

Eyes
on the
prize

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A look at the Hawaii
State Theatre Critics'
Po'okela Awards

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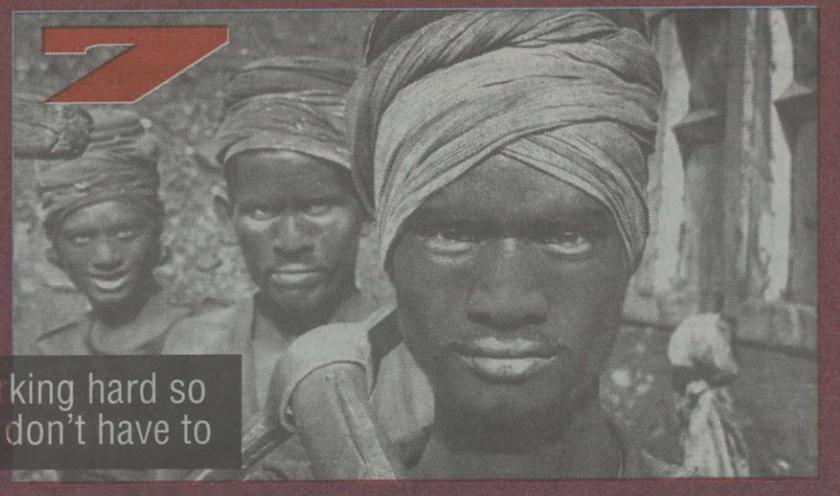
Tom Tomorrow



Calendar

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Weekly

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Volume 6, Number 31, July 31, 1996

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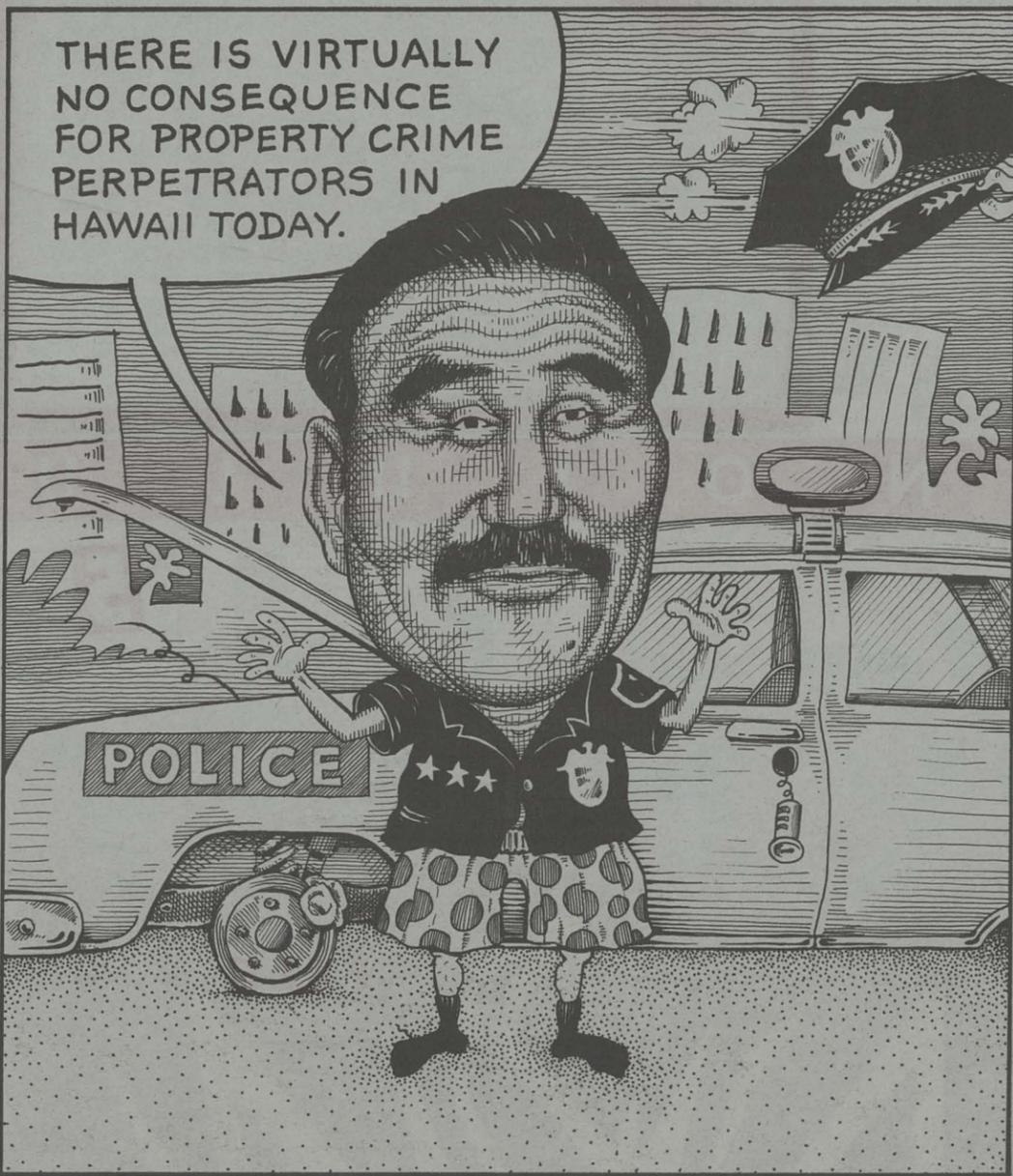
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Hawaii burns
50 million
barrels of oil
per year. The
Fiftieth State
depends on
this oil for 90
percent of its
energy needs,
more than
any other
state in the
nation.

Solar Blues

JEFF MIKULINA

Pritchett



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Letters

Because you've been very, very bad ...

The interview with Mistress Bleu (*HW*, 7/10) was interesting, informative and engaging. But there was one unanswered question that nags at my rye bread-loving gut: When the Mistress has a particularly masochistic slave in dire need of serious humiliation, does she send him to dinner at Bernard's Deli?

Just wonderin'.

Peter Martin

2 is No. 1

Mike Rosenberg's letter to *HW* (7/17) accuses Bob Rees of being unable to read a rating book. Unfortunately, it's Mike who is try-

ing to compare apples to dinosaurs and comes up with peanuts.

From 6 to 7 a.m., the *only* hour that all programs compete head to head, the ratings Rees used are absolutely correct. "Channel 2 Morning News" does an 8 rating, KHNL news does a 2 rating, Channel 9 does a 1 rating, and Channel 4 does a 2 rating.

Sorry, Mike, but Channel 2's ratings are almost double all the others combined.

Channel 4 also does an additional hour of news from 5 to 6 a.m. Now, Mike could commission a coincidental rating for that hour from the Nielsen organization, but guess what, he doesn't want to do that. He knows full well the rating would probably be hash marks (almost no audience) and would lower his costly two-hour newscast to a 1 rating.

"Channel 2 Morning News" does another hour of news after many peo-

ple have left home. It competes against the "Today" show, "Good Morning America" and "CBS Mornings." While it does a slightly lower rating, it still handily beats the network giants, which is a real tribute to the folks who put so much of their lives into that program.

Jim McCoy
News Director
Channel 2

Rectifying Rees

Whenever Bob Rees writes about city government, he usually manages to include something in his story about my wife, Paula Loomis. He also gets her title wrong, inaccurately describes her duties and always make the point she is the wife of Jim Loomis, "who handles Harris' advertising."

Unfortunately, Rees' innuendos create the impression that Paula was given her job because of me. The fact is, she was hired by then Managing Director Harris in 1989 — more than five years before my firm was retained to do media work for his '94 campaign. Furthermore, I never formally met Jeremy until *after* Paula started working for him as an executive assistant.

I ran into Rees a few weeks ago and complained, citing those facts. Big mistake. In his most recent column, he drags Paula's name into his story (again), claims she was present at a specific meeting (she was not), gets her title wrong (again) and reminds people (again) that her husband handles the mayor's advertising.

So, although too late for the Harris and Loomis families, I have some good advice for readers of the *Honolulu Weekly*: Don't piss off Bob Rees! He cares nothing about truth or facts. He'll write clever little lies about you just for fun; and, if you get

mad and complain, he'll do it again just for spite.

Finally, and for the record, Paula's correct title is executive assistant to the mayor, and she's doing a terrific job — for him and the taxpayers. I'd also like to say that she is a bright, hard-working and immensely capable person, confident in both her abilities and her worth. Of course, that means she is also quite able to defend herself. I wish she would, but — darn it — she just thinks Bob Rees isn't important enough to bother with.

Jim Loomis
Loomis & Pollock

Rees responds

(1) I described Ms. Loomis as "Harris' executive aide." The mayor's office says her title is "executive assistant to the mayor." (2) A sworn deposition now in federal court places Paula Loomis at the meeting referred to. I didn't "drag" her name into anything. (3) The intent of any association made was to make the point that the mayor's office is never far from its PR and advertising heart, and I have never implied or hinted that Ms. Loomis got her job because of Mr. Loomis and have always thought it was the reverse. (4) I am sure that Ms. Loomis is bright, capable, confident and working hard for the taxpayers. Certainly then, she's important enough to write about.

Don't drink the water?

This responds to Mililani Trask's concerns about pesticides in our drinking water. There are numerous errors of fact and reasoning, compounded by misquoting me. The possible impact of dieldrin and chlordane together was not contained in a federal report but in a single study on which the EPA made comment to the media. My response was that the study was conducted by reputable investigators but still must be replicated. One should not base scientific policy on the results of a single study.

It's true that if we increase the limits of detection, we will find contaminants. The more critical question is whether extremely low levels cause health impacts. We have not found any.

In fact, Trask's conclusions argue against her premise. If it is contaminants in the water that account for a high incidence of breast cancer among Hawaiian women, then a high incidence should be found in all groups since we share a common drinking-water source. That is clearly not the case: We have one of the lowest breast cancer rates in the country.

Bruce Anderson, Ph.D.
Deputy Director,
Environmental Health
State Department of Health

Cheers for Chittom

For a long time I've been meaning to write to say how much I absolutely love Mark Chittom's column on the club scene. A recent letter trashing him finally prompted me to write.

Chittom's writing is witty, acerbic and vastly entertaining. He doesn't treat clubbing as if it were brain surgery, rather for what it is: a diversion for a small percentage of the population. My absolute favorite was his dissertation on clowns when one of the clubs had a circus night. Something like, "Clowns aren't funny,

they're asinine. What would be funny would be if I walked up to one and punched him in his big fat red nose." I still crack up every time I think of it.

As for the Swinging Johnsons, letter writer Rocky Dunmire obviously has some big attachment (no pun intended) to them which keeps him from realizing that not everybody is going to love them. I do think they have one of the best band *names* I've ever heard. I'm not familiar with their music, but I'm willing to take Chittom's word for it. Guess maybe I'm just a geek like him. Please keep his column — he's a hoot.

Barbara J. B. Kai

We will and he is. —Ed.

Honolulu Weekly welcomes your letters. Write to Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817, or you can e-mail us at hnlwkly@lava.net You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length or clarity. Please limit your letters to 200 words maximum if you do not want to see them cut.

HONOLULU Weekly

Vol. 6, No. 31
July 31, 1996

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A Member of the Association of Alternative Newsweeklies

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The Native Hawaiian Vote: A Fair and Democratic Process for All Hawaiians

SOL KAHO'OHALAHALA
& DAVIANNA POMAIIKA'I
MCGREGOR

The Native Hawaiian Vote, "The Vote," is a historic opportunity for the Hawaiian people to take the first step to reclaim and control our national lands and resources. To delay the process is to perpetuate state and federal government control of Native Hawaiian lands.

Those opposed to the process have tried to confuse the public by creating suspicion about why the state is funding the Vote. Given the history of how the state has treated the Native Hawaiian people, it is natural to be suspicious of the state. But, in this case the truth of the matter, however, is that the state does not control the Vote.

The Hawaiian Sovereignty Elections Council is made up of 20 individuals representing groups and organizations who have been on the front line of the Hawaiian people's struggle for sovereignty and self-determination. While the State of Hawaii and the Office of Hawaiian Affairs are funding the Vote, the Council is autonomous of these agencies. The Council has developed the rules and regulations to conduct the Vote totally independent of any state law.

The Council has taken every possible precaution to protect the right of self-determination for the Hawaiian people from interference or abuse by the state or federal governments.

Initially, there was concern that calling the Vote a "plebiscite" might enable governmental bodies to misinterpret the nature of the Vote as a full exercise in self-determination: that this would preclude the possibility of holding a future international plebiscite on the status of Hawai'i. This is a misperception.

The Native Hawaiian Vote is not asking Hawaiians to decide on the future status of Hawai'i at this time. It merely asks if the Hawaiian people are ready to elect the representatives who will work with the community to develop the options that the Hawaiian people can vote upon in the future.

To eliminate the possibility for confusion and misuse of the results of the Vote, the Hawaiian Sovereignty Elections Council and the 1996 Legislature changed the name to Native Hawaiian Vote.

Even after this change there was still ongoing concern that a "no" vote could be interpreted as a surrender of Native Hawaiian land claims and rights.

In November 1994 the Council had adopted a statement that clearly stated that this vote does not surrender the right of self-determination.

To make it crystal clear, the Council also adopted a disclaimer statement which is on every single ballot: "The Native Hawaiian Vote does not surrender any claim against the United States of America or the State of Hawai'i including but not limited to lands, historical social-economic, cultural injury, sovereignty or any right of self-determination.

No court or government can now interpret this Native Hawaiian Vote as a surrender of Native Hawaiian rights.

The question asked of Hawaiians is simple, sincere and direct: Are we ready to choose the delegates who will lead us through a process for self-determination?

Why is there opposition to such an important and valuable process? The opponents generally fall into two categories.

The first group of opponents is Ka Lahui Hawai'i. Ka Lahui says that the vote is premature because the Hawaiian people need more time to be educated on the issues and the options for sovereignty.

The truth is that Ka Lahui doesn't want this process because they believe that they are the Hawaiian nation.

Without benefit of further education or a vote of affirmation from all of the Hawaiian people, they have introduced a bill into the Legislature every year since 1993, asking the State of Hawai'i to transfer all of the Hawaiian national lands, resources and assets to their so-called "nation." It appears that they are not interested in empowering all of the Hawaiian people; they seek to empower their own group of Hawaiians.

The second group of opponents are those who do not believe that the Hawaiian people should form a sep-

arate government to reclaim our rights and assets.

They do not think that Hawaiians, as indigenous people, should govern themselves and control their own assets because such a government would be weak and powerless. Instead, they believe that Hawaiians should seek to decolonize Hawai'i and form a new, independent Hawaiian government.

The national lands, resources and assets of the Hawaiian people would not be separated out for Hawaiian control; rather, the land, resources and assets would be part of the assets of the new, independent Hawaiian government.

For them this vote is premature. They want this process delayed until the general public is ready to support complete independence for Hawai'i. They don't care that our Hawaiian lands and resources will continue to be abused or sold off by the state the longer we postpone Hawaiian control of our national lands and resources.

The opponents have aligned to cancel the Native Hawaiian Vote. Where would this leave us as Hawaiians? With the status quo: the state and federal governments controlling our lands and resources, Hawaiians burdened with an unjust government, the many self-proclaimed groups competing for recognition of themselves.

It's time to move forward.

The Native Hawaiian Vote is a fair process for all Hawaiians, not for any one group. Hawaiians should seize this historic opportunity and vote. Justice delayed is justice denied! ■

The last batch of ballots for the Native Hawaiian Vote was mailed Friday, July 26. Please give the post office until at least Aug. 1 to deliver.

If you do not receive the expected ballot by Aug. 1, call the Hawaiian Sovereignty Elections Council (HSEC) at 587-2834. Neighbor Island and Mainland eligible voters, call 800-958-6837. Ballots must be received at HSEC by Aug. 15. HSEC is also on the World Wide Web at <<http://planet-hawaii.com/hsec>>.

Sol Kaho'ohalahala is chairperson and Davianna Pomaika'i McGregor vice-chair of the Hawaiian Sovereignty Elections Council.

NUKE LIBYA?

Defense Secretary Perry, Ass't Sec. of Defense Baron, and the Pentagon have verbalized the possibility of a nuclear strike against a Libya chemical plant.

