists. And while corporate owners have nothing against muckraking, except perhaps its price, they have a tendency to avoid controversy and make the editorial product utterly inoffensive (some call it McJournalism).

Joint operating agreements (JOAs) have contributed to the decline of regional publishing. The Honolulu Star-Bulletin and the Honolulu Advertiser were among the first papers in the country to form a joint partnership for operations. Originally, this arrangement was created to ensure the survival of two separate editorial voices while stabilizing the papers' financial health.

JOAs have certainly contributed to the survival and well-being of daily papers. In fact, they

have created secure monopolies. But they've failed to create independent editorial voices. Although there are some differences between Honolulu's two dailies, the differences are insignificant. To understand the potential power of that difference, one need only look at Anchorage's daily papers, which operate without any such partnership. You could never mistake one of Anchorage's dailies for the other—on almost any issue they

Mauka to Makai

have radically different points of view.

Today there are 19 JOAs in the country and there is little evidence that they have ensured the continuation of what the Supreme Court once called "an uninhibited marketplace of ideas, in which truth will ultimately prevail."

A new type of newspaper is emerging to fill the gap created by the movement toward maximum profitability. Newsweeklies have sprung up around the country—in major urban areas like San Francisco and Boston and in smaller cities as well—cities like Lafayette, Louisiana and Chico, California.

These publications vary greatly from in design, in editorial voice, and in their politics. But by and large they are run and produced by people who feel they can make a difference in their communities.

We at the Honolulu Weekly aspire to make such a difference and provide Honolulu with another voice. Although we're starting out small, we plan to expand our issues

to include more features, columns, and investigative pieces as our advertising base grows.

We invite you to join us each week in rediscovering our city. Welcome to the Honolulu Weekly!

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LIFE IN HELL



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"And The Winner Is..."



Jahan Byrne

Qualifying for Affordable Housing

Everyone talks about "affordable housing," but what exactly do they mean? In Honolulu, affordable housing usually means living with parents and siblings or sharing a place with roommates and splitting the rent. For most, it does not mean owning a home - Honolulu's high housing costs and low wages conspire to prevent the majority of island residents from possessing property.

By the state's own predictions, 85,000 housing units must be built by the year 2000 to keep up with the expected demand for housing in the state. Of those, 64,000 units must be "affordable," priced far less than the cost of a median single-family home (which on Oahu is currently about \$355,000. The U.S. median is approximately \$107,000).

Gov. John Waihee has said that he thinks at least 95 percent of the need for affordable housing can be met by building a combination of single-family homes, town houses and rental units. The state breaks this 61,000 unit goal down to:

- 28,000 built by the state;
- 5,600 built by the four counties;
- 27,000 built by a myriad of private developers with the help of government incentives;
- 1,300 built by the federal government for military families.

There are basically two types of affordables, rentals and those for sale, according to George White, spokesperson for the state Housing, Finance and Development Corporation, the three-year-old agency charged with implementing the state's housing plan.

Rental Units

Buying a house is out of the question if you're one of the approximately 82,000 Oahu families who earn 80 percent or less of the median income. State representatives say they plan to create affordable rental apartments by offering private developers tax incentives and construction loans to build, a rather tenuous sounding plan. Through HFDC, the state is currently build-

ing two affordable rental projects in Kakaako. Kamakee Vistas, which is open to families of four or less, will be completed in March and house 136 units. One bedroom apartments will rent for \$695, two bedroom apartments for \$920. The state's other project is for individuals who are 62 or older. It will house 262 units; studios will rent for \$575 and one bedroom apartments for \$695. State subsidies of up to \$250 are available. Call 543-2913 for information on affordable rentals and resales.

People who make less than 60 percent of the median income may qualify for assistance through the Hawaii Housing Authority. The Authority runs a rent subsidy program (handing out federally-subsidized Section Eights and state-subsidized rent supplements). It also rents units that are priced to be affordable (30 percent of the applicant's pre-taxed income). The Authority has 4,586 units on Oahu (4,106 federal and 480 state). But here's the catch: The Authority currently has 11,017 people on their waiting list, according to Roxanne Shimokawa of the HHA. Shimokawa says those who can qualify for "federal preference" standing may be assisted within two years. Others wait "indefinitely." If you're planning on being in Hawaii for the long haul, call the HHA at 848-3230 for more information.

Retail Units

The bulk of new affordable units, the ones that will be for sale, will be targeted to the approximately 46,000 families that earn between 80 and 120 percent of the median income. This is the "gap group" that earns between \$34,960 and \$52,440 a year.

City and state agencies use a formula developed by the U.S. Department of Housing and Urban Development to determine what's affordable to the community. The formula is based around median income, which for a family of four living on Oahu this year is \$43,700. An affordable home would cost such a family \$136,329, assuming a 10 percent down payment and a fixed-interest rate of 10 percent.

Most of the affordable units - condos, town houses, multi-family homes sharing a common wall and single-family homes - will be built in central Oahu and in and around the Second City at Ewa. The state's big project (to be completed in

seven phases with the help of private developers such as Castle and Cooke) is the Villages at Kapolei. The city is working with West Loch, Inc. to develop homes and town houses at West Loch.

How to Apply

For a desperate family looking for an affordable home, there is nothing bright about the application procedure. There is no master waiting list, nor is there a central clearing-house for information on projects in development. A spokeswoman at the city Department of Housing and Community Development explains that waiting lists would be "too cumbersome to maintain," so applications are taken only when projects are close to completion. The same holds true for the state and private developers.

Keeping a keen eye on the newspapers is, for now, the best and the only way to keep abreast of upcoming affordable homes sales. Newspaper advertisements are good sources of information on procedures, income limits and the deadline schedules for applications.

Homes are allotted through a complicated lottery process that places applicants in "preference" groups, based on such factors as family size, annual income level and any special needs because of disabilities, etc. In January, a lottery was held for state affordable homes in Kapolei Villages II and III. Over 3,700 applications were received for 364 affordable units, giving applicants a one in 10 chance at a home. Usually, the chances are much, much lower.

If you think you might qualify, for more information on the city's affordable housing projects, call 523-4264. The state has a recorded hotline that gives information on upcoming projects and application dates; that number is 543-6843. You must submit applications to each private developer for each project. The city and state can provide the addresses and phone numbers to get on the developers' mailing lists to receive information.

In many of the private developments, homes designated affordable will be built next to homes targeted to families earning between 120 and 180 percent of the median income and homes priced at market value.



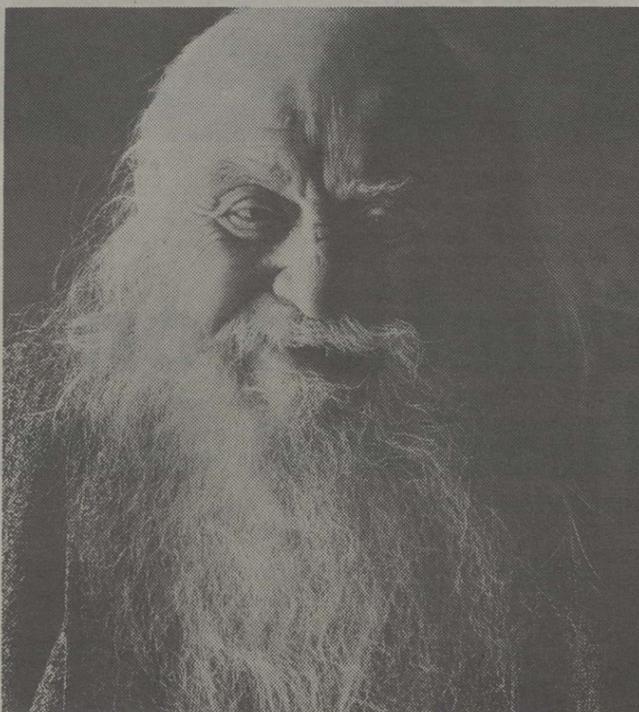
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Eviction on Tusitala Street

Continued from page 1

they were assured they would be able to stay in their homes for at least two or three more years. They say they were told that Pensee had no plans to develop the land at that point (the Property Managers deny this and refused to discuss this story with the Honolulu Weekly since the matter is currently in court).

