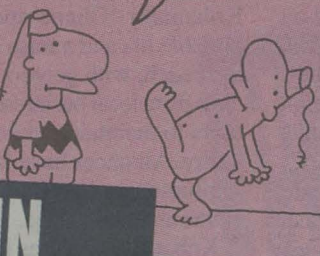


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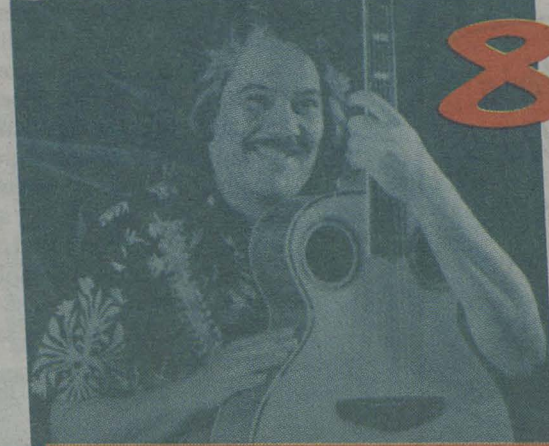
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CALENDAR

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HONOLULU
Diary
3



H O N O L U L U

Weekly ^{5th} YEAR

Volume 6, Number 37, September 11, 1996

FREE

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Robert M. Rees

Who's Afraid of Haunani-Kay?

Angry rhetoric has trivialized the scholarship at the Center for Hawaiian Studies at UH-Manoa.



It's a time of ripening promise for the University of Hawaii at Manoa's Center for Hawaiian Studies, a time to look at what is and what is to come.

The Center's four full-time faculty members, perhaps the most engagingly passionate at Manoa, have moved into a brand-new \$7.4 million building. The number of Hawaiian-studies majors has increased from 25 a decade ago to 124 today. And on Sept. 19 of this year, the University's Board of Regents will discuss the University's overall strategic plan for the next 10 years, 1996-2006, taking a look at the Center for Hawaiian Studies in the process.

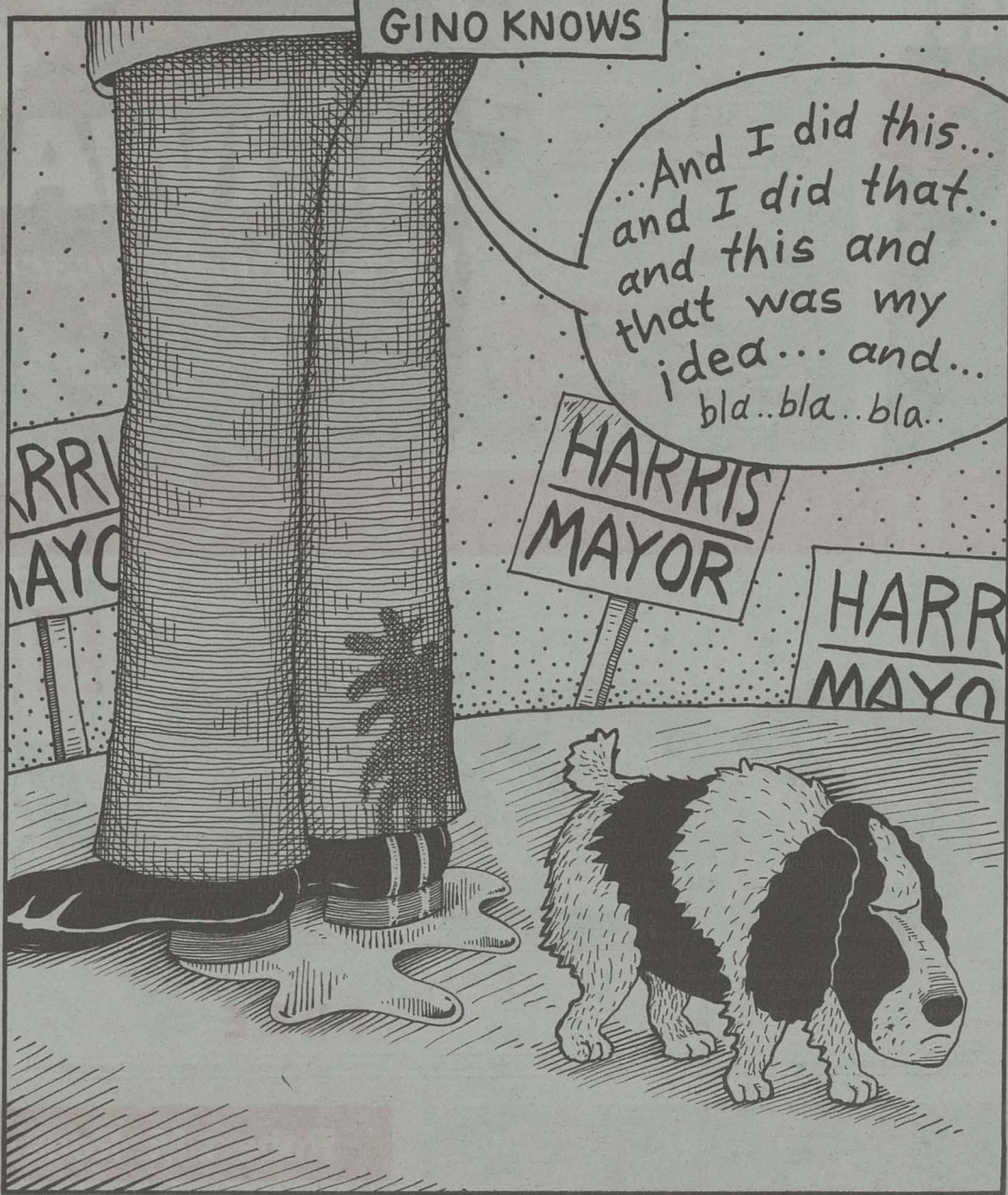
Looming in this view of the shape of things to come is the imposing figure of the Center's brilliant 46-year-old director, Professor Haunani-Kay Trask. Trask's views and political activism have come to represent what the Center for Hawaiian Studies is all about.