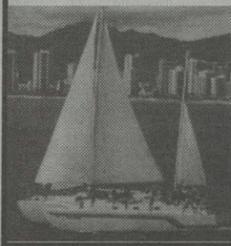
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Let the Sun Shine In

Hawaii spends \$2 billion of the GSP each year for energy — mostly petroleum products. By just heating water with sunshine, we could save up to \$136 million — not a drop in the bucket.

Cully Judd slowly steps out of the truck onto the sun-baked soil. Sawdust sticks to his sweaty arms as he studies the house under construction before him. He produces a compass from the chest pocket of his bright-orange T-shirt bearing the logo of Inter-Island Solar Supply, a company he founded 21 years ago. The compass verifies the proper orientation of the roof, and Judd nods in approval. "Yep, three panels up on this side is all we'll need," he says to the contractor. Judd had time to make this delivery to the site today, unlike a little over a decade ago, when booming business kept him quarantined at the office. But the solar industry today in Hawaii isn't booming, in fact, it's hardly smoking.

Jeff Mikulina

Hawaii's climate and geographic location are perfect for widespread renewable energy use; the Islands are far from being weaned from their dependency on oil. The state government, the utilities and the solar industry form a bizarre love triangle, but it's not always a *ménage-à-trois*.

Hawaii burns 50 million barrels of oil per year. The Fiftieth State depends on this oil for 90 percent of its energy needs, more than any other state in the nation.

Our addictive dependence on oil leaves Hawaii residents and businesses vulnerable to market fluctuations in its price and supply. Unlike the Mainland, we can't turn to neighboring states to make up for any temporary or permanent shortages. Imported oil is the single thread that, if undone, could completely unravel Hawaii's future.

Moreover, a large percentage of the nearly \$2 billion spent annually on energy is expended for the purchase of polluting fossil fuels.

Hawaii is generously showered with SPF 30+-demanding sunlight. Why aren't all of Hawaii's rooftops tiled with solar panels instead of shingles?

Flashback to the '70s. As the energy crisis brought oil price hikes and gasoline shortages, Americans began exploring alternative energy sources to fuel their insatiable hydrocarbon habit.

The federal government, realizing the States' reliance on unpredictable foreign oil, enacted hefty tax breaks for people who installed solar systems in their homes. Given the financial impetus, Mother Necessity gave birth to the solar industry.

At its peak in the 1970s, the Department of Energy spent more than \$400 million a year to support solar research. Everyone wanted to cash in.

Large companies such as General Electric, Exxon and Mobile offered their respective vision of the solar future by taking on high-profile, albeit top-heavy research projects. Everything

from a sun-powered vibrating ski slope to an orbiting space station to collect solar energy and transmit it via microwave beams to Earth was hyped during this heyday.

In Hawaii the alternative-energy push spawned dozens of new equipment dealers. Tens of thousands of rooftop solar collectors sprouted on houses statewide. It appeared to be sunny skies for solar energy.

Enter Ronald Reagan. The promised "Jetson" speedster that was to buzz along under the sun's power ground to a halt as Reagan slashed the federal funds for solar research.

Then, in 1980 and 1981 petrol prices plunged to half of their peak of about \$40 per barrel and have remained in the \$19 - \$24 range. Public interest waned as the more grandiose solar projects failed to shine. Whatever interest remained was eclipsed by weakened oil prices.

On Jan. 1, 1986, when Reagan eliminated the 40 percent federal tax credit for solar water heaters, more than half of the renewable energy industry evaporated.

Two decades later Hawaii is no less dependent on imported oil than it was during the first oil crisis of 1973-74 — but not for lack of study of the problem.

The State of Hawaii Department of Business, Economic Development and Tourism's (DBEDT) Energy Division, headed by Maurice Kaya, developed the Hawaii Energy Strategy Program (HES).

According to Kaya, the goals of HES are to diversify the state's energy sources, encourage demand side management (DSM) approaches and increase conservation efforts.

Though the State of Hawaii did mandate a 35 percent Energy Conservation Income Tax Credit (ECITC) on the cost of purchasing and installing solar equipment beginning in 1990, the tax credit is scheduled to be terminated at the end of 1998.

The Hawaii Public Utilities Commission (PUC) and their integrated resource planning program (IRP) are also addressing the problem. These actions, however, have amounted to little more than peeing on a forest fire: A 600-megawatt coal-fired power plant is scheduled to be built around 2007 on the island of Oahu.

Sitting at 21 degrees north latitude, Hawaii basks under a tropic-zone sun. The fiery ball pours forth enough *mana* to fuel all the state's energy needs. Yet Island energy consumers don't see the light. An advertisement for a local solar installation company, Poncho's Solar, is symptomatic of the market misconception: at the bottom of the ad, "Win a free trip to Las Vegas."

Conspiring against the solar industry are a trio of antagonists: the sluggish economy, the utilities and a chronic myopia that plagues the body politic.

The Cayetano administration has contended that the ECITC has had an adverse effect on general-fund revenues and attempted to terminate it prematurely during the last session.

The utilities, obviously, feel threatened: Burning fossil fuels is their livelihood. In such a locale conducive to decentralized renewable energy, perhaps they don't want to let the camel's nose into the tent. So solar power swims upstream against the current of oil interests.

Heating Water: Learning from the Romans

Cully Judd strains climbing back into the truck. Taking his time pulling away from the half-built house onto the main road, another motorist shouts his impatience.

Judd laughs. "I wonder why he's so grumpy?" he says. "Must be in need of a solar shower to perk him up." Judd's demeanor is surprisingly jovial, considering the apathy he confronts daily.

Utilizing the sun's free energy is not a new idea. The surviving baths at Pompeii, for example, demonstrate the use Romans made of solar water heating. The open channels carrying water to the baths were lined with grooved black slate so that the water became heated as it flowed to the bathers.

The easiest way to harvest the sun's abundance is, basically, a black pipe in the sun. Boringly low tech as it may sound, the statistics are astonishing. The Hawaii Solar Energy Association (HSEA) reports that the estimated 60,000 solar water-heating systems in the state save more than \$36 million annually in residential utility costs and keep 489,000 barrels of crude oil from being burned every year. Although it sounds promising, it is actually only a bucketful in the supertanker.

Only about 20 percent of the homes on Oahu have solar water heaters. These simple devices, which, according to Judd,

Black Gold

- During its 15-year life, the average solar water-heating system in Hawaii:
- Provides 90 percent of the hot-water requirements for an average of 3.9 people per system.
 - Saves more than \$3,000 in avoided utility energy costs.
 - Saves more than \$9,000 in average residential utility costs.
 - Displaces approximately 1 kilowatt of utility electricity-generating capacity and the associated fixed operating and maintenance costs.
 - Reduces the use of imported crude oil by more than 122 barrels.
 - Significantly reduces the emission of pollutants of fossil fuel combustion: carbon dioxide, oxides of nitrogen, sulfur dioxide, carbon monoxide, volatile organic hydrocarbons and particulate matter.

Source: Hawaii Solar Energy Association

give the most "bang for the buck," cost homeowners between \$3,500 to \$5,500 for materials and installation. Relatively pricey, perhaps, but because water heating comprises over one-third of residential electricity consumption, money-savvy buyers can anticipate a 20 percent return on their investment: A solar water-heating system will pay for itself in approximately eight years. This makes economic sense, especially in Hawaii, and most of the money invested in equipment remains, circulating within the state rather than being siphoned away by the hydrocarbon heavies. (See sidebar, "Black Gold.")

What about the governor's concerns regarding the ECITC's relation to deficit reduction? An outside economist's recent report written to enlighten the Legislature reveals the revenue-generating capacity of the tax credit (Judd prefers calling it "investment credit").

The excise and income tax revenue created through sales and maintenance activities could actually exceed the cost to the state. Past analysis of a typical \$3,400 solar water-heating system has shown the benefit-to-cost ratio experienced by the state to be about 1.12: The state loses \$1,190 on the tax credit but collects \$1,333 in direct and indirect tax inflows.

Further, the jobs created by the solar industry and the value-added effect of keeping energy money in state would be lost if the solar tax credit was repealed.

Ron Richmond, a member of the HSEA, hopes the current expiration date of the ECITC, appropriately dubbed "the sunset date" and set for Jan. 1, 1999, will be extended indefinitely.

"If it makes the state money, why would they want to end it?" Richmond asks sardonically.

On both the Big Island and Oahu, the solar incentives have been increased by the electric companies' offering a \$800 cash voucher in addition to the 35 percent ECITC credit for those installing approved solar water heaters.

Hawaiian Electric Co.'s (HECO) plan, called the "Residential Efficient Water Heating Program," claims to be "the nation's largest energy efficient water heating incentive program." HECO President and CEO Mike May expects the program will prevent 1 million barrels of oil being burned in its first five years.

This apparently paradoxical program by HECO (and HELCO on the Big Island) isn't completely altruistic. It is really post-

poning the inevitable construction of a new power plant on Oahu and the accompanying start-up costs, estimated at \$500 million.

Keith Block, customer efficiency programs analyst, explains: "We can save an extremely large amount of money by just deferring the carrying costs on the new plant.

"In Hawaiian Electric's case, we will be deferring a coal plant by about two to three years," Block says.

HECO is also under obligation, by the IRP framework, to offer such a DSM program. And who is paying for the program? You can expect to see a \$1 to \$1.20 increase in your monthly electric bill.

Photovoltaics: Turning Sunlight to Electricity

High-tech photovoltaic (PV) systems, converting sunlight to electricity, are beginning to come of age as the cost drops with the introduction of new materials and cheaper manufacturing processes. The PV cells, once unique to calculators or limited off-grid usage, cost about one-third what they did in 1980.

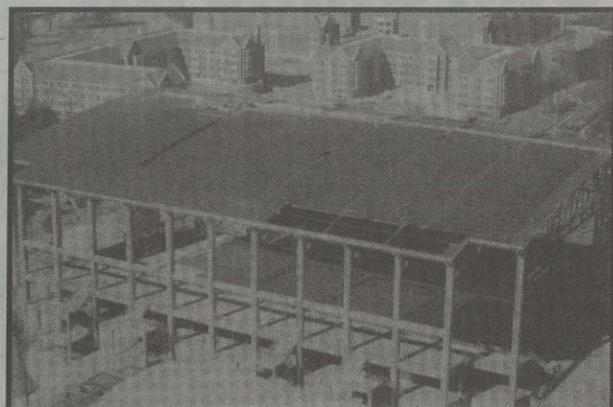
On the Mainland contractors are beginning to incorporate them into the building's structure. Called "building integration," the concept is appealing to building owners because the new components replace the conventional materials, effectively reducing the cost.

Such an application, the largest of its kind, is currently providing power for the 1996 Olympic Games in Atlanta (see sidebar).

Utilities are attracted to such integrated setups because the solar cells will generate surplus during peak daytime hours, creating an energy pool that power companies can tap into.

The progressive Sacramento Municipal Utility District (SMUD) is joining hands with nearby utilities to promote the use of PV. They are planning to spend \$368 million over five years to install rooftop PV arrays on hundreds of houses. Cities in Texas and New York are planning similar programs.

And Hawaii? Such a program is under "active consideration" according to Kaya. In the meantime a 20-kilowatt PV demon-



El Sol: Official Sponsor of 1996 Olympic Games

About 2,850 photovoltaic modules were installed on the roof of the Georgia Tech Aquatic Center (Natatorium) in time for the 1996 Summer Olympics in Atlanta. The modules cover about 3,680 square meters of roof area and provide up to 340 kilowatts of electrical power, making it the largest building-integrated PV system in the world. The modules help power the lighting for the Aquatic Center, and any unused electricity is fed back into the power grid to reduce the energy bills for the building. Installation of the system was funded primarily by the U.S. Department of Energy, Georgia Tech and Georgia Power.

Source: U.S. Department of Energy

SISTER CAROL

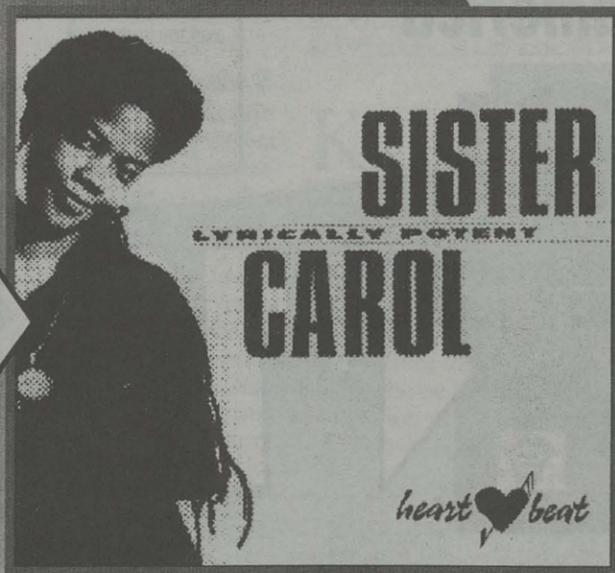
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GUAM
Dededo - Micronesia Mall 671-637-7800

Let the Sun Shine In

stration project is operating at Kihei, Maui, as a satellite project of the national Photovoltaics for Utility-Scale Applications (PVUSA) program.

Unfortunately, the seven year-old project is beginning to age, and the amorphous silicon cells only have about a 3 percent efficiency rating, poor compared to today's best at 10 percent efficient. The Environmental Protection Agency, in an effort to reduce fossil fuel pollution, awarded HECO a grant to build an 18-kilowatt PV system on Hickam Air Force base later this year. Impressive as it sounds, it will generate only enough electricity to power about 18 small homes.

HECO, HELCO and MECO (Maui Electric Co.) are planning to introduce a two-year PV pilot project this November called "Sun Power for Schools" (SPS).

SPS will select five Oahu, Big Island and Maui schools and install PV cells on their rooftops which will supply each school with a portion of its electricity needs.

In order to be selected for the program, the school must have compatible roof and solar conditions and agree to integrate the technology into their curricula.

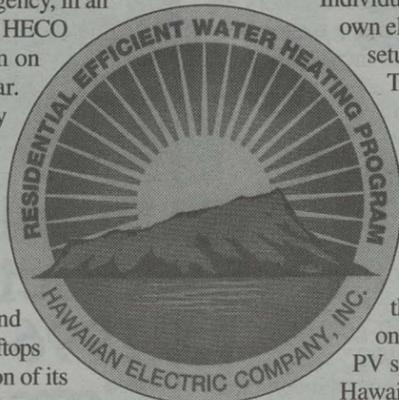
"We see this as a partnership with the school system," said Art Seki, an energy specialist at HECO. "It will be a good introduction for us to this emerging technology while providing some energy savings for the schools." Seki estimates the individual 4-kilowatt PV systems will save each school about \$700 in annual energy costs.

"The benefit to the students will be a hands-on opportunity to learn and build upon the technology," he adds.

The project will be paid for in part with a "green pricing program," in which HECO utilities customers can choose to support the project with a monthly donation of between \$1 and \$10. HECO utilities will contribute \$120,000 per year for the two years of the PV project.

Asked why PV applications aren't being used on a larger scale, Seki replies: "The technology is still very expensive. They're only reasonable when used off grid."

This is not true on Molokai, where a forward-thinking developer is creating an eco-tourist destination point. Part of Molokai Ranch will feature solar water heaters and photovoltaics, allowing it to be completely independent of an outside power supply. Environmentally smart, this type of sustainable development is attractive in Hawaii.



Individual homeowners who wish to produce their own electricity face a price tag of \$2,000 for small setups to over \$100,000 for large applications. This cost, however, could be mitigated dramatically with the passage of a net metering bill.

On-grid California residents who have installed PV systems can sell surplus power to the utility at the same rate at which they purchase it. The single-meter, "rate-neutral" setups allow them to effectively run their meter forward or backward, depending on electricity consumption and the size of the PV system.

Hawaii's 1995 Act 205 enables independent electricity producers to enter into "power purchase agreements" with local utilities.

The independent producer, however, must purchase a second meter to measure the electricity outflow to the grid. The price the power company will purchase the surplus electricity for is being left up to the PUC. It will most likely be equivalent to the power utilities' "avoided cost" — the wholesale cost of producing the electricity — as opposed to the actual retail value.

"The original objective of such a bill was to encourage renewables," explains Warren Bollmeier of the Hawaiian Renewable Energy Alliance. "Unfortunately," he says, "it's not a true net metering energy policy."

Clearly, the ecological benefits of solar energy are overwhelming. Oil spills, global warming, acid rain — threats virtually unique to fossil fuel consumption — are "externalities," external costs that traditional economics does not factor into the cost equation. For example, the American Lung Association

estimates that burning coal adds \$82 billion in health-care costs each year. Such hidden energy costs are paid for by consumers.