Some of the residents also say they were told that if they wanted to stay in their homes they would have to fix them up; insurance was too difficult to obtain unless the repairs were made. Several residents made improvements. Donald Bain, who had lived at 239 Kapili St. for 20 years, rewired his two-story house; Frank Sarivalas, a single father of two, repaired his roof and floors and cleared underbrush for a lawn; Linda Lehmann, who had recently moved into the neighborhood after four earlier evictions in Waikiki, all due to development, built a fence and repainted her apartment.

The Property Managers raised some rents, in some cases without giving residents the required 45-day notice for a rent increase. Bain and his wife, Lizbeth Ball, saw their rent jump from \$500 a month to \$1,500. Other tenants complained of having rents raised three or more times within a few months or of having to pay more rent than had originally been agreed upon.

On Nov. 28, 1990, Steve Cohen, the real estate broker who had bought the land for Pensee - and turned himself into his company's number one broker in the country in the process - sent Moore a letter stating, "A new directive has come from

Japan." The letter instructed The Property Managers to give all tenants 120 days notice to move. Eviction notices were sent out, but several gave tenants only 60 days to find new homes.

On the eve of the final eviction,

a combination press conference, rally and party was held. Liz had weeded and raked a vacant lot for the occasion and several people had set up chairs, tables and Hibachis. Former residents of the area mingled among the hold-outs, trading stories from the housing front with those who'd remained. The press weren't due to show 'til 7 p.m. but by 5:30 p.m. people were mounting soapboxes. John Miller, former chairman of Friends of Tusitala Street, took over the mini P.A. system to act as an impromptu emcee. Many of those who spoke looked faintly embarrassed at first, uninitiated as they were to the art of political speechmaking. But almost all warmed to their topic once they were handed the microphone, and spoke at length about their frustrations, anger and sense of powerlessness. A slew of seasoned activists were on hand - John Witeck, Noel Kent, George Cooper, Marion Kelly, Richard Port, Mike Wilson, Ho'oipo DeCambra - and they lent an air of professionalism to the proceedings; land struggles were nothing new for them. Not a single politician was present.

Residents who received the notices were shocked. They say that they were angry that they had been lied to, that they had fixed their homes in order to remain in the neighborhood, that they had agreed to massive rent increases only to be told they would have to leave.

Some of the residents decided they would try to fight the eviction. With the help of Gerri Lee of the Waikiki Community Center, Sarivalas organized a community meeting on Dec. 6.

The meeting was attended by property manager Moore, realtor Cohen, then-councilman-elect Andy Mirikitani, Sen. Bert Kobayashi and Philip Doi of the State Office of Consumer Protection. Cohen talked at length about his first impressions of the property. Uninhabitable, he said, citing the presence of cat feces on one property. He and Moore assured residents they would help them relocate. One of the residents asked when Pensee planned to develop the land. Cohen replied he didn't know, that the company was still in the planning stage and at that point had not applied for any government permits. Another tenant asked Cohen why he had

only been given 60 days to vacate. Cohen explained that the unit, a cottage on Tusitala Street, was too old to insure.

Doi questioned the tenants about their notices and informed them that since their homes were to be demolished, under the law they all had 120 days to vacate (if buildings are slated for demolition, the law requires 120 days notice). Doi also told Cohen that because of the 60-day notices there was a chance that the Property Managers could be found to have committed deceptive trade practices, a civil liability. Cohen then asked what would happen if Pensee decided not to demolish.

At that point, Sen. Kobayashi challenged Cohen. "Did you declare that U.S.A. Pensee had every intention of building a condo?" he asked. Cohen said, yes, he had. "Can a condo be built without houses on the property being demolished?" Kobayashi asked. No, Cohen replied. "Then they will be demolished?" Kobayashi asked. Yes, replied Cohen.

Kobayashi informed the tenants that a 120-day written notice must be given if a company plans to demolish. He added that a lack of insurance is not a valid reason to evict.

The politicians recommended that the residents lodge complaints with the Office of Consumer Protection. Mirikitani told the tenants he would set up a meeting with representatives of Pensee.

The tenants were thrilled that they didn't have to move right away. One young man got up and testified that Patas had warned him not to show up for the meeting, since those who spoke against the management were likely to be evicted quickly. "But here I am," he said, "and it looks like we've won!"

At 7 p.m.,

TV crews showed up to get the evening's sound bites. Tripods were erected, cameras activated. Reporters wandered through the crowd, looking for subjects to interview. The mauve sky was temporarily cut by blasts of artificial light as residents squinted into unfamiliar lenses and attempted to tell their tales of woe in a minute or less.

Darkness had fallen when the rally's last speaker, a young man with a look of dazed rapture, asked everyone to join hands and pray. Activists and tenants stood linked together as he intoned, "We are the

people of the earth. We are the people that love and care for each other. May that go on and on forever." With that, the meeting disintegrated into little animated pockets and the barbecue swung into action. Snatches of conversation filled the air: "We did all the wrong things ..." "You're paying how much?" "When are you leaving for the Mainland?" "Is there ketchup?"

The next day (ironically, Dec. 7), four residents who'd volunteered to act on the tenants' behalf met and formed the Friends of Tusitala Street Committee. The group began to meet on a weekly basis and it grew. Eventually, Miller was elected chairman, Ball was elected vice chairman. Bain, Sarivalas, Lehmann and other area residents Carl Mossman and Michelle Corder were members.

By mid-December, the Friends of Tusitala Street were up and active. They sent notices to everyone in the neighborhood advising them that they didn't have to move for 120 days. They printed outsized notes for a visually impaired tenant, got a Spanish translator for another and returned again and again to a disabled elderly woman who had difficulty understanding them. They waged a letter-writing campaign, gathered signatures on petitions and researched Waikiki evictions. Members testified at the City Council in favor of a bill that would impose a moratorium on development in Waikiki until the end of the year, at the Legislature for fair housing bills.

The Friends spent a great deal of time getting people to file their complaints against U.S.A. Pensee and the Property Managers with the Office of Consumer Protection. The OCP didn't do too much with the complaints; after the community meeting on Dec. 6, the Property Managers had reissued eviction notices to reflect the 120-day requirement and Commissioner Doi said he felt his office had done all it was prudent to do.

Mirikitani, true to his word, set up a meeting with U.S.A. Pensee for Jan. 4. On the day of the meeting, however, no legal representative from Pensee showed up. Subsequent attempts to meet with the company's representatives also failed.

Thoroughly frustrated, Miller tried to call Pensee's headquarters in Osaka, Japan. The number he ended up dialing turned out to be the home number of Pensee's president, Shoji Nakamoto. Miller later learned that the call had incensed Nakamoto; Pensee's attorneys, the firm of McCorrison, Miho & Miller, informed the tenants that Nakamoto had taken it as a threat. According to Ball and Lee, McCorrison said the call had made Nakamoto want to bring on the bulldozers. McCorrison denies ever mentioning bulldozers at the meeting.

On Jan. 28, Pensee came up with an offer to area residents that contained incentives to move quickly. The plan basically said, the sooner you leave, the more compensation you'll get. To residents who moved by Feb. 28, Pensee offered a three-month rent rebate (paid directly to the next

Former Tusitala Street residents Both Allen, Lizbeth Ball and Michelle Corder.



landlord). To residents who moved by March 31, the rebate was good for two months of rent. In addition, the company offered to provide moving assistance and to sign people up for a housing referral service. In return, tenants were made to sign a release against Pensee.

The deal, which was referred to by Pensee's public relations man Jim Boersema as "the best relocation package ever in Hawaii," was negotiated between Lee of the Community Center and Pensee's lawyers and, to a lesser extent, Mayor Frank Fasi's office and Mirikitani. The deal had no relation to the tenants' request, which was to be allowed to stay in their homes until Pensee had received preliminary approval for its project from the city.

Nonetheless, many residents decided to take the money and leave. Miller, who said the offer

was the best they would get, recommended everyone accept it. But a few individuals - Ball, Bain, Lehmann, Sarivalas, Beth Allen and Corder - continued their fight to remain on the land. They were still mad about the way they had been treated and didn't want the buildings to be torn down until Pensee was given the go-ahead to build. "Why are you going to destroy affordable housing when you can't build anything on the lot anyway?" Bain asked.