On the one hand, this personification is helpful to the Center. Trask, after all, is one of the most charismatic of Hawaiian leaders. On the other hand, Trask brings with her some drawbacks that affect the Center's academics. Foremost among these is an angry demonization of haoles that at times has stifled open inquiry and that certainly has frightened off potential critics.

The specter of racism, which Trask conjures up with apparent ease, is her most potent weapon: Woe be to the hapless adversary who is blasted by this accusation — and there have been many. To the question "Who's afraid of Haunani-Kay?" the answer appears to be: just about everybody.

Continued on Page 5

Pritchett



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home will exist without any regard to genitalia configuration, and intelligent adults know this. Hawaii's Future Today claims to advocate for strong family life: Is it raising funds for the local battered-women's shelters? How about for family drug-rehab centers? What do you think?

That the issue is now focused on children is actually wonderful. It will, at a minimum, give children their day in court. The outcome will reign supreme over all fear, over all panic, over all bigotry and over all of HFT's touted mystic-vibration gibberish. The outcome will surprise no one. No one, except of course, same-sex marriage opponents.

Jim Grise

Saving Kohanaiki

Today, as in the past, the Kohanaiki coastline on the Big Island is a place where families gather. Surfing, fishing, camping, kayaking, picnicking and other activities continue to take place here, in this special place.

After more than six years and four court appeals, Nansay Hawai'i Inc. has withdrawn a Special Management Area use permit application from the Hawaii County Planning Department, effectively ending its proposed, controversial hotel development project at Kohanaiki. The building of a large-scale resort, golf course, marina and associated residential units was dependent upon the granting of a permit. Initial approval of the permit by the Hawaii County Planning Commission in November set the stage for the 1995 landmark Hawaii Supreme Court decision *Public Access Shoreline Hawai'i and Angel Pilago v. Nansay Hawai'i, Inc. and Hawaii County Planning Commission*. The U.S. Supreme Court declined further consideration of the case this year.

The Hawaiian court specifically admonished the Planning Commission and Nansay for their "cultural insensitivity" in attempting to bar Hawaiians from participating in the planning process. This is truly a victory for the community and a testimony for coalition building, teamwork and citizen participation in the planning process.