Consideration of the externalities is key to debasing the argument that renewable energy should be able to compete without tax credits against conventional energy sources. When externalities are calculated into the price of nonrenewables, solar energy stands without assistance.

Judd agrees, "The true cost of a barrel of oil is between \$80 and \$300 instead of the current price of \$20."

At a recent press conference promoting HECO's new rebate program, Mayor Jeremy Harris assured the audience of utility employees and solar-industry representatives, "The city is doing everything it can to reduce the consumption of fossil fuels."

Judd disagrees, likening the current programs to "cutting butter with a chainsaw."

"Given its location and access to technology, Hawaii should be the international leader in renewable-energy research." Judd adds, "It should be exporting renewable-energy system technology, a value-added commodity which, like sugar cane and pineapple, will bring money into the state." ■

The Pipeline

Rube Goldberg would've been proud. The serpentine route that oil takes to provide hot water to 80 percent of state residents makes anything else seem effortless. Indeed, solar hot water almost is.

Conventional heating: Explore for oil, pump oil, pipe oil to supertankers, ship 12,000 miles to Hawaii, refine oil, burn oil at power plant, heat water to produce steam, send steam to turn turbine, turbine turns electric generator, produce electricity and regulate, send current over the grid, receive power at home, short-circuit electricity in heating element below hot-water heater, heat water, take shower.

Solar: Send water through black copper pipes on roof, collect in water heater, take shower.

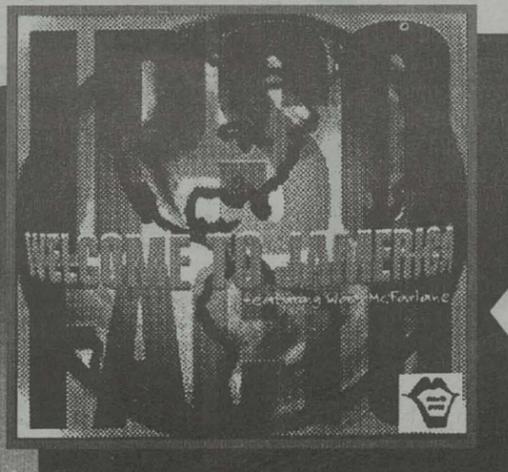
ROCKIN' REGGAE

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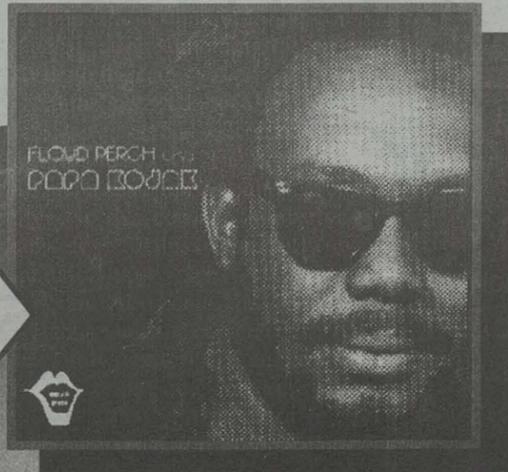
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Lahaina - 991 Limahana Place 808-661-0801

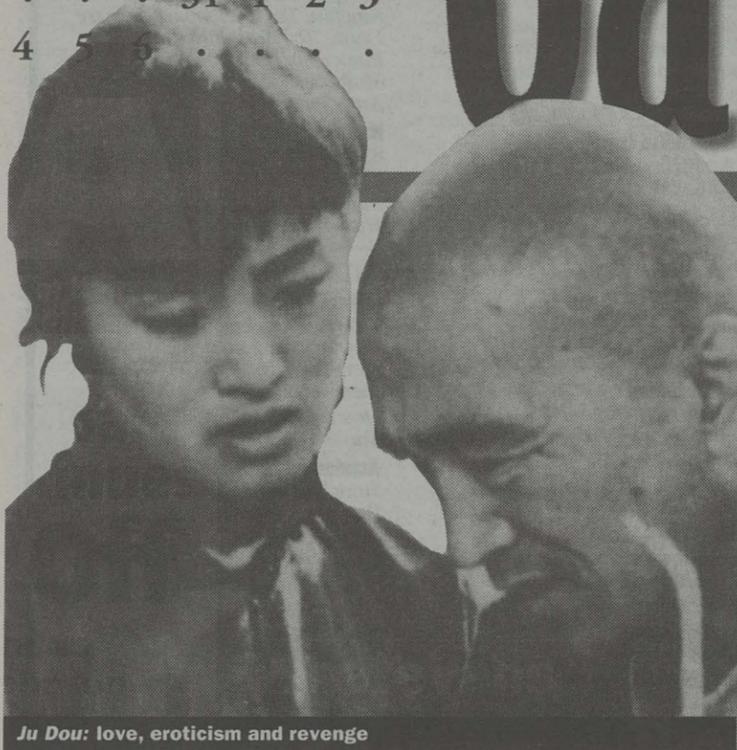
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Kapaa - Kaula Village S.C. 808-821-0111
GUAM
Dededo - Micronesia Mall 671-637-7800

Calendar

July

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Ju Dou: love, eroticism and revenge

Film

The China connection

Director Zhang Yimou's *Ju Dou* (1990) is a masterwork from one of the most celebrated of China's renegade "fifth-generation" filmmakers — and the one that put the writer-actor-cinematographer-director on the world map. A passionate tale of love, eroticism and revenge, this triangle story takes place in a fabric-dyeing mill and is aswarm with stunning color, courtesy the camera work of Gu Chong Wei. An impotent millowner-father takes a bride, his son falls in love with her, and the stage is set for a fiery finale. Director Zhang, who returns to the Hawaii International Film Festival this year with his new film, resolutely refuses to leave China (where he has his pick of the best trained film craftpersons in the world) and, when threatened by the government, shifts to allegory for a while. *Ju Dou*, of course, was banned in China (by the government), and Chinese officials even tried to block its Academy Award nomination in the United States. This tale of familial revenge is one of Zhang's best films, universal in its study of human nature in the face of passion, worthy of our own James M. Cain but a far greater work of art.

It's back, and we are lucky to be in attendance.

Academy Theatre, Honolulu Academy of Arts, 900 S. Beretania St.: Thu 8/1 - Sat 8/3, 1 & 7:30 p.m.; matinees Thu 8/1, 1 p.m. & Sun 8/4, 4 p.m. \$4 general; \$3 members. 532-8768

Museums

Workin' for the man

Brazilian photo-journalist Sebastião Salgado has traveled the world to shoot a stunning gallery of images devoted to the theme of

labor. The black-and-white photos of "Workers, an Archaeology of the Industrial Age" — which include (f-) stops in India, Brazil, Spain, Kuwait, China, Southeast Asia and the United States — document the millions who still function on the low end of the industrial-technological food chain: the men, women and children who labor with their hands (and bodies).

Salgado's globe-spanning images of work are part of a broader series of events sponsored by the Honolulu Academy of Arts, all exploring themes of labor — and which coincide with the 50th anniversary of Hawaii's sugar strike in 1946, which closed down 33 of the 34 plantations throughout the Islands and ultimately led to the most prolonged and militant strike in Hawaii history (which began in 1949).

Now through the end of September, the Academy of Arts is presenting a wide variety of films, lectures and workshops which explore the world of labor in general and Hawaii's unique history in particular — a history that not only shaped our economy but was responsible for creating our ethnic mix (it's estimated that as many as 400,000 workers have been brought to the Islands over the years, most to work in the agricultural industry). A fine opportunity to trace historical influences in our present social fabric. The exhibit opens Thu 8/1 and runs through Sun 9/29.

Honolulu Academy of Arts, 900 S. Beretania St.: Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 p.m. - 5 p.m. \$5 general; \$3 students, seniors. 532-8700

Forest jewel: 'i'iwi, a Hawaiian forest bird still singing

Learning

Hawaii's deaf jam

Hawaii Services on Deafness (HSOD) and the Aloha State Association of the Deaf (ASAD) are hosting the first major celebration of deaf language, arts and culture in Hawaii. The event, modeled after similar festivals held annually throughout the United States, is being planned and coordinated primarily by the deaf and hard of hearing themselves and features two distinct parts: a series of workshops and exhibition booths during the day and an evening of "Grand Performances" by local and internationally recognized deaf performers. Among the day's events scheduled are workshops on everything from finger-spelling and basic sign language to deaf folklore, drama, sign music and creative theater movement. All programs are designed to promote community awareness of, and communication with, the deaf and hard of hearing.

All proceeds will benefit the programs and services provided by HSOD and ASAD — including Hawaii's only sign language interpreter referral services, an emergency interpreter referral system, sign language training programs and more.

Kapiolani Community College, 4303 Diamond Head Rd.: Sat 8/3, 10 a.m. - 10 p.m. \$10 advance; \$12 door (combo ticket for day and evening events); \$6, \$7 (day only); \$8, \$9 (evening performance only). 926-4763

Last chance to see?

Hawaii is home to more than one-third of the 88 birds that were listed in 1995 as threatened or endangered — due in part to the fact that most Hawaiian wildlife has evolved in isolation and thus can be found nowhere else in the world. "Forest Jewels: Hawaiian Forest Birds," a new exhibit at the Bishop Museum, offers the chance to view a segment of Hawaiian fauna that many of us will never see in person.

Featured in the exhibit are color photographs 20 native Hawaiian forest birds, including the endangered 'akepa and akiapola'au, as well such rarities as the 'alala (Hawaii's only living native crow) and the 'anianiau, which is only on Kauai in forests above 2,000 feet. The show not only explores

issues of habitat, evolution and lifestyles but also the cultural significance of birds in ancient Hawaii. In addition to the photographs and audio featuring various birds' calls,



Hawaii's Deaf Celebration

the exhibit gives examples of feather work, symbolism and *kinolau* (physical manifestations of spiritual individuals).

The Bishop Museum, 1525 Bernice St.: Open daily, 9 a.m. - 5 p.m. \$14.95 adults, \$11.95 kids. 847-3511

Kids

One for the keiki

The Waikiki Community Center (WCC), a nonprofit service agency, has been around since the 1960s, long before the days of the current high-rise jungle. Increases in population mean it's time for the Center to look at expanding ... so why not have a party? The Waikiki Children's Festival features music (including Martin Pahinui, Cool Reign and Natural Vibrations), live entertainment by clowns and other costumed characters, food, games of skill, zoo and educational exhibits. All proceeds go to help the WCC achieve its goal of doubling the capacity of its child care facilities.

Honolulu Zoo, 151 Kapahulu Ave.: Sat 8/3, 9:30 a.m. - 4 p.m. \$8 adults; \$4 kids 5 - 12; \$2 kids 3 - 5. 539-7219

Whatevahs

Bibliophile bargain bash

It's that time of year again: the Friends of the Library of Hawaii annual book and record sale. Now in its 49th year, the sale offers a chance to choose from not one, not two but 65 tons of books, records and tapes (that's over 100,000 titles, in case you're having trouble with your math). The week-long event features a variety of specialty days: Opening Day (Sat 8/3), when the hard-core bargain hunters come out in force; Fiction & Record Day (Mon 8/5), with selected hardcover fiction and all records 50 percent off; Senior Discount Day (Tue 8/6); Member's Discount Day (Wed 8/7); and, of course, the ultimate bargain hunter's dream, Fifty Cents Day (Sat 8/10), in which all remaining items are 50 cents each.

Check it out: It's not only a chance to help out the public-library system (last year's sale brought in over \$80,000) but to score some good late-summer reading (and listening) material. (By the way, volunteers for the sale are also welcome.)

McKinley High School Cafeteria, 1039 S. King St.: Sat 8/3 - Fri 8/9, 10 a.m. - 9 p.m.; Sun 8/10, 9 a.m. - 2 p.m. 536-4174

Grass Roots

Hold your water (rights)

The Commission on Water Resource Management (CWRM) is currently in the hearings process for the Water Code Administrative Rules, which contain regulations regarding (among others) current and future water use for Hawaiian Home Lands, domestic water use for kuleana lands and water use for traditional and customary gathering practices. According to the Native Hawaiian Advisory Council (NHAC), while the rules are attempting to define the nature and extent of Hawaiian rights, they leave absent any protection of fishponds or traditional and customary rights that are affected by groundwater withdrawals.

The NHAC is urging Hawaiians to review the rules and submit written comments (which will be accepted through Sept. 2) to the Water Commission.

Call the Native Hawaiian Advisory Council for further information: 523-1445

CALENDAR

"Calendar" is a selective listing of arts, entertainment and other activities in the Honolulu area. Because of 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.

The Adventures of Pinocchio Jim Henson's Creature Shop did the FX for this live-action version of the tale (with Jonathan Taylor Thomas as the wooden boy come to life). Martin Landau co-stars as Gepetto. **Restaurant Row 9 Theatres, Kahala 8-Plex, Milliani 5-Plex, Kapolei Megaplex**

☼ Courage Under Fire Denzel Washington gives what might be his best performance yet, imbuing this ambitious project with an integrity far beyond the flawed, if honorable, script. Here he plays a guilt-ridden, conflicted Gulf War veteran investigating the candidacy for a posthumous Medal of Honor to a female medevac pilot (played by Meg Ryan). **Restaurant Row 9 Theatres, Waikiki Theatres, Enchanted Lake Cinemas, Kam Drive-In, Pearlridge 4-Plex, Kapolei Megaplex**

Eraser The trailer is as good as this movie gets. Conan the Republican Schwarzenegger is a federal marshal with the Witness Protection Program dedicated to saving Vanessa Williams, a young exec who stumbled on a plot to sell a supemeat-o bazooka. Of course, everyone and his brother is involved in conspiracy upon conspiracy, and Steroid Boy is, of course, left alone to fight everybody and, of course, win. But why? With no real characters, weak FX, no real love interest and a trite plot — even Ahnold's standard one-liners are lamer than ever — this eraser won't even leave a smudge on your memory. —David K. Choo **Kahala 8-Plex, Kapolei Megaplex**

Fled Original title: "See How They Run." Another buddy escape drama, with Laurence Fishburne and Stephen Baldwin fleeing everybody in this one — namely the law and the Cuban mob. They're after, these two, money and a fingerprinting computer disk. Double-entendre dialogue makes Baldwin look as though he's having the time of his life. **Restaurant Row 9 Theatres, Marina Twins, Keolu Center Cinema, Koko Marina Twins, Pearlridge West, Kapolei Megaplex**

The Frighteners This summer's \$38 million blockbuster mega-miss about a shyster spookchaser (Michael J. Fox) who carries his own set of spooks to the scene of the exorcism. Cutting-edge special effects are combined with a script duller than a butter knife to produce ... not much. **Cinerama, Restaurant Row 9 Theatres, Kailua Theatre, Kam Drive-In, Milliani 5-Plex, Pearlridge West, Kapolei Megaplex**

Harriet the Spy Rosie O'Donnell and Michelle Trachtenberg star in what is being touted as one of the best children's films in years, adapted from the novel by Louise Fitzhugh. **Kahala 8-Plex, Pearlridge West, Kapolei Megaplex**

Hidden Hawaii An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Iolani. 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 Theatre Waikiki**

☼ The Hunchback of Notre Dame The best animated feature since *Beauty and the Beast*, perhaps even *Fantasia*, this gem rings out a simple story of accepting people as they are while throwing in a little greed, lust and genocide. A world-class villain, Frollo, is obsessed with wiping out all Gypsies; he's also in lust for Esmerelda. Wow! Punch and substance expertly camouflaged with exquisite layers of color and comedy. **Kahala 8-Plex, Kapolei Megaplex, Nanakuli Cinemas, Pearlridge 4-Plex**

Independence Day Will Smith, Bill Pullman and Jeff Goldblum lead the cast in an FX/scifi extravaganza — close encounters of the last kind (or so we hope). **Restaurant Row 9 Theatres, Alkahi Twins, Keolu Center Cinema, Kahala 8-Plex, Koko Marina Twins, Milliani 5-Plex, Pearlridge 4-Plex, Laie Cinemas, Kapolei Megaplex, Nanakuli Cinemas**

Into the Deep Actress Kate Nelligan narrates this big-screen biology lesson, an IMAX look at daily (and nightly) life in the kelp forests off California's coast. You've probably seen some of this before, but not quite this large and close up. **IMAX Theatre Waikiki**