One by one, the residents moved out. Lehmann remembers waking every morning to the sound of hammers and breaking glass as plywood was nailed over windows and doors. March 12, to the tenants' surprise, the bulldozers arrived and the houses began to go down. On March 16, Ball was arrested at the Sarivalas residence when she refused to leave the premises so the house could be bulldozed. The remain-



ing residents decided they'd better find a lawyer - and fast.

The stars were out and the moon was up. The barbecue was pau. Donald, Liz and their son were loading the U-Haul truck that stood in their driveway. A large

woman walking a dog wandered by and stopped to talk to Donald. She wanted to give Donald and Liz \$2 million, she said, and, furthermore, she intended to buy back the property from Pensee for \$35 million so everyone who'd been evicted could move back. Donald thought she might be serious; George Cooper, who'd overheard the conversation, said he wasn't so sure.

On the other side of the lot, a few people were sitting around smoking, drinking beer and eating potato chips. A portly man who suggested he was a Vietnam veteran was leading tours up to the roof of one of the walk-ups - he'd erected an apartment for himself there and had managed to get a living room set, a bed and a table onto the roof. It was quite cozy.

Around 10:30 p.m. two men walking in an unsteady manner wandered onto the lot. The more aggressive of the two, a stocky guy with a mustache and a straw hat, quickly launched into a tirade at Donald.

"You went threaten my cousin, you fuckah. You no mess with my family. I came from Kauai to kick your ass." Donald looked aggravated but hardly worried. The security guard from Pensee wandered over to find out what was going on. By that time the fellow had turned his attention to the veteran. "You. Hey, I talking to you, fuckah. I came from Molokai this morning." The security guard, a large, calm black man, suggested that maybe the guy should leave. A few people standing nearby wondered about calling the cops, but everyone agreed this was the last night they wanted to invite the police to the property. The security guard finally coaxed the two off the property and they stood across the street, swaying and glowering. Every so often the guy stumbled back to repeat his litany of threats to anyone who'd listen, though for the life of him he couldn't seem to decide which island he'd arrived from that morning.

At the end of March, the remaining Friends of Tusitala Street hired attorney Robert Merce to represent them. Since several tenants were supposed to be out of their homes by the 31st of that month, Merce immediately went to court and got a temporary restraining order to make sure Pensee did not exercise "self-help" to get people off the property. Merce then filed suit for a preliminary injunction (an indefinitely extended restraining order) that would allow the residents to stay in their homes. Pensee in turn sued for summary possession to get the tenants off the land. Negotiations between Merce and Pensee's lawyers proved fruitless.

At the same time, Merce filed a suit in Circuit Court

against the Property Managers and Pensee, alleging that the verbal agreements between the tenants and the Property Managers constituted valid and enforceable leases. The suit asked that tenants be allowed to stay in their homes for another two or three years and also asked for an unspecified amount of damages.

In a chamber conference held shortly before the trial on the summary possession case, Judge Francis Yamashita, who was trying the case, basically told Merce that verbal agreements would not hold up in his court. He said he'd ruled against the Waikiki Triangle merchants (in a similar case) and his rulings would be consistent.

Just before the trial, the residents received another blow. On April 26, McCorrison's firm sent a letter to Merce saying it was likely the tenants would be held liable for their firm's fees if they went to trial (Yamashita had ruled this way before). Everyone was aware the bill was going to run into the hundreds of thousands. "We took it (the threat) seriously," said Merce. In the end, the tenants who'd filed the suit and Pensee settled out of court. Under the terms of the agreement, tenants were allowed to stay in their homes until June 4. They would pay no rent for May and the first four days of June and the settlement in the summary possession case would have no bearing upon the suit in Circuit Court.

Meanwhile, at a Waikiki neighborhood board meeting on April 2, Pensee unveiled its plans for the superblock. The luxury twin-tower condominium project would cost \$23 million to build and rise to a height of 240 feet. The mauka tower would house 46 units, the makai 101, and the roof-top would feature numerous amenities. Boersema estimated apartments in the complex would be roughly 550 square feet in size and cost half a million dollars.

On April 10, the Waikiki moratorium was approved.

By 11:45 p.m., everyone was utterly exhausted. Linda, Liz, Beth and Michelle - the women who'd decided to stay and be arrested - reconnoitered in Michelle's apartment. Did they really want to go through the hassle of being arrested? After much discussion and some dissension, everyone decided they would stay. The women found an open apartment on the third floor and moved in to start their subversive slumber party. Liz had bought six baguettes of Shirokiya bread and everyone lay around on the floor, worn out, gnawing on hunks of dough and discussing exactly what they'd do when the sheriffs arrived: Who would stay inside? Would they leave peacefully when the sheriffs told them to, or would they barricade themselves into the apartment and force the law to break down the door? How could they most effectively barricade themselves in?

At midnight, six police vehicles - cars and cushmans - roared into the area. After a minute or two of positioning and conferring, all six roared out. A minute later, a single car returned. Seconds after it was followed by three cushmans. The same screeching, conferring and departure ensued. The scene wa

Home Paradise Lost

Last June 4th, the last night the evicted Tusitala Street residents were legally allowed in their homes, a halau of young girls knelt on a patch of cement in Waikiki and began to chant of Ainahau. They knelt in the shadows of skyscrapers, between two homes destined for destruction, fronted by a vast empty lot and backed by a concrete wall. Their young, clear voices filled the air with words rarely heard in Waikiki today, Hawaiian words that spoke of the sanctity and beauty of the aina. *Kau 'oli'oli 'oe i ka la'ela'e, O neia 'aina uluwehiwehi*, they cried, and as they chanted, they beat time on their pahus and looked at everyone and no one to hide their shyness.

One hundred years earlier, the ground on which the girls knelt had been home to another young woman, Princess Kaiulani. Kaiulani grew up in a bungalow in Ainahau, a 10 acre estate that covered, roughly, what is today the mauka area between Kaiulani and Lilioukalani Avenues. Ainahau or "cool place" was named by Kaiulani's mother, Princess Likelike, who also lived on the estate with her husband, Kaiulani's father, Governor Archibald Cleghorn. Landscaping and plants

were Cleghorn's two passions, and he transformed Ainahau into a verdant jungle, replete with date, sago and coconut palms, cinnamon, cypress, mango and teak trees, lotus blossoms and 14 varieties of hibiscus.

Kaiulani spent happy childhood years at Ainahau. She kept peacocks, played croquet on the lawns, paddled her canoe down Apuakehau Stream, which ran from the property out to the surf of Waikiki beach. She spent many hours sitting under Ainahau's massive banyan tree, talking with Robert Louis Stevenson, who also lived on the property (Tusitala Street was named after Stevenson; "tusitala" is Samoan for story-teller).

But the happiness didn't last, for the 1890s were not good times for the ali'i. In 1893, Kaiulani witnessed the overthrow of her aunt, Queen Lilioukalani, and the passing of her kingdom into the hands of men who sought the land to harvest nothing more than power and money.

At 23, Kaiulani died of inflammatory rheumatism. Her father talked of turning Ainahau into a

park that would honor his daughter's memory and provide a complement to Kapiolani Park. When he died in 1910, Cleghorn left Ainahau to the Territory, asking that it be named Kaiulani Park and administered by the Territory. The Territory refused the offer, fearing that the area would be too expensive and troublesome to maintain.

In the 1920s, the land was sold to developers who promised "Care will be taken to preserve as many of the trees as possible in building streets into the famous grove" and "No stores, shops or places of public amusement allowed at Ainahau...Nothing but pretty homes at Ainahau." A number of small, wooden, single-story homes were constructed. In the '50s they began to disappear, supplanted by two- or three-story cement walk-ups and, later, by towering tenements built to house Waikiki's burgeoning population. When the superblock goes up, virtually all of the houses will be gone.

When the chant was over, the girls circled through the crowd, their shyness now readily apparent. At the urging of their kumu hula, they shook hands with their audience: thanks were offered, praises sung, smiles exchanged, even a hug or two traded. Then they filed

off, home for dinner and perhaps to do homework and watch TV. Behind them they left a land that will be radically changed the next time they see it, a land waiting to be given over to highrises, to swimming pools, to luxury apartments priced at \$1,000 a square foot, a land left, once again, to men for whom the land has no intrinsic value, only a financial one. All that remains of Ainahau are the words of those who dwelt there:

*Wind blowing gently from the sea
Brings the fragrance of lipoa seaweed
Love and delight and perfume from my home
My home, my home paradise
So beautiful is my home
Ainahau in a paradise
Swaying leaves of coconuts
Verdant beauty and fragrant flowers
My home, my home paradise.*

Princess Likelike

—J.S.