While the legal case focused on the gathering of 'opae 'ula (red shrimp) from the brackish-water ponds on the Kohanaiki coastline, its message is much broader. This is a decision of equal rights, human rights and civil rights, in keeping with a global movement to recognize indigenous peoples and their relationships to natural resources. Addressing human rights in the context of the Native Hawaiian also protects the Public Trust Doctrine in a unique and comprehensive way for all of Hawaii's residents.

Teamwork and sharing of resources made it possible for Sierra Club Legal Defense Fund, Native Hawaiian Legal Corp. and several Hawaiian and environmental organizations to work together. A powerful coalition of seven organizations, including the state Attorney General's Office and a team of attorneys, formed to provide amicus briefs to the state Supreme Court, focusing on the constitutional law of Hawaii.

Members of the Kona community had already become mobilized to protect Kohanaiki. The Protect Kohanaiki 'Ohana formed to help organize some of the activities and to support the legal case. Elected officials such as Virginia Isbell, Dave Tarnas and Patsy Mink responded with encouragement and helpful ideas.

Many projects are now ongoing at Kohanaiki, building strong bonds within our community. The annual

"Keiki Surf for the Earth" and beach cleanup is held in conjunction with Earth Day; the eighth-graders from Kealakehe Intermediate School have adopted a section of the ancient Hawaiian trail that runs through Kohanaiki and O'oma as a community service project; the Protect Kohanaiki 'Ohana sponsors two portable lua and a trash container at the beach, with generous contributions from local businesses and beach users to maintain public health and safety. Alliances have been formed to promote cultural awareness and environmental justice.

Kohanaiki nurtures the children. Mahalo to the children of Kohanaiki and the "Keiki Surfers for the Earth" for winning a major victory to protect the quality of life for Kona and Hawaii. Mahalo to the parents for committing to the children's vision and working diligently to protect their families and community. Creating a park at Kohanaiki to promote cultural values and activities is a goal worth working for through citizens' participation. The vision is now closer, as a new chapter begins to protect Kohanaiki.

Karen Eoff
Protect Kohanaiki 'Ohana

Honolulu Weekly welcomes your letters. Write to Editor, Honolulu Weekly, 1200 College Walk, Ste. 214, Honolulu, HI 96817; or you can e-mail us at hnlwkly@lava.net. 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

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Letters

Haiku to critic Bob Green

Brando may be fat
but he still can act
finer than you can review

Lighten up,

Tom Brislin

Children as hetero hostages

I am not surprised to see that the same-sex marriage opponents have run so low on steam that they find it necessary to now hold children hostage in their perverse campaign of lies and misinformation. It's a predictable reaction, common in fact, and a sure sign of grasping for the last desperate straw.

Children are the ideal pawns. Their ability to evoke a primeval, impassioned reaction is not lost on those with malicious intent. Kidnappers rarely take adults; they take relatively helpless children. Muslim fighter pilots are reputed to hold up babies inside their cockpits, the strategy being to create an emotional distraction within an approaching enemy for just a second, long enough to gain a strategic maneuvering advantage. Slick as ever, Debbie Hartman's Hawaii's Future Today knows that bold, blind prejudice is a tough sell, but throw children into the mix and bingo! Instant panic. Their last distraction, their last chance to promote an ideology of fear.

Children are neither titillated with penis/vagina ratios nor obsessed with peekaboo bedroom statistics. Children are obsessed only with having a stable, loving, nonviolent, non-druggie home in which to grow up. Such a