Joe's Apartment The popular MTV short becomes a full-length movie, about a hayseed moving to New York and acquiring roommates: 50,000 singing, dancing, peremptory cockroaches. **Varsity Twins, Keolu Center Cinema, Pearlridge West**

Kazaam Shaq O'Neill as a giant genie. After audience previews of this film, O'Neill signed a contract for a couple of movies: He's a natural, they say. **Restaurant Row 9 Theatres, Keolu Center Cinema, Kahala 8-Plex, Kapolei Megaplex**

Kingpin From the folks who gave us *Dumb and Dumber* comes this comedy about a bowling champion turned hustler (Woody Harrelson) and his Amish protege (Randy Quaid) as they head for Las Vegas. In a key supporting role is Bill Murray. **Pearlridge West, Kapolei Megaplex, Marina Twins**

Multiplicity Even if you did believe that scientists who could whip up clones as easily as Belgian waffles would also be willing to give them away like used toasters, you would still find this one to be dull and manipulative. Another cool F/X film minus a story (or even a likeable main character). —D.K.C. **Restaurant Row 9 Theatres, Kailua Theatre, Kahala 8-Plex, Pearlridge West, Kapolei Megaplex**

The Nutty Professor Eddie Murphy tries again to regain stardom in this Jerry Lewis remix (done with the mentor's blessing, no less) of a nerd morphing into a dude by his (not-so-perfect) new invention, an elixer of "cool." **Restaurant Row 9 Theatres, Keolu Center Cinema, Kahala 8-Plex, Kam Drive-In, Milliani 5-Plex, Pearlridge West, Kapolei Megaplex**

☼ Phenomenon John Travolta stars in this unlikely entertaining and moving film about a 37-year-old mechanic who, once struck by lightning, becomes a superhuman genius. Where Hollywood might have focused his mental magnificence, director John Turteltaub moves the film from head to heart as Travolta pursues a local hard-to-get artist. Hint: Bring a hanky. —D.K.C. **Restaurant Row 9 Theatres, Kahala 8-Plex, Pearlridge West, Laie Cinemas, Kapolei Megaplex, Enchanted Lake Cinemas**

Ring of Fire The history of volcanoes and earthquakes in the Pacific Rim is told in this explosive documentary. The lava footage shot here in Hawaii nei is spectacular; some of the other sequences seem like a waste of this big and loud format. **IMAX Theatre Waikiki**

Town

Cinerama
1550 S. King St. 973-6333
The Frighteners

Kapiolani
1646 Kapiolani Blvd. 973-5633
Supercop

Varsity Twins
1106 University Ave. 973-5833
Stealing Beauty, Joe's Apartment

Restaurant Row 9 Theatres
Restaurant Row, 500 Ala Moana. 263-4171
A Time to Kill, Phenomenon, Fled, Courage Under Fire, Independence Day, Supercop, The Frighteners, The Adventures of Pinocchio, Kazaam, Multiplicity, The Nutty Professor

Waikiki

IMAX Theatre Waikiki
325 Seaside Ave. \$7.50. 923-4629
Ring of Fire: 11 a.m., 3 & 6 p.m.;
Hidden Hawaii: noon, 2 & 4 p.m.;
Into the Deep: 1, 5 & 8 p.m.

Marina Twins
1765 Ala Moana. 973-5733
Fled, The Rock, Kingpin

Waikiki Theatres
Kalakaua at Seaside Ave. 971-5033
Courage Under Fire, A Time to Kill

Windward

Alkahi Twins
Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330
Independence Day, A Time to Kill

Enchanted Lake Cinemas
1060 Keolu Dr. 263-4171
Courage Under Fire, A Time to Kill, Phenomenon

Kailua Theatre
345 Hahani St. 261-9103
Multiplicity, The Frighteners

Keolu Center Cinema
1090 Keolu Dr. 263-5657

The Rock This action flick (directed by the man who gave us *Bad Boys*) delivers the goods. The cast — Nicholas Cage, Sean Connery and the almost necessary Ed Harris — knows what it's doing and pulls out all the stops in this story about hostageing on Alcatraz Island. One note: Like all our big blockbusters this season, this thing is very loud, maybe the loudest so far. You are hereby advised. **Marina Twins, Pearlridge West, Kapolei Megaplex**

Stealing Beauty Nineteen-year-old Lucy (Liv Ullmann) returns to Tuscany to answer some questions about her recently dead mother and find the boy who first kissed her (she's a virgin, by the way). There's a discovery about her real father and a bunch of side stories regarding burnt-out artists who see Lucy as a symbol of lost youth and inspiration. In the end Lucy finds a few things and loses some others (so to speak). —D.K.C. **Varsity Twins**

Striptease Demi Moore decides to fund her custody case for her daughter (in the hands of her dangerous ex) by stripping at a Miami club. **Pearlridge West**

☼ Supercop Jackie Chan is back in one of his best action movies. You should go see it already. Highly recommended. **Kapiolani, Restaurant**

Joe's Apartment, Supercop, Kazaam, Independence Day, The Nutty Professor, Fled

East

Kahala 8-Plex
Kahala Mall, 4211 Wai'alae Ave. 733-6233
Independence Day, The Adventures of Pinocchio, The Hunchback of Notre Dame, Kazaam, Harriet the Spy, Eraser, Phenomenon, The Nutty Professor, Multiplicity

Koko Marina Twins
Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133
Independence Day, Fled, Twister

Central

Kam Drive-In
98-850 Moanalua Rd. 483-5533
The Frighteners, Supercop, The Nutty Professor, Courage Under Fire

Milliani 5-Plex
Milliani Town Center, 95-1249 Meheula Pkwy. 625-3886
A Time to Kill, The Adventures of Pinocchio, The Nutty Professor, The Frighteners, Independence Day

Pearlridge 4-Plex
Pearlridge Center, 98-1005 Moanalua Rd. 483-5233
The Hunchback of Notre Dame, Courage Under Fire, Independence Day, Supercop

Pearlridge West
Pearlridge Center, 98-1005 Moanalua Rd. 483-5333
Harriet the Spy, Striptease, Kingpin, The Rock, Eraser, Fled, Multiplicity, The Frighteners, Phenomenon, Kazaam, A Time to Kill, The Nutty Professor, Joe's Apartment

North Shore

Laie Cinemas
55-510 Kamehameha Hwy. 293-7516
Independence Day, Phenomenon

Row 9 Theatres, Kam Drive-In, Kapolei Megaplex, Keolu Center Cinema, Pearlridge 4-Plex

A Time to Kill John Grisham's first novel comes to the screen: an emotional murder trial in a small Southern town. Stars Sander Berlanga, Samuel L. Jackson, Matthew McConaughey and Kevin Spacey. **Restaurant Row 9 Theatres, Waikiki Theatres, Alkahi Twins, Enchanted Lake Cinemas, Milliani 5-Plex, Pearlridge West, Kapolei Megaplex**

Twister Director Jan De Bont's follow-up to *Speed* uses the same formula for success: awesome special effects and physical stunts, forgettable plot. **Koko Marina Twins**

Short Runs & Revivals

☼ How to Top My Wife? (Korea, 1995) Hawaii International Film Festival presents an encore performance (from the '95 festival) of Korean director/filmmaker Woo Suk Kang's comedy involving a playboy film producer, the brains behind his success (his wife), a materialistic mistress and a bumbling assassin. —*Stu Dawrs* **Hawaii Theatre**

Leeward

Kapolei Megaplex
890 Kamakamokila Blvd. 674-8033
Harriet the Spy, The Rock, Fled, Independence Day, Supercop, Courage Under Fire, Phenomenon, Kingpin, The Hunchback of Notre Dame, The Adventures of Pinocchio, Eraser, A Time to Kill, Multiplicity, The Frighteners, The Nutty Professor, Kazaam

Nanakuli Cinemas
87-2070 Farrington Hwy. 668-8775
Independence Day, The Hunchback of Notre Dame

Art & Revival Houses

Hawaii Theatre
1130 N. Bethel St. \$6 general, \$4 Hawaii International Film Festival members (free for HIFF Ohana members). 528-3456
How to Top My Wife? (Korea, 1995) Thu 8/1, 7:30 p.m.

Academy Theatre
Honolulu Academy of Arts, 900 S. Beretania St. \$4 general, \$3 members. 532-8768
Ju Dou (China, 1990) Thu 8/1 - Sat 8/2 & Sat 8/3, 8 p.m.; matinees Thu 8/1, 1 p.m. & Sun 8/4, 4 p.m.

Movie Museum
3566 Harding Ave. \$5. 735-8771
Last Holiday (Great Britain, 1950) Thu 8/1 & Sun 8/4, 8 p.m.; matinees Sun 8/4, 3 & 5:30 p.m.
The Last Picture Show (1971) Fri 8/3 & Sat 8/3, 8 p.m.; matinees Sat 8/3, 3 & 5:30 p.m.
The Way to the Stars (Great Britain, 1945) Mon 8/5, 5:30 & 8 p.m.

UH Art Auditorium
UH Manoa campus. \$4 general; \$3 students, seniors, UHM staff & faculty.
Pacific Island Images Film Festival: Thu 8/1 - Sun 8/4, 7:30 p.m.

☼ Ju Dou See Film Pick on Page 8. **Academy Theatre**

☼ Last Holiday (Great Britain, 1950) An ordinary man is told he is dying and decides to live it up at a swank resort. Excellent performances by Alec Guinness, Beatrice Campbell, Kay Walsh and Sidney James. —*S.D.* **Movie Museum**

☼ The Last Picture Show (1971) Director Peter Bogdanovich's Oscar-winning film adaptation of Larry McMurtry's novel of life in a small Texas town during the 1950s (McMurtry and Bogdanovich co-wrote the script). Stars Timothy Bottoms, Jeff Bridges, Ben Johnson, Cloris Leachman, Randy Quaid and a slew of other recognizables (including Cybill Shepard in her motion picture debut). —*S.D.* **Movie Museum**

☼ Pacific Island Images Film Festival See story on Page 11. **BYU-Hawaii Little Theatre, UH Art Auditorium, Nanakuli Cinema**

☼ The Way to the Stars (Great Britain, 1945) Originally released in the United States as *Johnny in the Clouds*, this story of an English airfield and its inhabitants focuses on personal relationships in wartime. —*S.D.* **Movie Museum**

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Ray-Ban <small>MSRP from \$92.40. Coupon good for all Ray-Bans, except Wayfarer I.</small>	\$64.68	\$45.27	Suncloud <small>MSRP from \$85</small>	\$76.50	\$53.55
Revo	\$185.00	\$129.50	Serengeti <small>MSRP from \$135</small>	\$121.50	\$85.05
Retrosplex <small>Surfer-style. Killer Looks. Optical quality glass lenses. Max. UV protection. Compare to values from \$50.</small>	\$15.00	\$10.50	Ultimate Optics	\$19.50	\$13.65

Beyond The Beach

The Lowest Retail Sunglass Prices Guaranteed

New Waikiki Town Center 2301 Kuhio Ave., 922-4040 (formerly Kuhio Mall)	Aloha Tower Marketplace 101 Ala Moana Blvd. 524-2277	The Ward Warehouse 1050 Ala Moana Blvd. 591-0114	Pearlridge Center 98-1005 Moana Luu Rd. Aiea, 484-1452
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Hurry! Coupon expires 8/4/96
Not valid with other coupons, special sales or temporary discounts. Limit 3 glasses per coupon, 1 coupon per customer.

CALENDAR

Concerts

The Out Takes Every Wednesday throughout the summer, the Honolulu Zoo is hosting "The Wildest Show in Town," a series of free concerts featuring local artists. This week it's a jazz thang as the Out Takes, featuring drummer Noel Okimoto and bassist Benny Rietveld, stomp and roar. *Honolulu Zoo, 151 Kapahulu Ave.:* Wed 7/31, 4:30 p.m. Free. 971-7171

The Scene

31/Wednesday

Blues

Clean Slate w/ James Ronstadt, *Irish Rose Saloon* 924-7711
Blues Jam w/ Night Train, *Sand Island R&B* 847-5001

Comedy

Rich Little, *Waikiki Beachcomber* 922-4646

Contemporary

The Edge, *Waikiki Broiler* 923-8836
Soul'd Out, *Esprit* 922-4422
Stardust, *Hanobano Room* 922-4422

Guitar

Gilberto Martinez, *Angelica's Cafe* 537-6619

Harp

Pumehana Davis, *The Banyan Veranda* 922-3111

Hawaiian

Del Beazley, *Buffalo Bud's* 536-6868
Brothers Cazimero, *Bishop Museum* 847-3511
Jonah Cummings, *Duke's Canoe Club* 923-0711
Elua Kane, *The Banyan Veranda* 922-3111
Keith & Carmen Haugen, *Mai Tai Lounge* 923-7621