Princess Kaiulani in the gardens at Waikiki.

DRESS LIKE YOU LIVE HERE.



Photo: Bishop Museum

Tropical Clothes for Men of Modern Times
 Canoe Clothing Company • Waikiki, 2424 Kalakaua Avenue 922-2424
 Ala Moana Center, Mall Level 942-5804 • Maui, Whalers Village 667-2282

Continued from page 5

Tusitala Street

played out four times between 12 and 12:30 a.m. No one really minded the noise since, as is true of most slumber parties, sleep wasn't on the agenda. But it was infuriating to think of taxpayer monies being used to support such games of intimidation.

The women continued to talk. Beth wanted to make sure that her Bible would be retrieved if she was unable to take it with her when she was arrested. Liz wondered if the statement they were making by being arrested would get across to people. Michelle was worried about the items she had yet to remove from her apartment. Around 2 a.m., Beth grabbed the box of supplies she'd brought - filled with blankets, clothing and a sleeping bag - rummaged through it and pulled forth a blood-red string of firecrackers at least three feet long. "To celebrate the death of Tusitala Street," she said with a tired smile.

The remaining residents spent the last month at odds. The men were tired of fighting and resigned to leaving. They spent a lot of time drinking beer on the back steps. The women were still desperately trying to find a way to stay. They didn't seem able to accept that their

homes, their homes, would soon be reduced to rubble, their gardens to dirt. They spent a lot of time on the phone.

Among everyone, there was a good deal of bitterness about the losing battle they had waged and a sense that their attempts to use the system, to negotiate through politicians and political agencies, had lost them precious time and whatever chance they might have had to stay.

The sheriffs arrived

before 8 a.m. They quickly located the apartment the women were in and asked everyone to leave. They then threatened arrest. At that point, Michelle left the premises. She later said she was worried that an arrest might jeopardize the damages suit and give Pensee an easy way out. Liz locked the door behind her. The sheriffs gave everyone five minutes to get off the property and told the women that they were only making it worse for themselves by locking the door. After a short standoff, someone arrived with a sledgehammer and broke down the door with a mighty whack! Liz and Linda were quickly handcuffed and escorted off the premises. Beth had locked herself in the bathroom and the sheriffs broke that door down in a matter of seconds. One grabbed Beth by the arms, the other by the legs, and they dragged the 62-year-old Hawaiian woman off the property, fighting all the way, crying, "No! I don't want to go! I don't

want to go!" When they had "auntie," as they were calling her, at the car, they handcuffed her and drove her to jail. The last resident of Tusitala Street was gone.

At the station, the three were booked, photographed, fingerprinted and charged. After bail was posted, everyone walked across the street to get a cup of coffee and figure out what to do next. It was 9:30 a.m. and Ball bought the morning paper. It contained a short mention of the evening's rally followed by a statement from Boersema, "If worse comes to worst, they will have to be arrested for trespassing. Obviously we really want to avoid that."

Postscript: A day after the three women were arrested, U.S.A. Pensee filed a lawsuit charging them, along with Sarivalas, Bain and Corder with trespassing, libel and slander, "negligent" activities and breach of contract, among other things. The suit alleges the six have "caused damages to Pensee, including but not limited to additional interest charges, lost profits, hold over rent at twice the normal rent, construction delays, attorneys' fees and costs, in an amount believed to be in excess of \$1,000,000, which amount will be proven at the time of trial." ■

Facts of the Week

Hawaii Visitors Bureau Income: 1984 - 1989

In dollars. Years ended June 30

Year	Total	State appropriations ¹	Private subscriptions	Other ²
1984	4,384,978	2,706,732	1,108,374	569,872
1985	5,345,724	4,009,391	1,125,914	210,419
1986	6,657,841	5,169,391	1,200,112	288,338
1987	8,652,826	7,069,391	1,242,111	341,324
1988	13,926,560	12,230,000	1,353,259	343,301
1989	14,898,387	13,042,708	1,475,965	379,714

¹Net after refunds (if any) to the State. ²May include income from Federal grants, mainland promotional programs, literature sales, convention servicing, and interest.

Source: Peat, Marwick, Mitchell & Co., Hawaii Visitors Bureau, Financial Statements and Schedules (annual).

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125 Merchant St. (Merchant near Bishop St.) 524-8585	1111 Bishop St. (Bishop near Hotel) 521-3587	1600 Kapiolani Blvd. (Pan Am Building) 946-3988	547 Halekauwila (near Punchbowl) 524-5335	2465 Campus Rd. (U.H. Campus Center) 955-5477
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SPECIAL OF THE WEEK: Friday & Saturday, July 19th & 20th

SCALLOP WITH VEGETABLES

SIMPLE, IF NOT ENOUGH, ADD MORE. IF TOO MUCH SCALLOP, ADD MORE VEGETABLES!

CHAR SUE-- HOW DO YOU KNOW HOW MUCH SCALLOP TO ADD?



BUFFET INCLUDES:

Mongolian Beef • Minute Chicken
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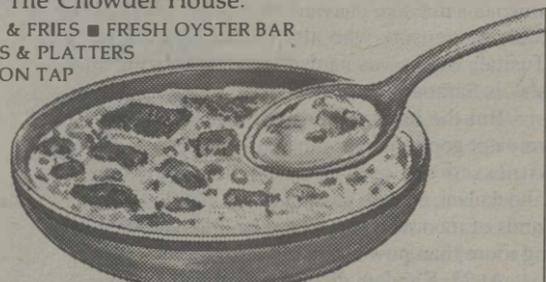
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Chowder on Down to The Chowder House

Can you resist the temptation of a steaming hot bowl of thick and creamy chowder swimming with plump morsels of juicy clams? Or freshly broiled and lightly garnished salmon steak file served with salad, fries and French bread? Mmmmm. Satisfy that craving tonight at The Chowder House.

- FRESHLY BROILED FISH & FRIES ■ FRESH OYSTER BAR
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WHAT'S UP

July 17/23

All calendar information must be received by noon on Wednesday two weeks before publication.

Film

Criticism by Bob Green unless otherwise noted.

First Run

Brief reviews of selected first-run films in town. Please confirm theaters and times.

Backdraft The fire sequences in this melodrama are truly spectacular. But once the flames are under control, this movie fizzles. Directed by Ron Howard.

Boyz n the Hood This drama about life in South Central Los Angeles is written and directed by 23-year-old John Singleton, a recent film-school graduate. Singleton's quasi-autobiographical vision, which has been getting good advance word, is the story of three teenage friends facing the reality of a cold world. The director's comments are sincere and provocative: "My main message is that African-American men have to take responsibility for raising their children, especially their boys. Fathers have to teach their boys to be men." *Boyz* stars rap singer Ice Cube, Cuba Gooding, Jr., Larry Fishburne, and Morris Chestnut. - *Mary Brennan*

City Slickers Male menopause goes West in this tale of three tenderfeet who discover themselves where the doggies roam. Thank God one of the mid-life crisis victims is Billy Crystal. Jack Palance is great too as a old cowpoke who challenges Our Boys.

Don't Tell Mom the Babysitter's Dead Married ... With Children's Christina Applegate stars in this empty comedy. The

title tells all.

Dying Young Young? This movie is still-born. A working class girl (Julia Roberts) is hired to be a nurse/companion for a rich young man with an incurable disease (Campbell Scott).

FX 2 The effects in this sequel to *FX* are indeed special but the plot (murder, drug smuggling, etc.) is straight from the archives. Starring Bryan Brown, Brian Dennehy and Tom Mason (in drag).

Jungle Fever Spike Lee's best film. A married black architect from Harlem strikes sparks with his single white secretary from Bensonhurst, and all hell breaks loose. The improvised scenes may seem redundant, and the movie may be 10 minutes too long, but at least it's about *something*. Stars Wesley Snipes and Annabella Sciorria.