Hot Lava, *Pikake Terrace, Sberaton Princess Kaiulani* 922-5811

Kahali'a, *Lobby Bar, Hawaiian Regent* 922-6611

Leon & Malia, *Cupid's Lounge, Outrigger Prince Kubio* 922-0811

Lilikoi Sisters, *Duke's Canoe Club* 923-0711

Maika'i Trio, *Poolside, Sberaton-Waikiki* 922-4422

Hiram Olsen Trio, *House Without a Key* 923-2311

Jon Osorio & Steve Brown, *The Hot Lava Cafe* 941-LAVA

Butch O'Sullivan, *W.C. Peacock* 922-3111

Joe Recca, *Harry's Bar* 923-1234

Augie Rey, *Harry's Bar* 923-1234

Tropical Knights, *Lobby Bar, Hawaiian Regent* 922-6611

Jazz

Loretta Ables, *Lewers Lounge* 923-2311

Kimberlei Bradford w/ Anthony Bourn, *Restaurant Pier* 7524-2233

Neuva Vida's Jazz Thang, *Gordon Biersch* 599-4877

The Out Takes, *Honolulu Zoo* 971-7171

Latin

Buffy & Jesse Gonzales, *Acqua* 842-3177

Rodney Perez & Tropi-Jazz, *Coconuts, Ilikai* 949-3811

Piano

Carol Atkinson, *Mabina Lounge* 955-4811

Tennyson Stephens, *Duc's Bistro* 531-6325

Ginny Tiu, *The Banyan Veranda* 922-3111

Shivani, *Kabala Mandarin Oriental* 739-8888

Rock/R&B

Beautiful Chaos, *Wave Waikiki* 941-0424, ext. 3

Sunway, *Nick's Fishmarket* 955-6333

World

Greg MacDonald, *Cha Cha Cha's* 923-7797

1/Thursday

Alternative

Frogchild, *Anna Bannanas* 946-5190

Liquid Velvet, *Rendezvous* 942-5282

Blues

Mojo Hand, *Sand Island R&B* 847-5001

Comedy

Rich Little, *Waikiki Beachcomber* 922-4646

Contemporary

The Edge, *Waikiki Broiler* 923-8836

Soul'd Out, *Esprit* 922-4422

Stardust, *Hanobano Room* 922-4422

Guitar

Johnny Kamai, *The Hot Lava Cafe* 941-LAVA

Gilberto Martinez, *Angelica's Cafe* 537-6619

Hawaiian

Brother to Brother, *Lobby Bar, Hawaiian Regent* 922-6611

Brothers Cazimero, *Bishop Museum* 847-3511

Jonah Cummings, *Duke's Canoe Club* 923-0711

The Islanders, *House Without a Key* 923-2311

Jimmy Kaina, *Cupid's Lounge, Outrigger Prince Kubio* 922-0811

Kanilau, *Poolside, Sberaton-Waikiki* 922-4422

Kapena, *Harry's Bar* 923-1234

Auntie Genoa Keawe, *Lobby Bar, Hawaiian Regent* 922-6611

Joanie Komatsu, *Lobby Lounge, Miramar* 922-2077

Lilikoi Sisters, *Duke's Canoe Club* 923-0711

Malanai, *Mai Tai Lounge* 923-7621

Augie Rey, *Harry's Bar* 923-1234

Jazz

Loretta Ables, *Lewers Lounge* 923-2311

Kimberlei Bradford w/ Anthony Bourn, *Restaurant Pier* 7524-2233

The Buster Trio, *Rain or Shine Coffee Co.* 739-0717

Cool Breeze, *Coconuts, Ilikai* 949-3811

Bonnie Gearheart, *Kabala Mandarin Oriental* 739-8888

Azure McCall w/ Tennyson Stephens, *Duc's Bistro* 531-6325

Abe Weinstein Trio, *Prima Pastaria* 522-1714

Latin

Rolando Sanchez & Salsa Hawaii, *Acqua* 842-3177

Piano

Carol Williams, *Pieces of Eight* 923-6646

Beautiful Chaos, *Wave Waikiki* 941-0424, ext. 3

Surf Psycho Sexy, *The Hot Lava Cafe* 941-LAVA

World

Greg MacDonald, *Cha Cha Cha's* 923-7797

2/Friday

Alternative

Rocky Brown & the Band, *The Hot Lava Cafe* 941-LAVA

Silent Bob, *Hard Rock Cafe* 955-7383

Band

Royal Hawaiian Band, *Iolani Palace Bandstand* 523-4674

Blues

Night Train, *Gordon Biersch* 599-4877

Comedy

Rich Little, *Waikiki Beachcomber* 922-4646

Contemporary

The Edge, *Waikiki Broiler* 923-8836

Joanne Miles & Friends, *Roy's* 396-7697

Nightwing, *John Dominis* 523-0955

Soul'd Out, *Esprit* 922-4422

Stardust, *Hanobano Room* 922-4422

Guitar

Gilberto Martinez, *Angelica's Cafe* 537-6619

Hawaiian

Aloha Friday, *Poolside, Sberaton-Waikiki* 922-4422

Mahi Beamer, *Cupid's Lounge, Outrigger Prince Kubio* 922-0811

Brothers Cazimero, *Bishop Museum* 847-3511

Elua Kane, *Mai Tai Lounge* 923-7621

Island Rhythms, *Coconuts, Ilikai* 949-3811

Kahali'a, *Lobby Bar, Hawaiian Regent* 922-6611

Henry Kapon, *The Pier Bar* 536-2166

Kulana, *Leeward Bowl* 832-7171

Lilikoi Sisters, *Duke's Canoe Club* 923-0711

Bobby Moderow & Maunaloa, *Roy's* 396-7697

Naipo Serenaders, *Lobby Bar, Hawaiian Regent* 922-6611

Hiram Olsen Trio, *House Without a Key* 923-2311

Puakea, *A Little Bit of Saigon* 528-3663

Joe Recca, *Harry's Bar* 923-1234

Augie Rey, *Harry's Bar* 923-1234

Leon Siu, *Mai Tai Lounge* 923-7621

Haumea Warrington, *Duke's Canoe Club* 923-0711

Jazz

Loretta Ables, *Lewers Lounge* 923-2311

Jimmy Borges w/ Betty Loo Taylor, *Cafe Picasso, Alana Waikiki* 941-7275

Kimberlei Bradford w/ Anthony Bourn, *Restaurant Pier* 7524-2233

Bonnie Gearheart, *Royal Garden* 943-0202

Azure McCall w/ Tennyson Stephens, *Duc's Bistro* 531-6325

Latin

Rolando Sanchez & Salsa Hawaii, *Acqua* 842-3177

Maha

North American Bush Band, *Anna Bannanas* 946-5190

Piano

Don Conover, *Marina Front Lounge, Hawaii Prince* 956-1111

Carol Williams, *Pieces of Eight* 923-6646

Rock/R&B

Beautiful Chaos, *Wave Waikiki* 941-0424, ext. 3

Flex, *Leslie's Place* 845-5752

Rock Bottom, *Borders, Ward Centre* 591-8995

World

Greg MacDonald, *Cha Cha Cha's* 923-7797

3/Saturday

Blues

Blue Burro, *Snapper's Sports Pub* 941-2577

Comedy

Rich Little, *Waikiki Beachcomber* 922-4646

Contemporary

The Edge, *Waikiki Broiler* 923-8836

Jay Marion, *Pacific Cafe* 593-0035

Nightwing, *John Dominis* 523-0955

Nueva Vida's Big Thang, *The Hot Lava Cafe* 941-LAVA

Soul'd Out, *Esprit* 922-4422

Stardust, *Hanobano Room* 922-4422

Hawaiian

Mahi Beamer, *Cupid's Lounge, Outrigger Prince Kubio* 922-0811

Island Rhythms, *Coconuts, Ilikai* 949-3811

Kahali'a, *Lobby Bar, Hawaiian Regent* 922-6611

Kanilau, *Poolside, Sberaton-Waikiki* 922-4422

Lilikoi Sisters, *Duke's Canoe Club* 923-0711

Makahilahila, *Harry's Bar* 923-1234

Malanai, *Mai Tai Lounge* 923-7621

Bobby Moderow & Maunaloa, *Roy's* 396-7697

Naipo Serenaders, *Lobby Bar, Hawaiian Regent* 922-6611

Brother Noland, *Duke's Canoe Club* 923-0711

Hiram Olsen Trio, *House Without a Key* 923-2311

Puakea, *A Little Bit of Saigon* 528-3663

Augie Rey, *Harry's Bar* 923-1234

Leon Siu, *Mai Tai Lounge* 923-7621

Haumea Warrington, *Duke's Canoe Club* 923-0711

Jazz

Loretta Ables, *Lewers Lounge* 923-2311

Jimmy Borges w/ Betty Loo Taylor, *Cafe Picasso, Alana Waikiki* 941-7275

Kimberlei Bradford w/ Anthony Bourn, *Restaurant Pier* 7524-2233

Bonnie Gearheart, *Royal Garden* 943-0202

Shoji Ledward, *A Cup of Joe* 737-7445

Azure McCall w/ Tennyson Stephens, *Duc's Bistro* 531-6325

Latin

Rolando Sanchez & Salsa Hawaii, *Acqua* 842-3177

Piano

Don Conover, *Marina Front Lounge, Hawaii Prince* 956-1111

Mary Jo Finsterwalder, *Kabala Mandarin Oriental* 739-8888

Carol Williams, *Pieces of Eight* 923-6646

Rock/R&B

Beautiful Chaos, *Wave Waikiki* 941-0424, ext. 3

Early Warning, *Hard Rock Cafe* 955-7383

Flex, *Leslie's Place* 845-5752

Zydeco

Bon Ton Roule, *Anna Bannanas* 946-5190

4/Sunday

Comedy

Rich Little, *Waikiki Beachcomber* 922-4646

Contemporary

Johnny Cruz, *The Hot Lava Cafe* 941-LAVA

The Edge, *Waikiki Broiler* 923-8836

Folk

Coconut Joe, *A Little Bit of Saigon* 528-3663

Mike Piranha & Bongo Bob Unplugged, *Irish Rose Saloon* 924-7711

Hawaiian

Brothers Cazimero, *Bishop Museum* 847-3511

The Islanders, *House Without a Key* 923-2311

Henry Kapon, *Duke's Canoe Club* 923-0711

LIFE IN HELL

©1996
By MATT
GROENING

WILL EXPLAINS CARTOONS
FEATURING THE SONG STYLINGS OF ABE

MY WHOLE LIFE I HAVE WATCHED 50 MILLION CARTOONS SO I CAN TELL YOU ALL ABOUT IT!

THERE ARE FOUR TYPES OF CARTOONS: LOONEY TUNES, TOM & JERRY, DISNEY, AND CLASSICS.

CLASSICS ARE CARTOONS THAT ARE MOSTLY BLAK & WHITE. THEY HAVE LOTS OF ANIMALS THAT BOUNCE UP AND DOWN AT THE SAME TIME.

BOSCO, FLIP THE FROG, AND FELIX THE CAT ARE SOME OF MY FAVORITES. WELL, BOSCO IS KIND OF BAD. FLIP THE FROG PLAYS PIANO AND MAKES FUNNY TUNES WITH HIS MOUTH. FELIX JUST SHOWS A PICTURE OF FELIX. SILENT FELIX IS KIND OF GOOD TO MY DAD BUT NOT TO ME.

TOM & JERRY IS ABOUT A CAT THAT IS ALWAYS TRYING TO KILL A MOUSE. BUT WHAT THE CAT DOESN'T KNOW IS THAT THE MOUSE IS A MASTERMIND GENIUS.

DISNEY HAS MICKEY MOUSE. HE SEEMS LIKE A GOOD MAIN CHARACTER, BUT HE REALLY ISN'T. HE JUST GOES "HA-HA" ALL THE TIME.

DONALD DUCK IS JUST COMPLAINING ALL THE TIME. PLUTO JUST GETS MAD ALL THE TIME. AND GOOBY DOESN'T KNOW WHAT'S GOING ON.

IN LOONEY TUNES, THE ACTORS ARE THE HUNTERS AND THE NONHUNTERS. LET'S SAY THE HUNTER IS ELMER FUDD AND THE NONHUNTER IS BUGS BUNNY. MANY PEOPLE DON'T LIKE BUGS BUNNY; ELMER, DAFFY DUCK, COYOTE, AND YOSEMITE SAM.

DAFFY DUCK IS A REAL CRAZY DUCK. ROAD RUNNER IS KIND OF BAD. IT WOULD BE MORE FUNNER IF COYOTE GOT THE ROADRUNNER SOMETIMES.

LOTS OF CARTOON CHARACTERS HAVE MAIN WORDS. FRED FLINTSTONE'S MAIN WORD IS "YABBADABBADOO." BUGS BUNNY'S MAIN WORD IS "WHAT'S UP DOC?" HOMER SIMPSON'S MAIN WORD IS "D'OH!"

THERE'S ALSO BETTY BOOP. SHE'S A VERY STRANGE CHARACTER. THE SIZE OF HER HEAD IS KIND OF WEIRD.

I LOVE PIE-PIE!
POPEYE.
OH YEAH, POPEYE.

BUT OUR MOM DOESN'T LIKE THE RUDE SONG.

I'M POPEYE THE SAILOR MAN I LIVE IN A GARBAGE CAN I TURNED ON THE HEATER AND BURNED OFF MY WIENER I'M POPEYE THE SAILOR MAN POOP POOP!

WE LIKE CARTOONS BECAUSE THEY ARE FUNNY.
AND BECAUSE WE GET TO WATCH THREE OF THEM BEFORE BEDTIME!

Club Scene Into the night

When I was on the football team in junior high, there was a guy on the team named **Richie Mayo**. Richie was practically rabid with team spirit. He was the embodiment of football enthusiasm, and he was also the nicest guy on the team. Unfortunately, he had the coordination of a baby giraffe on Quaaludes. At the end of the season, Richie won the Patriot Award, which was in essence an award for youngsters on the team who tried hard and were well liked but who couldn't play ball worth a damn. When the coach presented the prize (a wall plaque, of course), he said, "What Richie lacks in natural ability he more than makes up for in enthusiasm."

Eurasia is the Richie Mayo of the Honolulu club scene. The people at Eurasia are obviously giving it their best shot, but the club is just not cutting it. Now, I don't want to be the mean guy who told Richie Mayo he sucked, so instead I'll say that what Eurasia lacks in customers they more than make up for in advertising enthusiasm. What they lack in business success, they more than make up for by having a really cool aquarium. So, instead of bashing them, I offer the following, mostly constructive criticism.

For starters, the place has a serious identity crisis. To find evidence of this, we need look no further than the club's logo, which identifies the establishment as Eurasia Nightclub and Sportsbar.

Um ... nightclub and sports bar? How often does the typical club kid out on the dance floor get struck with a sudden urge to catch up on the latest bowling scores? How many people put on their ravin' shoes, then go pound Budweiser and watch stock car-racing on giant-screen TVs? Perhaps if Eurasia fails, the owners might consider opening a tennis club/bait shop.

And then they added **Rock and Roll Sushi**. Richie Mayo might well have put a "Kick me" sign on his own back. So now we have Eurasia Nightclub with Rock and Roll Sushi and a sports bar inside. They should add a laundromat as well — that way, patrons of

the club could get some chores done while they danced, ate and watched golf on TV.

Rock and Roll Sushi. Let's talk about bad names for a minute. I can only think of one place with a worse name, and that's the **Texas Rock 'n' Roll Sushi Bar**. (I haven't been to the Texas Rock 'n' Roll Sushi Bar yet, but the name brings to mind hicks screaming, "Gimme another one o' them OH-nagis. I like my sushi big as yer face — that's right, Texas size!") Rock and Roll Sushi is a name that begs to be dissed. I've heard people on the street say, "Rock and Roll Sushi?" Then they chuckle to themselves. Oh, I forgot — I'm offering constructive criticism here. If the sushi thing doesn't work, I've got a few suggestions. How about Death Metal Dim Sum? Or maybe Bagpipes 'n' Potstickers? And who wouldn't eat at Takashi's Lute 'n' Cornbread One-Stop?

I went to Eurasia recently for their "**Industry Appreciation Night**." The crowd was essentially straight outta **Rumors**, except maybe a little older. They were very **Kramer's** in dress, and I think it would be a safe bet that the parking garage was packed with Civics. I was in the place for about five minutes when the question "What the hell am I doing here?" lodged itself in my mind.

It was kind of like being at a friend of a friend's cousin's wedding. Entertainment was provided by the patrons themselves in the form of karaoke. After a few minutes of passionate, nearly on-key singing, I headed into Rock and Roll Sushi for some free samples. Before I comment on the sushi, I want to make it clear that I do not have a sophisticated palate. When **Taco Bell** adds a new item to the menu, it's a major event in my life.

Having said that, I will say the maki rolls I had at Rock and Roll Sushi were average. I'd rank their sushi about the same as **Kozo**. Concerning the whole Eurasia experience, well, I have my doubts about the place, but hey, I'm sure Richie Mayo would have liked it.

Mark Chittom

CALENDAR

Pat Rawson, Portofino, Haleiwa 637-7678
Abe Weinstein & Friends, Hanobano Room 922-4422

Piano

Carol Atkinson, Mabina Lounge 955-4811
Tennyson Stephens, Duc's Bistro 531-6325
Carol Williams, Pieces of Eight 923-6646

Rock/R&B

Beautiful Chaos, Wave Waikiki 941-0424, ext. 3
Pangaea, Anna Bannanas 946-5190

5/Monday

Contemporary

Jon Basebase, Lewers Lounge 923-2311
Johnny Cruz, The Hot Lava Cafe 941-LAVA
The Edge, Waikiki Broiler 923-8836
Shari Lynn & Fascinatin' Rhythm, The Warrior's Lounge, Hale Koa 955-0555

Folk

Mike Piranha & Bongo Bob Unplugged, Irish Rose Saloon 924-7711

Guitar

Gilberto Martinez, Angelica's Cafe 537-6619
Wayne Takamine, Nick's Fishmarket 955-6333

Harp

Becky Smith, Rain or Shine Coffee Co. 739-0717

Hawaiian

Brother to Brother, Harry's Bar 923-1234
Jonah Cummings, Duke's Canoe Club 923-0711
Elua Kane, Lobby Bar, Hawaiian Regent 922-6611

The Islanders, House Without a Key 923-2311
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki 922-4422

Lilikoi Sisters, Duke's Canoe Club 923-0711
Joe Recca, Harry's Bar 923-1234

Leon Siu, Cupid's Lounge, Outrigger Prince Kubo 922-0811

Wayne Takamine, Nick's Fishmarket 955-6333

Jazz

Bill Cox & the Over the Hill Jass Band, Cisco's Cantina 262-2337
The Jazz Hawaii Big Band w/ Marianne Mayfield, Coconut, Ilikai 949-3811

Piano

Carol Atkinson, Mabina Lounge 955-4811
Tennyson Stephens, Duc's Bistro 531-6325

6/Tuesday

Blues

Clean Slate w/ James Ronstadt, Irish Rose Saloon 924-7711

Tim Garon, Houzit's Sports Pub 637-5545

Comedy

Rich Little, Waikiki Beachcomber 922-4646

Contemporary

Jon Basebase, Lewers Lounge 923-2311
The Edge, Waikiki Broiler 923-8836
Shari Lynn & Fascinatin' Rhythm, The Warrior's Lounge, Hale Koa 955-0555
Soul'd Out, Esprit 922-4422
Stardust, Hanobano Room 922-4422

Guitar

Gilberto Martinez, Angelica's Cafe 537-6619
Wayne Takamine, Nick's Fishmarket 955-6333

Hawaiian

Brother to Brother, Lobby Bar, Hawaiian Regent 922-6611
Jonah Cummings, Duke's Canoe Club 923-0711
Dean & Dean, Cupid's Lounge, Outrigger Prince Kubo 922-0811
Keith & Carmen Haugen, Mai Tai Lounge 923-7621

The Islanders, House Without a Key 923-2311

Kapena, Harry's Bar 923-1234

Moe Keale, Poolside, Sheraton-Waikiki 922-4422

Lilikoi Sisters, Duke's Canoe Club 923-0711

Augie Rey, Harry's Bar 923-1234

B.B. Shawn, The Pier Bar 536-2166

Jazz

Loretta Ables, Lewers Lounge 923-2311
Kimberlei Bradford w/ Anthony Bourn, Restaurant Pier 7524-2233
Bill Cox & the Over the Hill Jass Band, Cisco's Cantina 262-2337
The Rich Crandall Trio, The Hot Lava Cafe 941-LAVA
X-Factor, Coconut, Ilikai 949-3811

Latin

Buffy & Jesse Gonzales, Acqua 842-3177

Piano

Carol Atkinson, Mabina Lounge 955-4811
Mary Jo Finsterwalder, Kabala Mandarin Oriental 739-8888
Tennyson Stephens, Duc's Bistro 531-6325

Theater and Dance

Shirley Valentine Loretta Swit (Major Margaret Houlihan of TV's "MASH") stars in this heart-warming one-actor show about a tired housewife who longs to escape her dead-end existence and find adventure, romance and, well, life. A portion of the proceeds benefit Manoa Valley Theatre. *Hawaii Theatre*, 1130 Bethel St. Sat 8/3, 8 p.m. \$24.50 - \$29.50 (\$2.50 discount for seniors). 528-0506

Tony n' Tina's Wedding Extended yet again: a play, a wedding, a dinner, a reception, a comedy and an audience-participation piece all rolled into one fantastic night. Price includes dinner and glass of champagne. *Manoa Valley Theatre*, 2833 E. Manoa Rd.: Fri 8/2 & Sat 8/3, 7 p.m. \$40 (call for special rates for students, military and seniors). 988-6131

Galleries

Opening

Steelsmith Recent works. Opens Sat 8/3, runs through 8/27. *Ho'omalua Gardens*, 45-680 Luluku Rd. 233-7323

Continuing

8-8-8 Watercolors by Juanita Kenda, Song Kim and Min Chong Kim. Through 9/8. *Waikiki Gallery*, 1360 S. Beretania St., 2nd Fl. 922-7701

Fourseen Oil paintings and sculpture by Mark Brown, Carol D'Angelo, Dexter Doi and Karen Lucas. Through 8/17. *Bishop Square*, 1001 Bishop St.

Hawaii Botanicals Colored pencils by Teri Inouye. Through 8/10. *Waikiki Gallery at Aston Park Shore Hotel*, 2161 Kalia Rd. 922-7701

Pacific Specific "Paintings about the ocean" by Alison Manaut. Through 8/9. *HPU Art Gallery*, Hawaii Pacific University Hawaii Loa campus. 233-3167

Reminiscence Paintings and monotypes by Lei-Sanne Doo. Through 8/28. *Queen Emma Gallery*, 1301 Punchbowl St. 547-4397

Spirits, Status & Society: Melanesian Art Oceanic art from the Caroline and Donald Yacoe Collection. Through 9/20. *East-West Center Gallery*, John A. Burns Hall, UH Manoa campus. 944-7070

Strength and Diversity: The Story of Japanese American Women in Hawaii Backdrop scenes, historic memorabilia, artifacts, photos and related stories illustrating Japanese-American women's history in Hawaii. Through 8/24. *Japanese Cultural Center of Hawaii*, 2454 S. Beretania St. \$3.00. Children under 18 and JCC members free. 947-7633

Vestiges Ceramics by Carl Fieber. Through 8/31. *Art a la Carte*, Ward Center. 597-8034

Museums

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$14.95, \$11.95 kids. 847-3511

Aloha Kilolani: 35 Years of Hawaiian Skies From Polynesian navigation to man's first steps on the moon, this is a retrospective look at Kilolani Planetarium and the many topics covered during its 35-year history. With plans set for construction on a new facility to begin later this year, visitors to this show can vote on their favorite topics from past shows for possible inclusion in the new planetarium's schedule. Daily, 11 a.m. & 2 p.m.; Fri & Sat, 7 p.m.; \$3.50 general (free for Museum members); 847-8201 for evening reservations. Continuing through summer.

Forest Jewels: Hawaiian Forest Birds See *Museums Pick on Page 8*.

Free Family Health and Fitness Fun: Keiki SPORT event. Activities feature health fitness, sports, face painting, picture taking with Lani Moo, interactive games, free blood pressure tests, baby-sitting tips and free admission to the SPORT exhibit. Sun 8/4, 9 a.m. - 5 p.m. **SPORT** A fun-filled exhibit featuring more than a dozen hands-on and body-on activities highlighting the science behind sports. Visitors can experience what it feels like to ride an Olympic bobsled, traverse a sheer rock face and spin like a figure skater. Through 9/2.

The Contemporary Museum 2411 Makiki Heights Drive Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 (third Thursday of each month free). 526-1322

Exquisite Vessels Objects in ceramic, metal, glass, wood and fiber by contemporary craft artists. Through 9/8.

Graveyard Shift Prints and drawings by Faith Milnes. Through 8/11.

Leaving the Century: TV Art from the '90s Twenty contemporary media artists explore a range of issues, styles, themes and technologies in this series of five programs of recent video works. Through 9/8.

Public Art More than 100 works by many of Hawaii's contemporary artists, selected from the City and County's collection. Through 9/8.

Tubers A humorous, site-specific outdoor sculpture installation by Jodi Endicott, which transforms the museum's tennis courts into a swimming pool full of larger-than-life concrete and steel figures. Through 9/1.

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 p.m. - 5 p.m. \$5; \$3 students, seniors. 532-8700

Americans Abroad: American Architectural Printmaking, 1880-1940 Prints covering late 19th- and 20th-century picturesque views of France, Italy, Spain, England and the Netherlands by American artists. Through 8/15.

Samurai Warriors Samurai warriors of medieval Japan are featured in an exhibition of prints from the Academy's world-renowned collection. Through 8/4.

Whistle While You Work: Scenes of Labor in American Printmaking A selection of

Continued on Page 12

Film

Pacific Islanders in Communications' "Pacific Island Images 1996" is not simply a celebration of very good film, it's a study in cultural survival.

Pacific Specific

STU DAWRS

It's doubtful that one in a thousand U.S. citizens have ever heard of Yap, much less know anything about the tiny group of islands in the Philippine Sea — but the residents of Yap have heard of the United States. A friend tells the story of how, on a recent visit to the islands, he ran into a young girl who knew no English ... except for the theme song from "Barney." Cute story, but before you laugh, consider the consequences: One of America's biggest exports is pop culture, and its effects are far more wide-ranging — and damaging — than songs of universal love sung by a dorky purple dinosaur.

Lurline Wailana McGregor, a filmmaker and executive director of Pacific Islanders in Communications (PIC), is all too familiar with these scenes.

"Through my work I have been able to travel throughout the Pacific," she says. "The thing that has struck me beyond anything else is how kids in small villages that barely have electricity — but enough to run a VCR and TV — are wearing Nikes, looking like they're from Los Angeles. In Western Samoa they're wearing these baggy shorts. ... Where did they get that? They didn't go there. The profoundness is that they're being effected, they're being colonized, by these images."

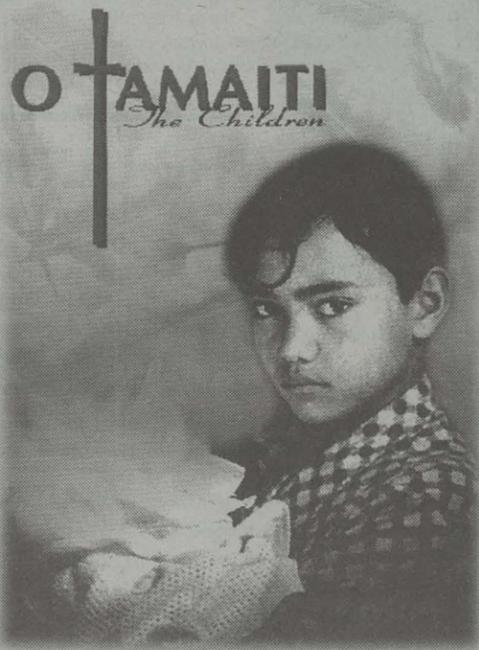
PIC, a nonprofit media arts organization which is funded mainly through an annual grant from the Corporation for Public Broadcasting, exists primarily to place control of the images back in the hands of Pacific Islanders — because the question of who is behind the camera is crucial: Not only do the images of Western life that are sent into the Pacific from the outside have a very real effect on island ways, but just as profound is the effect of viewing an outsider's version of island culture.

"From the beginning of captured images, the representation has consistently been through the eyes of outsiders who come with the express purpose of creating these images for the outside world," McGregor points out.

"It's meant to portray an exotic image. As a secondary audience, [Pacific Islanders] can't help but become detached: It becomes profoundly confusing for someone to see images of their own people and

think, 'What is my relationship to these images, to these people who I'm seeing, who have been captured in a way that is meant to appeal to someone else?'"

Founded five years ago, PIC has been a key force in the relatively recent introduction of Pacific Island voices to the world of film and television. The organization works on all levels, from instruction on the basics of using a camcorder to the disbursement of large-scale grants for productions to be aired on the Public Broadcasting System. In addition, PIC recently took on executive-production duties for first time, an effort



Through the eyes of children: Sima Urale's *O Tamaiti*

that yielded the stunning *Pacific Diaries*, a three-part series of first-person documentaries filmed in Hawaii, Guam and Samoa.

This week the Third Annual Festival of Indigenous Pacific Islander Films and Videos — otherwise known as "Pacific Island Images 1996" — offers the chance to view the fruits of PIC's labors. The five-day festival, with screenings at four venues on Oahu and throughout the Neighbor Islands, will feature works from across the Pacific — many with live introductions by the filmmakers. In addition to the *Pacific Diaries* series (UH Art Auditorium: Thu 8/1, 7:30 p.m.; Nanakuli High School Theater: Fri 8/2, 7:30 p.m.), the festival will screen a number of extremely powerful films and videos, among them the world premiere of longtime activist filmmakers Puhipau and Joan Lander's documentary *Stolen Waters* — an exploration of the struggle over the water rights of Waiahole Ditch and its effect on the perpetu-

ation of Hawaiian culture and life (UH Art Auditorium: Sun 8/4, 7:30 p.m.).

Others to watch for: Western Samoan filmmaker Sima Urale's *O Tamaiti*, a film shot in New Zealand through the eyes of children — and based on Urale's own childhood experiences of family struggling with Samoan and Western cultures (Nanakuli Theatre: Thu 8/1, 7:30 p.m.; UH Art Auditorium: Sat 8/3, 7:30 p.m.); *Storytellers of the Pacific*, an edited version of an award-winning four-part documentary that traces the impact of colonization on indigenous cultures by using personal accounts of Australian Aborigines, Native Hawaiians, New Zealand Maoris, Samoans and Chamorros of Guam (Brigham Young University Little Theatre: Wed 7/31, 7 p.m.); *Then There Were None*, a documentary that uses archival photographs and rarely seen tourism promotion footage to show the ease with which Hawaii has been sold — as well as the hidden costs to Native Hawaiians (BYUH Little Theatre: Wed 7/31, 7 p.m.).

Special festival events include a Friday night panel discussion on the topic of "Issues of Preserving Culture," featuring filmmakers Merata Mita, Karin Williams, Sima Urale, Tuti Baker and Skip Blumberg. Following the discussion, Mita will introduce her film *Mauri*, the first feature-length film made by a Maori woman, which tells the story of a man who returns home to his village to seek his identity (UH Art Auditorium: Fri 8/2, 6 p.m.).

In keeping with the PIC's mission of providing an outlet for new voices, the festival will also feature a series of five works by "Emerging Filmmakers," including *The Overthrow of Hawaii's Last Ruling Monarch: Queen Lili'uokalani*, a short documentary by Alexis Keene and Nicola Higa — two local elementary-school students who gain a new perspective on the overthrow of the Hawaiian monarchy through the making of their video (UH Art Auditorium: Sat 8/3, 7:30 p.m.).

A measure of PIC's success is the fact that there simply isn't enough room to mention all of the films showing in "Pacific Island Images." However, as Lurline McGregor points out, there is still much to be done: "Outside people need to understand that these are living, breathing, evolving people. ... If outsiders can't appreciate the struggles and the desire to maintain tradition, then they're going to move in in the way they have in places like Palau: digging the whole thing up and walking away with it because they have no appreciation of the fact that these people have lived there for thousands of years. It's part of our cultural survival."

See these films.

Pacific Island Images 1996
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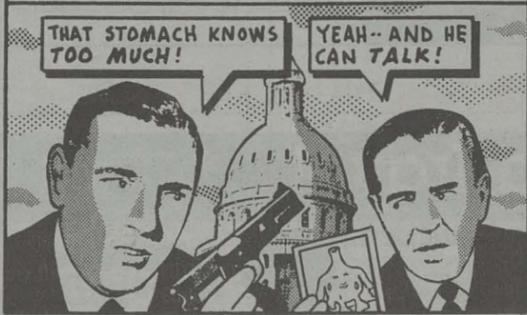
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by TOM TOMORROW

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TOM TOMORROW © 7-24-96

TIDES - July 31 August 6



Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

CALENDAR

From Page 10

more than 30 prints that depict scenes of manual labor drawn from the Academy's extensive collection of graphic arts by artists both local and Mainland. Opens 8/1, runs through 9/29.

Workers: An Archeology of the Industrial Age: Photographs by Sebastiao Salgado See Museums Pick on Page 8.

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

The three historic mission houses, built between 1821 and 1841, are located downtown within walking distance of other, often-photographed 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.

skin prematurely. Prevention of skin cancer, treatment of uneven skin tones and laser resurfacing. Space is limited. *The Queen's Medical Center*, 1301 Punchbowl St.: Wed 7/31, 6:30 p.m. Free. 537-7117

Vegetarian Cooking Demonstration A class on meals using only plant products, presented by the Vegetarian Society of Honolulu. Reservations required. *Moiliili Public Library Meeting Room*, 2211 S. King St.: Fri 8/2, 6 - 9 p.m. Free. 571-5525

Kids

Ho'ike Lau hala weaving, boa jewelry, quilt patterns, games and hula performances by four keiki hula halau are all part of this annual event. Admission includes Zoo exhibits. *Honolulu Zoo*, 151 Kapahulu Ave.: Sun 8/4, 9 a.m. - 7 p.m. \$6 adults, \$1 kids 6-12, 5 and under free (free to all after 4 p.m.). 971-7174

Keiki Gardening Plant a seed in the Hawaii Nature Center garden and learn how nature brings it to life. Instruction on the ins and outs of home gardens. For farmers 3 to 5 years old. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 8/4, 9:30 a.m. - 11 a.m. \$5, \$3 members. 955-0100

Keiki Time For adults with young learners 3 months to 3 years in age. Special intro to sea friends, a story, tour through the galleries, play time and snack time (no Chicken of the Sea, we trust). *Waikiki Aquarium*, 2777 Kalakaua Ave.: Sat 8/3, 9 - 10:30 a.m. \$12 per parent/child team, \$10 members. 923-9741

Waikiki Children's Fair See Kids Pick on Page 8.

The Way of the Warrior In this free program for teens, armor maker and martial-arts expert Grey Wolf demonstrates martial-arts styles from many nations and periods of history (samurai, viking, Mongol, Arthurian knight/crusader and more). *Salt Lake Moanahua Public Library*, 3225 Salt Lake Blvd.: Wed 7/31, 6:30 p.m. Free. 831-6831

Continued on Page 14

Learning

African and Caribbean Dance Workshops

Former Stanford University dance instructor Halifu Osumare gives a series of workshops on African and Caribbean dance (call for complete schedule of classes). *Temporary Dance Building*, UH Manoa campus: Sat 8/4, 4 - 5:30 p.m.; Mon 8/5 - Fri 8/9, 1 - 2:30 p.m. \$10 - \$54. 988-6723

Hawaii's Deaf Celebration See Learning Pick on Page 8.

Interactive Authoring in 3D for the Web A seminar focusing on how to create an interactive 3-D environment for games, simulations, animations and training or marketing pieces for the Net. *Borders Books & Music*; Ward Centre: Wed 7/31, 7 - 8 p.m. Free. 591-8996

Letting Prosperity Happen A series of classes sponsored by the Center for Positive Living. Courses run every Tuesday through August. *Center for Positive Living*, 1120 Maunakea St., Ste. 275: Tue 8/6, 7 - 9 p.m. Free. 521-0855

Skin Wellness Program A lecture on the biological, lifestyle and chemical stressors that age

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Theater

PHOTO: LAUREN FITZHUGH

The Po'okela Awards present the Honolulu theater scene with all its fragile yearnings and sacred aspirations, in a motley coat of professionalism and pretension.