Kickboxer II Soap opera star Sasha Mitchell kicks up his heels in the equally preposterous sequel to the Jean-Claude Van Damme/Dennis Alexio film of two seasons ago.

New Jack City A surprise hit about drugs, black ghettos, rap music and the cliches of melodrama. Directed by Mario Van Peebles, with Wesley Snipes, Ice-T and Russell Wong.

101 Dalmations Get one of those spay inspectors on the phone in a hurry. I've seen this film probably at least ten times, but I can't remember at all where the actual puppies come from. I remember the darling pipe-smoking young couple and their stroll through the hastily-inked London byways, but the puppies - how the heck do they fit in? The aren't all from the same parents, are they? Or are they? Anyway, they're back, and who cares about them - but don't miss the fabulous Cruella De Vil - *M.B.*

Out for Justice This may not be about the kind of justice you remember from history class. Everyone's favorite ex-CIA agent - Steven Seagal - stars in this martial arts fantasy.

Point Break Director Kathryn Bigelow (*Blue Steel*) guides Keanu Reeves and

Patrick Swayze through a visceral tale of undercover agency, surfing and sky-diving.

Problem Child II Sequel to the unappealing *Problem Child*, with the otherwise unemployable John Ritter, who certainly deserves a career as a pinky-ring peddler on the Shopping Network. Ritter is father to the dire, destructive Junior. Dad and problem boy move to a new town, where problem boy meets problem girl. And we all get to see the happy, boffo, hilarious side of the disturbed child. I think I'll just take the hammer blows to the kneecaps, thanks. - *M.B.*

Regarding Henry Sickly sweet and boring as a dentist's waiting room, *Henry* puts the marsh in mallow-drama. Harrison Ford stars as an unpleasant yuppie attorney whose cold existence turns around unexpectedly. After being shot in the head during a holdup, Ford becomes the Rain Man of Central Park West. Instantly transformed into a considerate, amnesiac naif, he embraces his family and spurns his pin-stripes. With Annette Bening. Directed by Mick Nichols (*Working Girl*). A terrible tepid dishwasher drama. - *M.B.*

Robin Hood A made-by-committee movie. Kevin Costner, who looks tired and ticked off throughout, makes a low-key Hood. The film's reasonably good but the 1938 Errol Flynn video version is better.

Soapdish A very funny and very broad farce about the lives and loves of soap opera actors, writers, producers, etc. The movie loses its way now and then, but Kevin Kline gives a wonderful performance, and Sally Fields' excessiveness is put to good use.

Stone Cold A biker movie with football star Brian Bosworth, sporting a Mohawk and an attitude. Crash, bam, bang-bang and so forth and so on.

The Naked Gun 2 1/2 A big, dumb and funny movie with Leslie Nielsen mugging his way through Zucker brothers' jokes. The plot has something - but not much - to do with ecological issues.

The Rocketeer A thousand points of lite.

Film Pick



Down and Out in Moscow

The Soviet capital as you've never seen it before. From all accounts, this is the real thing. Moscow's disintegration is the subject of *Taxi Blues*, which won longtime Russian screenwriter Pavel Lounguine a best director prize at the 1990 Cannes Film Festival. The chaos and cacophony of Moscow are realized through the film's parable: the struggle between a tough cabbie and a Jewish jazz musician (who becomes the cabbie's servant). *Taxi Blues* is the waking nightmare of a city that no longer works in a system struggling to redefine itself. Director Lounguine has the last word: "This is not a movie about civil war, but a premonition that it is coming closer." *Honolulu Academy of Arts Theatre, 900 S. Beretania: Fri. 7/19, Sat. 7/20 & Mon. 7/22, 7:30 p.m.; Sun. 7/21, 4 p.m. \$3. 538-1006.* - *Bob Green*

This is a by-the-numbers Disney flick trying to pass itself off as a blockbuster. At least the kids will enjoy the flying sequences when a 1938 pilot straps on his jet pack to vanquish some operetta Nazis. **Terminator II** Critic-proof. But just for the record, this is the best American action in several years - the best, in fact, since *Terminator I*. Directed by James Cameron, the thinking person's Spielberg. Absolutely state-of-the-art effects.

Thelma and Louise Funny, fresh, and terrifically acted. Two Arkansas women (Susan Sarandon and Geena Davis) flee humdrum domesticity and end up outlaws on the lam. They meet up with, among others, Brad Pitt as a bimbo, Harvey Keitel as a saint and Timothy Carhart (*Island Son*) as a macho sleaze.

Short Run and Revival

Come See the Paradise (1990) More dubious civics lessons from Alan Parker, the director who made a hero of the FBI in *Mississippi Burning*. (Can this really be the work of the man who brought us *The Wall* and *Midnight Express*?) This time the subject is the World War Two internment of Japanese-Americans. Dennis Quaid stars. **Hemenway Theatre, UH Manoa campus: Thur. 7/18, Fri. 7/19 & Sat. 7/20, 6 & 8:30 p.m. \$2.50 & \$3.50. 956-6468**

Desire (1936) Marlene Dietrich Festival. Marlene at the apogee of her pencil-line eyebrow period in the best of the festival's films. She's a singing international jewel thief who falls for young, great-looking Gary Cooper. Marlene sings "Awake in a Dream" in this one. **Movie Museum, 3566 Harding Ave: Sat. 7/20, 8 p.m. \$5. 735-8771**

Dishonored (1931) Marlene Dietrich Festival. Complete with baby fat, Marlene plays a "woman of the streets" who redeems herself by becoming a spy. In her most famous scene here, she keeps a firing squad waiting while she applies fresh lipstick. **Movie Museum, 3566 Harding Ave: Wed. 7/17 & Fri. 7/19, 8 p.m. \$5. 735-8771**

Stormy Weather (1943) If you can overlook the quietly racist undertones of this "all-Negro musical revue," you'll enjoy its strength: Fats Waller doing "Ain't Misbehavin'," Lena Home singing and Cab Calloway strutting. Originally released in

\$5. 735-8771

Emma and Elvis (1991) UH Summer Film Festival. Two-time Oscar nominee Julia Reichert will be on hand to introduce her "political romance," in which a former '60s radical meets an '80s guerrilla video activist. **UH Manoa Art Auditorium: Sat. 7/20 & Sun. 7/21, 7:30 p.m. \$3 & \$4, 956-7235**

Fritz the Cat (1972) & **Heavy Metal** (1981) **Fritz**: Ralph Bakshi's visually innovative animation does not quite capture the odd genius of R. Crumb's '60s cartoon work, which it's modeled after. **Fritz** is a hipster cat on the prowl in the drug culture. **Metal**: This ambitious revisionist cartoon is aimed at self-proclaimed hip teen-agers. Is it Fascist and sexist or a parody of Fascism and sexism? **Hemenway Theatre, UH Manoa campus: Wed. 7/17, 5:30 & 8:30 p.m. \$2.50 & \$3.50. 956-6468**

Goodfellas (1990) Martin Scorsese's brilliant but brutal film about the Mafia features great acting (Ray Liotta, Joe Pesci), a wonderful script (Scorsese and Nicholas Pileggi) and visceral filmmaking. **Hemenway Theatre, UH Manoa campus: Mon. 7/22 & Tue. 7/23, 6 & 8:45 p.m. \$2.50 & \$3.50. 956-6468**

Promised Land UH Summer Film Festival. Filmmaker Rick Stevenson will introduce his film (produced through Robert Redford's Sundance Institute) about four high school graduates and their initiation into the real world. **UH Manoa Art Auditorium: Thur. 7/18 & Fri. 7/19, 7:30 p.m. \$3 & \$4, 956-7235**

Song of Songs (1933) Marlene Dietrich Festival. Marlene suffers. She starts as a simple peasant girl, endures various initiations and ends up an unhappy woman of the world with swell clothes. Rouben Mamoulian directed. **Movie Museum, 3566 Harding Ave: Thur. 7/18 & Sun. 7/19, 8 p.m. \$5. 735-8771**

Stormy Weather (1943) If you can overlook the quietly racist undertones of this "all-Negro musical revue," you'll enjoy its strength: Fats Waller doing "Ain't Misbehavin'," Lena Home singing and Cab Calloway strutting. Originally released in

Dance Pick



Mākaukau ...