Do the Hokey Po'okekey

LEROY THOMSON

Never mind Oscar and Tony: For the last 13 years, the Hawaii State Theatre Council has chosen a panel of judges (this year there were six) to dispense awards of "excellence" (*po'okela*) in 19 different categories, broadly separated into "Plays" and "Musicals." Each of these six judges is required to see everything every member (but *only* members) of HSTC theaters produce and select not "best" but "excellent" — in other words, it is possible for every nominee to "win" a Po'okela, should the judges decide they are all equally excellent. By doing so, the HSTC aspires to diminish competition. This year, for example, six "Directors of a Play" were nominated, and all six could possibly have won. ... But ah, there's the paradox: If three directors win, the distinction is diminished by three. If so many nominees win, doesn't the simple act of nomination create the "winners"? If the goal is to diminish competition, how do the three directors who "lost" feel?

If you're not a great fan of Honolulu theater, you might be asking yourself, "Is there really enough live theater in this burg to justify such an award ceremony?" The answer, frankly, is no. Smaller member theaters like Solange and Associates — who produce through Ward's Rafter's rehearsal space — were unattended by the judges and (surprise!) thus were not nominated for their elegant production of Beckett's *Endgame*. And, wait a minute here, is this Hawaii State Theatre Council? Duhhh ... Would that include Maui or the Big Island? No. Furthermore, the brilliant work of our state theater, Kumu Kahua, is utterly ignored each year because they refuse to be a member. Further divide the remaining pool of possible nominations between musicals and plays, and you have the formula for a Kafkaesque clique of mutual admiration that reaches pathological proportions.

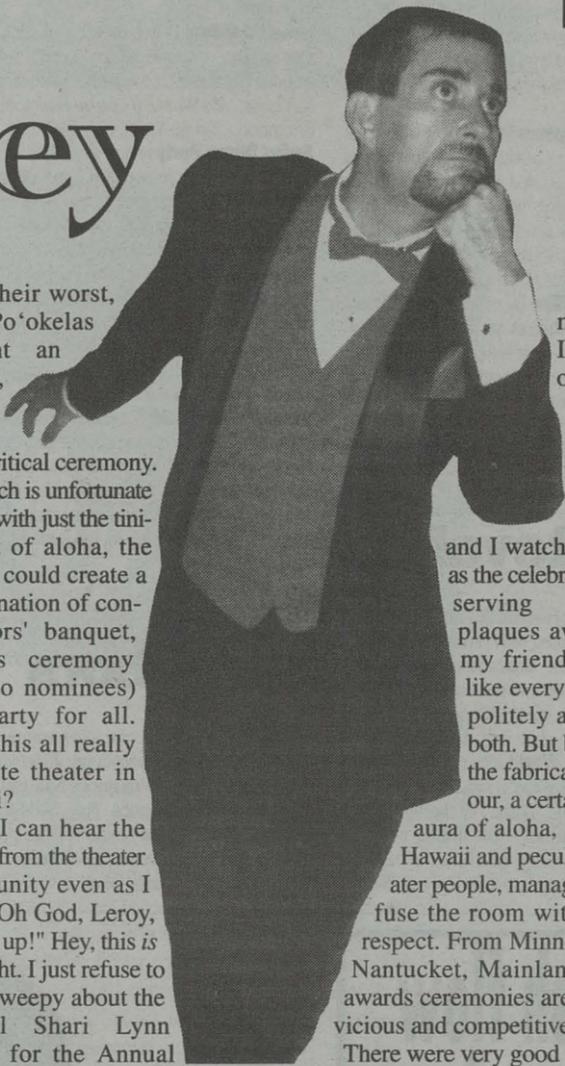
Undaunted by their exclusivity, the Po'okelas also have the gall to demand that nominees pay to attend. Little wonder almost no one could attend from UH Manoa's Theater Department (winner of three awards): The ticket price could feed a grad student, nominated or not, for a month. And, organizers bitched when no one bought tickets before being nominated — one week prior to the dinner.

At their worst, the Po'okelas present an insular, pretentious, hypocritical ceremony. ... which is unfortunate when, with just the tiniest bit of aloha, the HSTC could create a combination of contributors' banquet, awards ceremony (free to nominees) and party for all. Does this all really promote theater in Hawaii?

Oh, I can hear the moans from the theater community even as I type. "Oh God, Leroy, lighten up!" Hey, this is me: light. I just refuse to get all weepy about the Annual Shari Lynn Award for the Annual Shari Lynn Musical. But OK ... I'll take a deep breath, count to six awards and take my Prozac.

There. After having snubbed the banquet for four years, I rented a tux (*fabulous*, I have proof), snuck in on a membership ticket (\$32) with two as-of-yet-unrecognized but brilliant talents in Honolulu theater, sat at underdog ASATAD's table and, for the most part, played the game and had me a typical Po'okela experience. Yes, surprise (*not*), Shari Lynn won again, as did the savior of Diamond Head Theatre's fiscal crises, John Rampage — again. And again ... and again.

But, I freely confess, I got swept up with the fever of glitz. I was tongue-tied and star-struck when I met Honolulu's Helen Hayes, Jo Pruden (stunning in silver), and (at long last) Yvonne Filius, that comic goddess of operatic power. I kept shoving my tape recorder in Larry Paxton's face — such a *hunk*, I just loved watching his lips move. And while Kristine Altweis sent the room spinning in her sexy mini, her breathless, innocent simplicity while accepting her "Featured Female in a Play" award broke our hearts. Host Andee Gibbs brought the house down with a parody of her own Award-lust (they needed to move the first table back to make room for her hair), and her co-host, local theater saint Eden-Lee Murray, stepped up to the podium in a gown that made Liz Taylor look like a schlub (oh, those stunning azure eyes!).



Yes, like many there, I felt some of the best weren't nominated; I had favorites who won, and I watched grimly as the celebrated undeserving snatched plaques away from my friends. And I, like everyone there, politely applauded both. But beyond all the fabricated glamour, a certain unique aura of aloha, special to Hawaii and peculiar to theater people, managed to suffuse the room with mutual respect. From Minneapolis to Nantucket, Mainland theater awards ceremonies are far more vicious and competitive.

There were very good moments, as when Steven Stanfill — a chorus line workhorse who finally hoofed his way into his first solo (as Tulsa in *Gypsy*) — could barely bring himself to stand in line to accept the award. A soldier soon bound for the Pentagon, Stanfill succumbed to emotion but nobly pulled it together just long enough to sincerely thank everyone who gave him the chance to be so honored. And then there was Windward's ASATAD, the four-year-old love child of Gary and Diana Anderson: When the company (six-time winners this year) received a surprise special award for their work with Honolulu's deaf community, for a moment one could almost believe that the Po'okelas *can* encourage theater, promote excellence and reward hard work.

At one point in the evening, Cecilia Fordham, a powerful presence of nobility and talent, took the podium for the Pierre Bowman Award (for acting excellence) and reminded the overdressed crowd that "these awards are only what six people saw on only six separate nights. That's all these awards are. Your work in the theater is your true award." Whatever the Po'okelas are, pretend or aspire to be, the fact remains they are ours. In one night's ceremony, the entire Honolulu theater scene is captured in microcosm — with all its fragile yearnings and sacred aspirations, cloaked in a motley coat of professionalism and pretension.

To paraphrase Lily Tomlin: "Life can be beautiful. But it won't." ■



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CALENDAR

From Page 12

Hikes and Walks

Historic Makiki Remnants of a historic community lie beneath the ever-spreading high-rises of Makiki. Historian Stephanie Fitzpatrick leads you to discovery. Registration required. Call for meeting time and place: Thu 8/1, 6:30 - 8:30 p.m. \$7. 734-9211

Little Tokyo Historian Shige Yoshitake guides a trip through downtown to trace the history of the Japanese in Hawaii. Registration required. Call for meeting time and place: Sat 8/3, 9 - 11 a.m. \$5. 734-9211

Tropical Plant Nature Walks Tropical plants and majestic views of the Koolau mountains are part of these guided garden walks. Wear walking shoes; bring insect repellent and light raingear. Call for reservations. **Hoomalubia Botanical Garden**, 45-680 Luluku Rd., Kaneohe: Sat 8/3, 10 a.m.; Sun 8/4, 1 p.m. Free. 233-7323

Waie'e Valley Hike By courtesy of the Board of Water Supply, hikers are being given special permit to visit their hole in the hill, which ends at a water-bearing rock face. An extended hike up to Hamama Falls is included. This 3-mile, novice-level hike is limited to 30 hikers. Call for reservations. Call for meeting place: Sat 8/3, 9 a.m. \$2. 261-7814

Whatevahs

Art & Craft Fair Handmade crafts and fine-art items will be featured with Hawaiian music and a variety of foods. Educational displays will feature conservation and resource management. **He'eia State Park**, 46-465 Kamehameha Hwy.: Sun 8/4, 10 a.m. - 3:30 p.m. 247-3156

Barbies of the World How can you pass it by? An exhibit by the Hawaii Loves Barbie museum, featuring "Barbies of the World" and "Summertime Barbies." The display will be in the J.C. Penney wing, first level. **Windward Mall**, 46-056 Kamehameha Hwy. 235-1143

Bayfest '96 Water activities, health and fitness fair, rides, music and family entertainment throughout the weekend. **Kaneohe Marine Corps Air Station**: \$2. Children under 4 free. 254-2386

Family Fishing Day Catch and release of tilapia. Come prepared with bamboo poles, barbless hooks and bait, walking shoes, insect repellent, light raingear and a picnic lunch. Call for reservations. **Hoomalubia Botanical Garden**, 45-680 Luluku Rd., Kaneohe: Sat 8/3, 10 a.m. - 2 p.m. Free. 233-7323

49th Annual Book Sale See *Whatevahs Pick on Page 8*.

Israeli Dancing Israeli dancing special summer session continues every Sunday through August. Beginners come early: instruction the first hour. **Ala Wai Golf Course Ballroom**: Sun 8/4, noon - 3 p.m. \$3.50. 623-3603

Swing Dance Party Swing all night long, plus a free mini dance lesson at 6 p.m. Beginners welcome, no partner necessary. Free refreshments, parking. **Palladium**, Ala Wai Golf Course Club House, 2nd Fl.: Sun 8/4, 6 - 9 p.m. \$4.

Torment If pain is your passion, then fetish is the fashion. Free cuffs for those in fetish wear; free buffet and champagne, pervy shows, play spaces, industrial music. Open to 4 a.m. A Propaganda Production. **Fusion**, 2260 Kuhio Ave.: Thu 8/1, 10 p.m. 534-2790

Unthirsty Plant Sale Featured: native Hawaiian plants, water conservation classes, garden tours. Find plants that thrive in drier climates (not just cacti or succulents) at a bargain. **Halawa Xeriscape Garden**, Halawa Industrial Park, 99-1268 Iwaena St.: Sat 8/3, 9 a.m. - 3 p.m. 527-6148

The Neighbors

Ka Ho'ola'a'ana The ritual investiture of the Big Island Aloha Festivals Court. **Halemau mau Crater Rim**, Hawaii Volcanoes National Park, Big Island: Thu 8/8, noon. Free. 808-885-8086

Merchant of Venice Studio H'poko presents Shakespeare's controversial, bittersweet romance. **McCoy Studio Theater**, Maui Arts & Cultural

Center, Kahului: Fri - Sun 8/2 - 8/18, 7:30 p.m. 808-874-5507

Gay

Frontrunners This running/walking club for all levels meets regularly on Thursdays and Saturdays. Beginners hugged. **Kapiolani Park Bandstand Snack Bar**: Thu 8/1, 5:30 p.m.; Sat 8/3, 8:30 a.m. Free. 922-5223 or 922-3252

Honolulu Gay Support Group Hawaii's longest-running gay discussion group. This week's topic: "Dating Tips." **Hotel Honolulu**, 706 Kaiolu St. (Rooftop Garden): Tue 8/6, 7:30 p.m. Free. 532-9000

Metropolis Is Back Finally! Womyn for womyn, by womyn, with womyn! The overdue need for a womyn's local dance bar merits this public-service announcement. Fridays and Saturdays for as long as possible. **Metropolis**, 611 Cooke St.: Fri 8/2. 593-2717

Grass Roots

Water Rights Testimony Sought See *Grass Roots Pick on Page 8*.

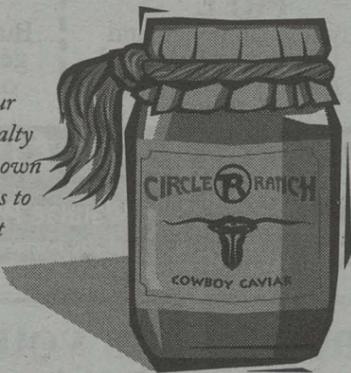
World Walk for Breastfeeding La Leche League International's World Walk for Breastfeeding celebrates the fifth annual World Breastfeeding Week (8/1-7), which is part of the ongoing campaigning to increase awareness of the importance of breast-feeding to infant health and help remove barriers to breast-feeding. **Makiki Park**, Wilder Ave.: Sun 8/4, 8 a.m. 944-2784

Young People's Activity Section Convention The Sierra Club Hawaii Chapter is in the process of forming a Young People's Activity Section (age 17 - 30). This convention is for members of this age group to express their ideas and desires for a direction they would like the activity section to take. Steering committee election will also be held. **Washington Intermediate School Cafeteria**, 1633 S. King St.: Tue 8/6, 7 p.m. Free. 538-6616

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Food

Not one for the timid, a meal at Emilio's Pizza leaves no room for wafer-thin mints.

PHOTO: DENISE-MARIE LUKO

Seas of Cheese



Tastes great, more filling: Emilio's Pizza

JOANNE FUJITA

A food-loving friend suggested Emilio's to me recently, raving about the Vegetarian Combo Pizza (\$13 for a 10-inch round). I found this surprising for two reasons: One, this particular friend is a notorious food snob who works in a gourmet store and rarely even mentions pizza unless he's talking about southern Italy; and two, when I had gone to this restaurant 10 years ago, I thought the food was good but not spectacular. Perhaps, I reasoned, those many days spent in the ethereal company of overpriced cheese wedges were beginning to tell on my friend's taste? I wasted no time in visiting the restaurant again to see what exactly he was talking about.

The place didn't appear to have changed much since the last time I'd been there, with the movie posters pasted all over the walls and the ceiling fans moving the humid air about. It's a little place, the sort that people of a kindly disposition would call "cozy" — though in the summer heat I really wished there was air conditioning. The only thing that I noticed differing from my last visit was the poster autographed by Whoopi Goldberg. ... Trying hard to imagine Whoopi sitting at a nearby table, I perused the menu.

As a starter my friend and I ordered a Caesar Salad (\$5.50) to share, with the optional anchovies. The crisp romaine leaves were nearly enveloped in the rich, creamy dressing, which was full of Parmesan cheese shavings. The anchovies had been blended into the dressing, adding a piquancy without any jarring tastes of salt or fishiness. Other offerings for starters include Escargot (\$6.25); House, Pasta or Chef's salads (\$2.35 - \$5.95); and Minestrone Soup, offered in a cup (\$1.95) or bowl

(\$3.25). A separate menu board also offers daily specials.

Before we go any further, a word to the calorie-wise: Those who are at all careful about their fat intake should know that they will be lured into some very unvirtuous eating here.

While many other restaurants are thinning down all types of familiar foods, this place sticks to the type of pizza Americans make at home, when nobody's watching: mounded with lots of cheese and hedonistic toppings that are gloriously messy to eat. The Emilio's take on this theme has a thinnish crust heavily buttressed at the edges to hold the thick mass of filling.

The one I sampled had Italian sausage, onions, mushrooms and extra cheese (which, it turns out, wasn't needed). The pizza is priced according to size (10-, 12- and 14-inch) and number of toppings: ours was \$12.90 for a 10-incher with four toppings. The toppings were laid on with such a generous hand, it was difficult to eat without spilling them. However, despite the abundance of filling, there was nothing out of balance.