Ti leaf skirts will shake, feather gourds will rattle and hips will roll at the 14th annual **Prince Lot Hula Festival** this Saturday at Moanalua Gardens. The festival is held each year to commemorate the 19th century revival of hula in the Moanalua area by Kamehameha V (Prince Lot). The Prince Lot festival's beautiful outdoor location and the fact that it is the only non-competitive hula gathering of its size make it a much-loved event. The fact that it's free doesn't hurt either. This year's festival will feature 13 halau from Oahu, Lanai, Maui, Molokai and Kauai performing both kahiko (ancient) and 'auana (modern) pieces on the theme "Waters of Moanalua." Dancing begins on the natural grass hula mound at 9 a.m. and goes until 4:30 p.m. Bring the keikis, the cooler and good sun protection. For more information, call the Moanalua Gardens Foundation at 839-5334.

Music Pick



Jazz Saints Come Marchin' In

Bourbon Street swing hits Kapiolani Park with Preservation Hall's Humphrey Jazz Band. Around the turn of the century, jazz was born in New Orleans. But the music and its makers followed the money north after World War I. More commercial jazz forms evolved to eclipse traditional New Orleans jazz but the somewhat ragged traditional sound continued to flourish in the Crescent City's black community. In 1961, a group of jazz buffs started Preservation Hall to reintroduce audiences to the original form's vitality and charm. The Preservation center includes a French Quarter concert hall and seven touring bands featuring contemporaries of such greats as Louis Armstrong, Bessie Smith and Jelly Roll Morton. The Humphrey Band, which will open the Honolulu Symphony's 1991-92 Starlight Festival at the Waikiki Shell this Saturday 7/20 features Worthia Thomas on Trombone, Frank Fields on Bass, Neil Untersayer on Banjo, Bob French on drums, John Royan on Piano, Willie Humphrey on Clarinet and John Brunious on Trumpet. Doors open at 5:30 p.m. for picnicking; concert starts at 7:30. Tickets are \$9 - \$16 and can be reserved by phone at 537-6191 or purchased at the Blaisdell Concert Hall Symphony Box Office in advance and at the Shell Box Office on the day of the show.

Sepia-tone! **Academy Theatre**, 900 S. Beretania St.: Wed. 7/17, 7:30 p.m., Thur. 7/18, 1 & 7:30 p.m. \$3. 538-1006
Taxi Blues (1990) See Film Pick.
Tora-san's Dream of Spring (1979) Number 24 in Yamada Yoji's immensely popular Tora-san series. Kiyoshi Atsumi stars in this love story about an American salesman who disrupts the harmony of Atsumi's family. **Academy Theatre**, 900 S. Beretania St.: Tue. 7/23, 7:30 p.m. \$3. 538-1006

Music

Concerts

Manoa Valley Jazz. A jam session featuring the participants of UH Manoa's Second International Jazz Summer Workshop under the direction of saxophonists Sadao Watanabe and Michael Paulo. **Campus Center Ballroom**, UH Manoa: 7/18, 8 p.m. Free with a ticket, available at the Campus Center ticket desk. 956-7235
Preservation Hall Jazz Band. See Music Pick.

Club Acts

17/Wednesday

Azure McCall & Azure Te with Tennyson Stephens/Jazz; Captain's Room, 100 Holomoana. 956-1111
Brudda Walta & Island Afternoon/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Contrast/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Fiji/Reggae/Contemporary; Fast Eddie's, 52 Oneawa. 261-8561
J.P. Smoketrain/Jazz; No Name Bar, 131 Hekili. 261-8725
Joel Kurasaki/Jazz; Orson's, 5 Hoolai. 262-2306
Just Level/Reggae; Anna Bannanas, 2440 S. Beretania. 946-5190
Lawale/Contemporary Hawaiian; Oasis Niteclub and Lounge, 2888 Waialae. 734-3772

734-3772
Local Tourist/Dance Rock; Wave Waikiki, 1877 Kalakaua. 941-0424
Loretta Ables Trio/Jazz; Lewers Lounge, 2199 Kalia. 923-2311
Raga & Guest/Jazz; New Orleans Bistro, 2139 Kuhio. 926-4444
Warren Johnson & Gator Creek Band/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980

18/Thursday

Azure McCall & Azure Te with Tennyson Stephens/Jazz; Captain's Room, 100 Holomoana. 956-1111
Betty Loo Taylor & Rachel Gonzalez/Jazz; New Orleans Bistro, 2139 Kuhio. 926-4444
Contrast/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Face the News/Rock; Fast Eddie's, 52 Oneawa. 261-8561
J.P. Smoketrain/Jazz; No Name Bar, 131 Hekili. 261-8725
Joel Kurasaki/Jazz; Orson's, 5 Hoolai. 262-2306
Lawale/Contemporary Hawaiian; Oasis Niteclub and Lounge, 2888 Waialae. 734-3772
Local Tourist/Dance Rock; Wave Waikiki, 1877 Kalakaua. 941-0424
Loretta Ables Trio/Jazz; Lewers Lounge, 2199 Kalia. 923-2311
Mojo Hand/Blues; Jaron's Kailua, 201A Hamakua. 262-6768
North American Bush Band/Funk/Jazz/Reggae; Anna Bannanas, 2440 S. Beretania. 946-5190
Nueva Vida/Jazz; Reni's, 98-713 Kuahao. 487-3625
Mondo Incognito/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Raga & Andrea Young/Jazz; Mahina Lounge, 410 Atkinson. 955-4811
Simplicity/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Traffic Jam Jazz & Blues Bandits/Jazz/Blues; The Landing, 700 Bishop. 5-8 p.m. 528-4335
Warren Johnson & Gator Creek Band/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980

19/Friday

Alisa Randolph & Musica E/Jazz; Cafe

Sistina, 1314 S. King. 526-0071
Azure McCall & Azure Te with Tennyson Stephens/Jazz; Captain's Room, 100 Holomoana. 956-1111
BMW/Rock/Pop; Jaron's Kailua, 201A Hamakua. 262-6768
Carol Atkinson/Jazz; Orson's, 5 Hoolai. 262-2306
Face the News/Rock; No Name Bar, 131 Hekili. 7 p.m. on. 261-8725
Hawaiian Spice/Contemporary Hawaiian; Sugar Bar, 67-069 Kealohanui. 637-6869
J.P. Smoketrain/Jazz; No Name Bar, 131 Hekili. 5-7 p.m. 261-8725
Jimmy Borges/Jazz; Paradise Lounge, 2005 Kalia. 949-4321
Joy Woode & Betty Loo Taylor/Jazz; New Orleans Bistro, 2139 Kuhio. 926-4444
Loretta Ables Trio/Jazz; Lewers Lounge, 2199 Kalia. 923-2311
Lawale/Contemporary Hawaiian; Oasis Niteclub and Lounge, 2888 Waialae. 734-3772
Local Tourist/Dance Rock; Wave Waikiki, 1877 Kalakaua. 941-0424
Mojo Hand/Blues; Silver Fox Lounge, 49 N. Hotel. 536-9215
North American Bush Band/Funk/Jazz/Reggae; Anna Bannanas, 2440 S. Beretania. 946-5190
Nueva Vida/Jazz; Reni's, 98-713 Kuahao. 487-3625
Mondo Incognito/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Raga & Andrea Young/Jazz; Mahina Lounge, 410 Atkinson. 955-4811
Simplicity/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Traffic Jam Jazz & Blues Bandits/Jazz/Blues; The Landing, 700 Bishop. 5-8 p.m. 528-4335
Troy & Robi/Contemporary Hawaiian; Moose McGillicuddy's, 1035 University. 944-5525
Warren Johnson & Gator Creek Band/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980
Willie "K" Band/Hawaiian; Steamer's, 66-1445 Kamehameha. 637-5071
Zig Zag/Classic Rock; Fast Eddie's,