My gourmet-store friend was right: Over the years, this restaurant has evolved and improved. The mildly spiced and succulent sausage could be tasted over the fresh-tasting tomato sauce. The ingredients were chosen and prepared with love and care. Each bite held a different combination of textures and flavors, and I found myself greedily devouring most of the pie before any thought of depriving my companion came to mind.

It so happens that he was doing fine on his own, enjoying Spaghetti Carbonara (\$8.50 a la carte or \$12.35 for a complete dinner) — a wicked concoction of bacon, eggs, garlic and plenty of cheese (surprise!) slathered over spaghetti. Emilio's also includes mushrooms, which is an unclassic addition to the usual

formula but welcome nonetheless. Most carbonaras I've had weary the palate with the oversharpeness of smoked bacon, but the addition of mushrooms rounds out the flavor of the Emilio's version. It tastes wonderful, if greatly guilt-inducing.

If there is any fault with the kitchen — and in many peoples' minds this is no infraction — it is excessive richness.

Everything on the menu is heavy. We sampled two "dipping sauces," Maui Onion and Pesto flavor (\$1.50 each) that are meant to accompany the pizza. They arrived looking much like flavored, thick mayonnaise; and even though they would be a nice addition to, let's say, a lean fish soup, even for garlic bread this is far too much. By the time we were done with dinner, the mere thought of Cheesecake (\$3) made us groan. Perhaps the restaurant might consider offering something like fruit sorbetto instead.

Emilio's Pizza doesn't serve alcoholic beverages and welcomes guests to bring their own. The pricing for all menu selections is quite reasonable, so two can eat themselves senseless for less than \$30 (not including tip).

As an added bonus, the Cinerama is right around the corner, but if you see a movie afterward, make sure it's an exciting one (and don't plan on any arare-and-popcorn mix) because a meal at Emilio's is sure to entice you to overeat. ■

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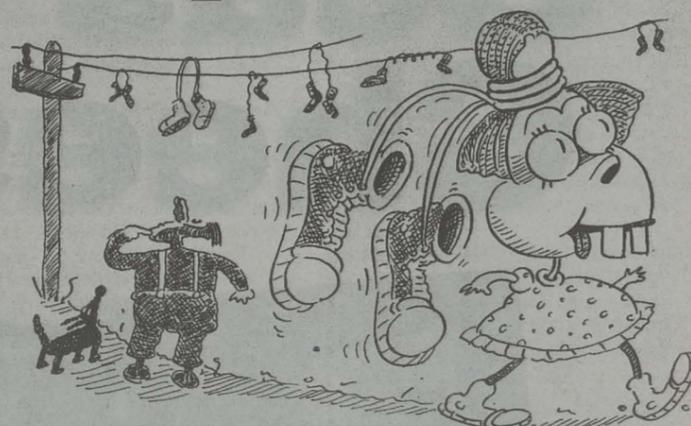


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Why am I seeing pairs of shoes tied together by the laces hung up on power lines? —Lloyd S., via AOL

Been getting this question a lot lately. Lacking a proper way to investigate it, I figured I might as well cast aside the pretense of science and post it to the Net, specifically, the on-line Straight Dope area on AOL and alt.fan.cecil-adams. A sampling of the answers I could read (a lot of stuff on AOL, you can't tell if it's bad spelling or Esperanto):

- I heard tennis shoes hanging over a power line meant you could buy crack there.

- It's a time-honored tradition to throw your sneakers over the power lines on the last day of school.

- When I was a lad of 13 in Nashua, N.H., we used to steal pairs of shoes that had been carelessly left on the sidewalk by kids who had popped open a fireplug. At this point we would play "over-the-wire keep-away" until (a) the kid's mother, brother, father or a passing police officer put a stop to the game, or (b) shoes went up but didn't come down.

- When I was in the military and guys were getting ready to get out and go back to a "regular" life, they would take their combat boots and paint them up all funky before tying the laces together and throwing them over a wire.

- I agree with the drug theory. I saw a news brief on Amsterdam, and there was a pair of shoes hanging in the ghetto where everyone does drugs. So I assume it means "Stop here."

- Either they're meant to increase visibility for low-flying aircraft, frighten rattlesnakes away or just for the hell of it.

- I read in the newspaper that shoes would be thrown over the power lines to serve as a reminder/warning of a murder that occurred nearby. This seems proven to me: As I was traveling past a home in which a drug-related murder had occurred about three months prior ... a pair of shoes were hanging from the power lines in front of the home.

- Depending on what part of the country you are from, one shoe from a light post or sign represents the death of a gang member. Usually seen in the inner city.

- When I was a kid (late '60s, early '70s), the boys would tie together (1) their own sneakers that they hated or (2) sneakers of the weak and/or over-

weight kids and toss them over the telephone wires for fun. It usually took a number of tosses to get them up there, so the boys took this as a challenge.

- The fact about the shoes hanging across the overhead wire is, My wife won't let me bring them into the house after I walk across the barnyard. This is a certified true fact.

- Used to be a gang sign: Sneakers hanging over telephone or electrical wires were to designate gang turf.

- I'll admit to being a former shoe thrower. After getting a new pair of sneakers, it was a common ritual in my neighborhood to tie the shoelaces of your old pair together and throw them up on the telephone wires. What else are you going to do with your old pair of sneakers?

- I used to teach inner-city youths in Washington, D.C., and witnessed older children throwing the shoes of younger children over tree branches and telephone lines, or a gang of children would take a single child's shoes and toss them. This was, as far as I could tell, an exclusively male pastime. The kids did this to be mean and make a difficult time of life even more difficult. One fun part about this type of kid is that if an adult tells them to stop, the adult is "disrespecting" their right to do whatever they want. The other fun part about some of these kids is that they are armed. I am not restricting my criticisms to children in inner-city Washington either.

- There is no solid cause-effect going on here. Just your everyday kid high jinks. I suppose you could say it's a way of marking territory. Shoes can be seen hanging all over the beach area here in San Diego, over lampposts, power lines, trees, etc. It's as pointless as jamming gum in water fountains or throwing water balloons at cars. Just one of the things kids do.

So there you have it. It's either a harmless prank, a rite of passage or a sign of the end of civilization. You figure it out.

Cecil Adams

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ARIES

(March 21 - April 19):

As I meditate on you and peer into my crystal ball, I behold a horde of rabbits staging an orgy in a garden where tomatoes are growing as big as pumpkins and watermelons the size of VW vans. There at the edge of the garden is a house where a pregnant woman with Rapunzel-like hair is standing in front of a canvas, painting a scene of a lush rain forest as her bread bakes in the oven. What's it all mean? Baby, I believe you are the very embodiment of fertility right now.

TAURUS

(April 20 - May 20):

Before my Taurus daughter Zoe was born five years ago, I was always trying to do too much with my life. I had high ideals, but my attempts to apply them simultaneously to a myriad of projects meant that few grew to maturity. When Zoe arrived, I found myself becoming more practical and self-disciplined. My income rose, as did my ability to live up to my promises. After years of doing lots of things I sort of enjoyed, I converted to pursuing a couple things I totally thrived on. In short, Zoe's earthy Taurus nature has helped me hit more bull's-eyes. My prediction for the next three weeks is that you'll have a similar effect on everyone you touch.

GEMINI

(May 21 - June 20):

Let's see what metaphors we can conjure up to capture the pickle you're in. The first image that occurs to me is an elevator that's stuck between floors. (Maybe you should just go ahead and push the emergency button.) You also remind me of someone who's killing time in a waiting room, reading way too many magazines about stuff you're barely interested in. (If I were you, I'd walk out now.) Or how about this for a comparison: It's as if you're in the rerun phase between a TV show's end-of-the-season cliffhanger and the climactic conclusion three months later. (Maybe you should jump the gun and start your own personal new fall season immediately.)

Real Astrology

BY ROB BREZSNY

CANCER

(June 21-July 22):

Seeker of economic wisdom, it is with grunting heart that I reveal this inelegant truth about your past: For many years there's been a greater likelihood that 90 percent of the electorate would turn out for a national election than that you would receive the pay you need in the job you deserve. But O seeker, my heart sings as I prophesy a radical mutation in your financial destiny. Soon the operable percentage in the above comparison will become a mere 60 percent.

LEO

(July 23-Aug. 22):

If your life were a book, the title of this next chapter would be "In Search of the Primitive." By "primitive" I mean childlike (but not childish), fresh and natural and erotic (but not unconscious, self-indulgent or lecherous) and in tune with the tonic pulse of nature (rather than the garish throb of the media). What I'm trying to say, kid, is that you have a mandate to ramble leisurely through the world with a stark naked psyche ... to stop and explore whatever rekindles your innocent sense of wonder. As the Zen masters might say, it's time for you to reanimate your "original face."

VIRGO

(Aug. 23 - Sept. 22):

Do not get thee to a nunnery, Virgo, nor to a pigeonhole or comfy little compartment or place of no return. Get

thee, instead, to a big open space like Montana, where there are no speed limits and you can drive as fast as your vehicle will let you. Or get thee to a loophole where none of the previous rules apply and you can gain access to wonders that defy your pat explanations. Or get thee to a wild frontier (in cyberspace if necessary) where no one knows your name and you can pretend to be anything your imagination dreams up.

LIBRA

(Sept. 23 - Oct. 22):

Whenever I turn my thoughts to you lately, Libra, I get a psychic picture of a certain medium-dry white wine made in Montefiascone, Italy. It's called "Est Est Est," which is Latin for "This is it! This is it! This is it!" I'm thinking that the reason for my association of you with this very assertive beverage is that you're about to arrive at a place or situation or mode in which it'll make perfect sense for you to exclaim "Est! Est! Est!"

SCORPIO

(Oct. 23 - Nov. 21):

For pagan folk this week brings one of the high holidays of the year, Lammas. In her book *The Spiral Dance*, Starhawk describes its meaning: "We stand now between hope and fear, in the time of waiting. In the fields, the grain is ripe but not yet harvested. We have worked hard to bring many things to fruition, but the rewards are not yet certain." Even if you're

not pagan (or if you live south of the equator, where it's midwinter), Starhawk's words perfectly capture the pregnant mood of your current situation. To navigate your way to a successful harvest in a few weeks, I suggest you perform a homemade ritual in which you purge yourself of all fears of failure.

SAGITTARIUS

(Nov. 22 - Dec. 21):

Your invisible wings are finally ready for use. It's important to realize that though they can provide you with hours, even years, of fun, they don't work the same way as visible wings. To get the most out of all the freedom they can provide, please observe the following tips: 1) Attach them to your shoulders, not your butt. 2) Don't brag about them to anyone, except maybe your imaginary friend. 3) To preserve their silvery sheen, avoid rolling in the mud or the gutter while wearing them. 4) Never remove them in mid-flight.

CAPRICORN

(Dec. 22 - Jan. 19):

You know that bad-luck charm left over from the lonely struggles of childhood? You're finally ready to lose it for good. You know that black magic you practiced on yourself in adolescence? It has thoroughly exhausted its power to divert you from your birthright. Think I'm exaggerating, my ripe friend? I most certainly am not. You're a walking advertisement for

the only kind of freedom that money can't buy. No one, not even lawyers or politicians or ex-paramours, can stop you from dreaming up the biggest, best, most original sins ever.

AQUARIUS

(Jan. 20 - Feb. 18):

I feel guilty trepidations about asking you to tone down your eccentricities. I, of all people, am supposed to champion your peculiar genius, right? However, would you please not wear your favorite Day-Glo lime-green shirt and plaid overalls when you meet with the intriguing newcomers hovering on the outskirts of your world? It's not that they're closed-minded; just that they (not to mention you) would benefit from a more gradual introduction to your specialness.

PISCES

(Feb. 19 - March 20):

If you were a car, I'd advise you to get your spark plugs replaced. If you were a telescope, I'd say, "Aren't you overdue to have your mirror polished?" If you were a politician, I'd beg you to dose yourself with truth serum, and if you were a fluffy white cloud with an ever more graying tinge, I'd shout up, "Quit waffling and turn into a raincloud already!" If you were a flaming idealist with barely a practical triumph listed on your resumé I'd proclaim, "Time to head for the trenches!" And if you were the kind of person whose love life had begun to resemble the maudlin pop songs on the Billboard charts, I'd ask you to consider the possibility you're being subliminally programmed, and then I'd scream, "Turn off the *&^%\$# radio!"

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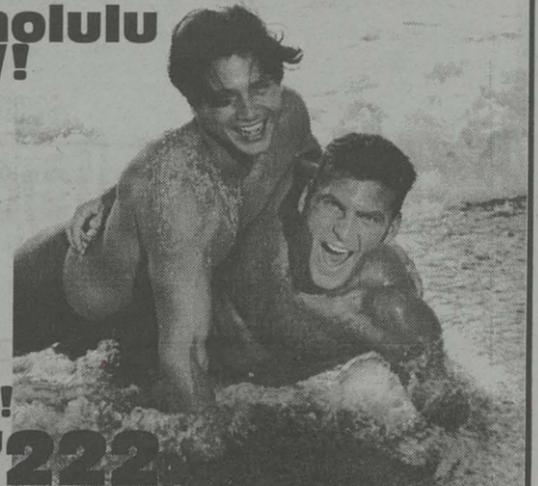
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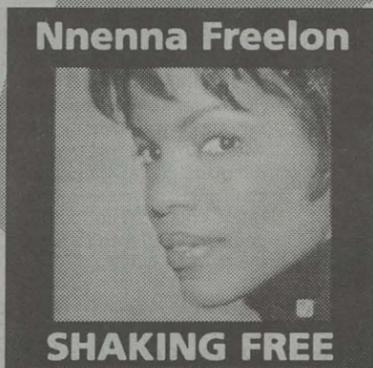
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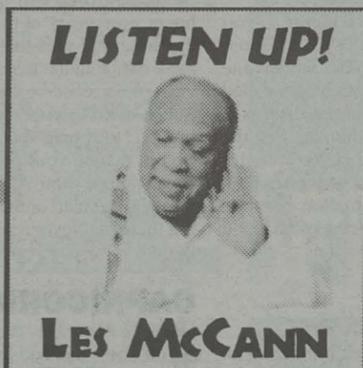
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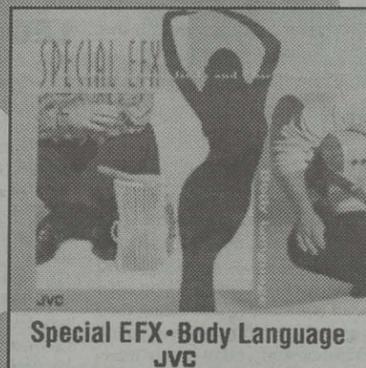
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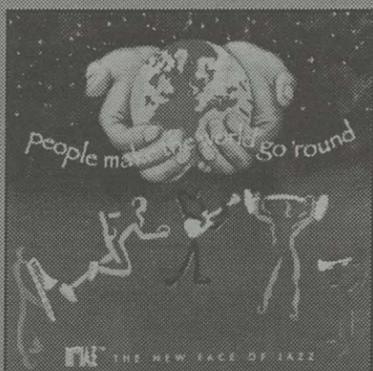
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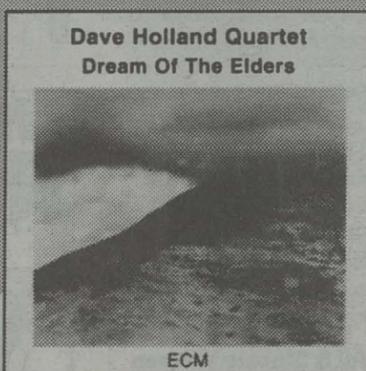


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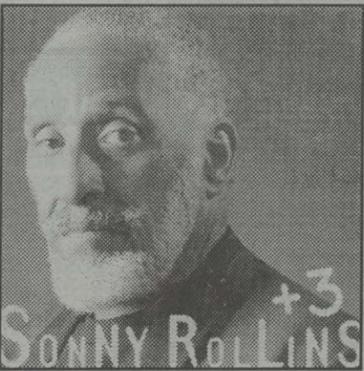
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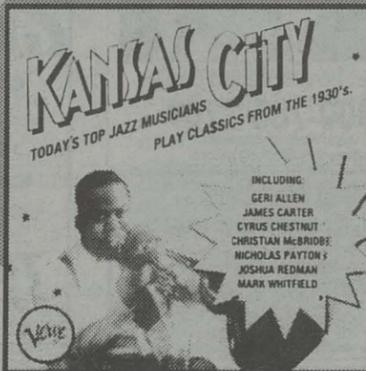
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