52 Oneawa. 261-8561

20/Saturday

Alisa Randolph & Musica E/Jazz; Cafe Sistina, 1314 S. King. 526-0071
Blues Bandits/Blues; Reni's, 98-713 Kuahao. 487-3625
Betty Loo Taylor & Derryl McKay/Jazz; New Orleans Bistro, 2139 Kuhio. 926-4444
BMW/Rock/Pop; Jaron's Kailua, 201A Hamakua. 262-6768
Carol Atkinson/Jazz; Orson's, 5 Hoolai. 262-2306
Good 'Ole Boys/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980
Howling Beddies/Rock; No Name Bar, 131 Hekili. 261-8725
Jimmy Borges/Jazz; Paradise Lounge, 2005 Kalia. 949-4321
Lawale/Contemporary Hawaiian; Oasis Niteclub and Lounge, 2888
Local Tourist/Dance Rock; Wave Waikiki, 1877 Kalakaua. 941-0424
Loretta Ables Trio/Jazz; Lewers Lounge, 2199 Kalia. 923-2311
Mojo Hand/Blues; Silver Fox Lounge, 49 N. Hotel. 536-9215
Mondo Incognito/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Pagan Babies/World Dance; Anna Bannanas, 2440 S. Beretania. 946-5190
Raga & Andrea Young/Jazz; Mahina Lounge, 410 Atkinson. 955-4811
Simplicity/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Willie "K" Band/Hawaiian; Steamer's, 66-1445 Kamehameha. 637-5071

21/Sunday

Azure McCall, Miles Jackson & Tennyson Stephens/Jazz; New Orleans Bistro, 2139 Kuhio. 2-5 p.m. 926-4444
Brother Noland/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Carol Atkinson/Jazz; Orson's, 5 Hoolai. 262-2306
Cool Breeze/Jazz; Sugar Bar, 67-069 Kealohanui. 637-6869
Dred Ashanti/Reggae; No Name Bar, 131 Hekili. 261-8725
Good 'Ole Boys/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980
Joy Woode & Betty Loo Taylor/Jazz; New Orleans Bistro, 2139 Kuhio. 10 p.m. - 1 a.m. 926-4444
Kapena/Hawaiian; Steamer's, 66-1445 Kamehameha. 637-5071
Local Tourist/Dance Rock; Wave Waikiki, 1877 Kalakaua. 941-0424
Mondo Incognito/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Sydette/Jazz; Lewers Lounge, 2199 Kalia. 923-2311
Wild Edna/R&B; Anna Bannanas, 2440 S. Beretania. 946-5190

22/Monday

Brother Noland/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Howling Beddies/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
Good 'Ole Boys/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980
J.P. Smoketrain/Jazz; No Name Bar, 131 Hekili. 261-8725
Joel Kurasaki/Jazz; Orson's, 5 Hoolai. 262-2306
Raga & Derryl McKay/Jazz; New Orleans Bistro, 2139 Kuhio. 2-5 p.m. 926-4444
Sydette/Jazz; Lewers Lounge, 2199 Kalia. 923-2311

23/Tuesday

Betty Loo Taylor & Derryl McKay/Jazz; New Orleans Bistro, 2139 Kuhio. 926-4444
Brudda Walta & Island Afternoon/Jawaiian; Malia's Cantina, 311 Lewers. 922-7808
Howling Beddies/Rock; Moose McGillicuddy's, 310 Lewers. 923-0751
J.P. Smoketrain/Jazz; No Name Bar, 131 Hekili. 261-8725
Joel Kurasaki/Jazz; Orson's, 5 Hoolai. 262-2306
Local Band Night/Three dance-rock acts; Wave Waikiki, 1877 Kalakaua. 941-0424
Loretta Ables Trio/Jazz; Lewers Lounge,

2199 Kalia. 923-2311

Puoo/Contemporary Hawaiian; Oasis Niteclub and Lounge, 2888
Warren Johnson & Gator Creek Band/Country; Pecos River Cafe, 99-016 Kamehameha. 487-7980
Zig Zag/Classic Rock; Fast Eddie's, 52 Oneawa. 261-8561

Theater & Dance

Big River: The Adventures of Huckleberry Finn. Directed by Robert T. Stach and featuring James Pestana as Huck and Tony Fair as Jim. Through Aug. 4. **Manoa Valley Theatre**, 2833 E. Manoa Rd.: Wed.-Sat., 8 p.m.; Sun., 4 p.m. \$18 & \$20. 988-6131
14th Annual Prince Lot Hula Festival. See *Dance Pick*.
Peter Pan. This touring version stars gymnast Cathy Rigby, who earned a Tony nomination for her performance as the intrepid Pete-ster. **Neal Blaisdell Center Concert Hall**, 777 Ward Ave.: nightly through 7/21, 7:30 p.m., except Sun., 7 p.m. Sat. & Sun. matinees, 2 p.m. \$22.50-\$42.50. 521-2911
The Revenge of the Space Pandas. Space-traveling fun for the whole obana in this, an unusually light offering from playwright David Mamet. **Richardson Theatre**, Fort Shafter: Sat. 7/20, 4:30 & 7:30 p.m. Afternoon performance signed for the hearing impaired. \$5 & \$7.50. 839-9885

Art

Archipelago: Paintings by Reuben Tam. Four oil and 40 acrylic wash paintings. Through 8/25. **Honolulu Academy of Arts**, 900 S. Beretania St. 538-1006
Art By Disabled Adults. Pieces in a variety of media. Through 7/21. **Honolulu Academy of Arts**, 900 S. Beretania St. 538-1006
Imported Arts and Crafts. Pieces from China, Thailand, Burma, Bali and more. Ongoing. **Waterfall Gallery**, 1160A Nuuanu Ave. 521-6863
Kathy Muehleman. Paintings, drawings and monoprints. Through 9/1. **The Contemporary Museum**, 2411 Makiki Heights Dr. 526-1322
19th- and 20th-Century American and European Prints. 120 examples culled from the Academy's large collection of Western prints. This exhibit recently returned from a tour of Japan. Through 8/25. **Honolulu Academy of Arts**, 900 S. Beretania St. 538-1006
"One Heart, Two Heads ... Third Eye." Collages by Leela Chock, photographs by Nikki Chock. Through 7/30. **A Little Bit of Saigon**, 1160 Maunakea St. 528-3663
"Relationship and Human Shield." Works by Sheila Ann Gilmartin and Peter Antrim Kowalke. Through 7/19. **Coffeeline**, 1820 University Ave. 947-1615
7th Annual Barana Show. Opening Sun. 7/21, 3 p.m. Awards at 6:30 p.m. Show runs through 8/3. **Gateway Gallery**, 1050 Nuuanu Ave. 599-1559
"Wish." Recent paintings and drawings by Brian Yoshimi Isobe. Through 9/1. **The Contemporary Museum**, 2411 Makiki Heights Dr. 526-1322

Learning

America's Future: Rebuild or Rearth? Anti-nuclear activist Ira Shor, a national SANE/FREEZE coordinator, speaks on building a peace economy. **Makiki Christian Church**, 829 Pensacola St.: Thur. 7/18, 7:30 p.m. 946-3361

WHAT'S UP

North American Bush Band



Bebop with a Beat Box

Derek Ferrar

On stage at Anna Bannanas, a tiny soprano saxophone rests on its pedestal, glowing in the reflected light of the bar. The sax is painted with a dancing figure, an abstract spirit of African and Native American origin. The tiny god's surreal limbs twist and run through the keys and curves of the instrument. Its hands cradle aloft a pair of hearts.

"The heart thing," says Kalomo, front man and village elder of the North American Bush Band, which for the last year or so has been pumping out some of the juiciest funk in town. "We play heart music. In the middle of the word 'heart,' you have the words 'hear' and 'art,' blending the art and the music. So if someone with vision looks at that instrument, there's a whole other dimension."

Following Kalomo's lead, members of NABB (rhymes with tab) tend to refer to their work in cosmic terms. They call it "Maha Music."

"Maha in the Hindu language means 'greater,'" Kalomo explains. "We're going for a greater spiritual element in the music." The result of the band's search is an irresistible, danceable fusion of jazz, funk and worldbeat.

NABB's layered sound begins with a wicked bottom end, the collaborative hoodoo of drummer Jan Jeffries, bassist Vance Keever and percussionist Josh Taliaferro. Their rhythmic repertoire includes everything from reggae and hip-hop to heady jazz beats. Repeating grooves and polyrhythm lend an African feel to everything. Trance-n-dance music, you might call it.

The solid harmonies and rhythmic accents of keyboard player Tchaka and trombone player Jack Davis make up the meat of the mix. On top are the ethereal vocals of Ghanaian singer Kwama Thompson and Kalomo's horn, part bebop, part funk, part howling creature of the night.

Live performance - good old-fashioned jamming - makes the band's sound.

"The Afro-rock of the '60s was replaced with all these machines and disco things," Kalomo says. "Culturally, it put America through shock. My whole thing is having a performing band. Live is what's happening."

NABB traces its roots to Philadelphia circa 1987, where early

Tools. NABB was a spin-off.

"Our original concept was to define our own North American culture, to present an element that can create some kind of change," Kalomo says. "The name 'Peace Tools' evolved from 'pistol.' The idea was to use the art and music to put other tools in people's hands - like instruments."

In early 1989, the band traveled to Japan to put together an album, "In The Zone." After cutting the recordings, NABB came to Hawaii to vacation and they just, well ... stayed.

Band members say that finding gigs was tough at first, but things are looking up. Since March, the group has held down the Thursday night slot at Anna's, and their audience there is growing (a typical crowd used to mean 15 or 20 tie-dyed graduate students and natty reggae buffs; now it is more likely to number 100 to 125 dancing souls, thanks largely to a spillover of the dig-me crowd from the Ladies' Night orgy at Pucks Alley). The band also plays occasional benefit gigs, like the African-American Festival in Kapiolani Park in May.

NABB just released a compilation of songs they recorded at Anna's. But live is where it's at, and every Thursday the drums beat strong and true on Beretania Street. Kalomo picks up the tiny horn with its dancing god, and the band launches into the relentless grind of "Egyptian Funkersizer."

Take a look at the things you feel inside you

Feelin' funky is a real old thing
Old king Tut he wasn't waltzing in the garden

Egyptian funkersizin' was his thing

Who:
North American Bush Band
Where:
Anna Bannanas,
2440 South Beretania St.
When:
Thursdays from
9 p.m. to 1 a.m.
Phone:
946-5190
Cover: \$4

members were part of a neighborhood posse of artists and musicians. After the artistic family witnessed the attempted shooting of a friend, they formed a group called Peace

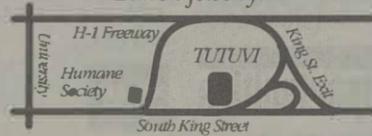
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Miss yer fine buttz.
Drive fast an' all dat.
—D.

HAPPY B'DAY POPS!!
Love Ya Heaps
-Butch

What it's all about

The Honolulu Weekly wants to give you freedom of choice by putting you into the personals. Personals ads are a popular and effective way to meet that special someone or group of friends. And with over 15,000 people reading your ad, you've got a better chance of meeting the love of your life through the Personals than at your local bar. **During the month of July, we will run your personal ad free of charge**, just to show you how fun, safe and effective the whole thing can be. It's simple and you control the process. **How to write the perfect ad**

It's really quite easy. Just be as honest as you can about yourself, your intentions and your ultimate goal: casual dating, expanding your social group, long-term romance or marriage and family. Begin the ad with some facts about yourself: age, sex, race and religion (if these issues are important to you). Then discuss some of your interests, activities, priorities and values. If you have non-negotiables (such as smoking or drinking), feel free to include them. Most of all, be yourself and have a little fun with the ad.

How to place a personal

Mail or bring your ad, with payment, to: **Honolulu Weekly Classifieds, 1200 College Walk, Suite 212, Honolulu, HI 96817.** Ads for the following week's paper must be placed by 4:30 p.m. Thursday. We don't print street addresses or phone numbers in Personal ads but you can rent a weekly ad number for \$10 or use your own post office box number. Your replies will be forwarded to you once a week. Orders must include an address and daytime phone number. No anonymous advertisements will be accepted. **Honolulu Weekly** reserves the right to reject any ad.

How to respond to an ad

Try to answer right away, preferably with a handwritten note. Explain what attracted you to the ad, reveal a little of yourself and include information on how you can be contacted. Usually a first name and phone number will suffice. For ads with numbers, write the ad num-

ber in the lower left-hand corner of the envelope and send it to **Honolulu Weekly, 1200 College Walk, Ste. 212, Honolulu, HI 96817.** Replies must reach our

directly to the post office box number in the ad. We will not be responsible for forwarding post office box number replies sent to our office. **Honolulu Weekly** will not forward

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Making contact

Telephone conversations are a good way to decide if you want to arrange an in-person meeting. Hold your first meeting in a public place during daytime hours, for a period of time with a definite beginning and end. Then, if you hear angels singing, you can arrange a second meeting; if you don't, you can say goodbye gracefully.

Key

- S - Single
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- M - Male
- J - Jewish
- F - Female
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Formica Tables



Thai Taste owner Uralwan Hermerger

Queens of Siam

Alan Young

For pocket book and palate, Thai Taste is the best value in Thai eating in our town. Cooks Boon Mee and her sister Lep produce first-rate and varied food. They are Thai-Chinese from Bangkok and cook with what you might call urbanity. The menu at Thai Taste contains a goodly number of items and dishes beyond the standard *mee krob*, evil jungle prince/priest, green and red curries, *pad Thai* and green papaya salads you find about town. The restaurant offers all of these dishes, and Boon Mee and Lep do them very well, but they also serve more advanced edibles, such as *nam prik*, the "national dish" of Thailand. Variations of this dish abound; at Thai Taste, most often you'll get a bowl of fermented shrimp paste ground with fresh garlic, chilies and lime juice (sometimes also with small bitter eggplants, dried shrimp, cilantro, et al), all pulverized in a stone mortar. This sauce/condiment is eaten with long Japanese eggplant fritters, raw Thai streaked eggplant quarters, ong choy lengths, asparagus beans, head cabbage wedges, poached squid, crisp fried *akule*.... whatever the cook's

whimsy will bear.

The vegetarian section of the menu at Thai Taste is quite a bit more extensive than at other Thai restaurants in town. Offerings include curries, salads of mango and green papaya, long rice and tofu in varying guises and dishes containing straw and black mushrooms, eggplant, bamboo shoots, peanuts, coconut milk and chilies.

If you'd like something that isn't on the menu and the restaurant's not too busy, ask Boon Mee to make it for you. I've experienced some of my finest taste treats when I've thrown myself at the mercy of Boon Mee - like *har mook*, a fish curry infused with coconut milk, scented with Thai basil and kaffir lime leaves, wrapped in fresh banana leaves and

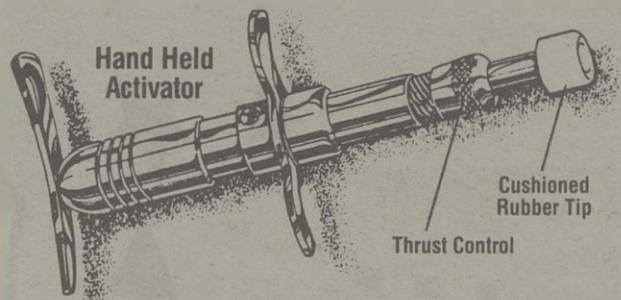
Formica Tables celebrates restaurants in the city that serve delicious, varied food for prices that won't spoil the meal.

grilled. Broke da mouth. Or rice noodles in savory broth with browned garlic shreds and slivers of roast duck. Or, particularly when you're hung over, fiery chow fun with Thai basil, eggs, chilies and morsels of fresh chicken. This dish comes mild, medium or hot - hot will soak your T-shirt and induce euphoria.

The decor at Thai Taste is contemporary Californian. Everything is done in mauve and grey and is quite tasteful. The king and queen of Thailand are prominently displayed. Service at the restaurant is erratic (due in large part to the cooks' willingness to prepare items to order). Patience may be called for on some evenings.

Thai Taste is located at 1246 King St., mauka side, on the corner of Palm Drive, in the block between Piikoi and Keeaumoku. It's open seven days a week, ostensibly from 11 a.m. to 2 p.m. and 5:30 p.m. to 10 p.m. There are times when this schedule is altered by slow buses and traffic, holidays and the owner's life; to avoid unwelcome rearrangements of your dining plans, do call to see if they're open and reserve a table. The number (which is not in the book) is 526-3772. Eat well! ■

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Honolulu Weekly
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