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HONOLULU DIARY

The woman behind the curtain

Breaking the third-person convention, I'd like to take some of this space to introduce myself as the brand-new managing editor of the *Honolulu Weekly*. I join good company, as my predecessors have created a sensation in Hawaii, and particularly Honolulu. Thanks go out to departing interim editor Sanford Lung for his encouragement — he took time out of his busy schedule as an attorney to assist here at the paper, and eased the transition between Christine Whalen's departure for the Mainland and my arrival. Sanford relished the prospect of a controversial story, and he makes a good example. ... Now, I am here, striving to familiarize myself with this island — and fast. In my few weeks here, I have helped to dig a taro patch watered by the fresh streams of Windward Oahu — with water *not* diverted to the Waiahole Ditch — discovered the wondrous, culturally significant Kaneohe Bay, stayed two nights along the mean streets of Waikiki — and been dazzled by its beach — attended an environmental conference that ping-ponged me between Maui's endangered species and its man-made luxuries — specifically, the island's cloud forests and the posh Ritz-Carlton — found new lodging in the Kuliouou valley, watched Honolulu's mayoral candidates debate, attended a life-affirming performance by State Foundation on Culture and the Arts honorees ... and attended a Belauan (the nation's Western name is Palau) reception for that island nation's president, Kuniwo Nakamura. (More on that subject later.) I am overwhelmed, and grateful to many who have been welcoming and generous. Thank you for having me here, and watch these pages for a new chapter in the groundbreaking history of the *Honolulu Weekly*. —Elizabeth Kieszkowski

Follow the water

The state Commission on Water Resource Management is scheduled to hear closing arguments Sept. 18 on whether the Waiahole Irrigation Co. should lose all or part of the right to pump as much as 25 million gallons a day from the Windward to the Leeward side of the island, now that Amfac's last sugar plantation in Oahu has been shut down.

The Sierra Club Legal Defense Fund led the argument for preserva-

tion and restoration of the waterways of Windward Oahu, along with other Windward-side residents and environmentalists; much fascinating environmental information has come out in the course of the commission's hearing. For example: Very shortly after a 1994 agreement allowed for the replacement of about 15 million gallons to the Waiahole Stream — the highest flow allowed since the Waiahole Ditch was constructed in 1916 — populations of native fish in the Waiahole Stream jumped, and populations of introduced fish were reduced, according to testimony from Bill Devick, head of the state Department of Land & Natural Resources' Division of Aquatic Resources. The state Department of Land & Natural Resources itself, however, along with the state Department of Agriculture, has aligned itself with interests on the Leeward side in the case, including AmFac/JMB, Bishop Estate, Campbell Estate, Castle & Cooke and Robinson Estate. The source of this information: *Environment Hawai'i*, a monthly environmental newsletter, which has done an excellent job of chronicling the Waiahole Ditch controversy.

Cheers ...

to *Honolulu* magazine, for "Waipahu: in a dangerous place," A. Kam Napier's well-balanced look at a town in distress, which covers both the history of this settlement that sugar cane built and its poverty-exacerbated current troubles. The translation of a Japanese tourists' guide to "underground Honolulu" — its strip joints, hookers and drug deals — was a bold move for the magazine as well.

Jeers ...

to one Daniel P. McGivern, who took out a giant advertisement in the Sept. 6 *Honolulu Advertiser* to warn voters off of the "unholy" state senators and representatives who "in effect" supported same-sex marriage by failing to support traditional marriage only. McGivern says, "If same-sex marriage is the law for Hawaii, it would have to be upheld by the State Attorney General's Office — and teachers could not oppose the law in their teaching. The gays say billions will be poured into Hawaii when they come here to honeymoon. ... But how do you feel about thousands of gay couples, newly married and affectionate, on our beaches, in public parks, holding hands on sidewalks?" Affectionate couples — how horrifying!

AIDS-treatment drug trial on Oahu

Thirty HIV-positive and 16 HIV-negative volunteers are being sought for a new, six-months-long AIDS study to be conducted at the Queen Emma Clinic of the Queen's Medical Center. Physicians Bruce Mills, Richard Frankel, Edward Winger and William Epstein have received FDA approval to test dinitrochlorobenzene (DNCB), an organic compound which, when applied to the skin via a patch, has been shown in previous studies to boost the immune system by increasing numbers of infection-fighting T-cells. Dr. Mills relates that the chemical — commonly used in photographic development — has been an effective treatment for viral warts, and may help with other immune-system-related conditions such as arthritis, lupus and even hay fever. The investigators are seeking participants age 18 - 55, with no AIDS-defining conditions, who are not using and will not use antiretroviral AIDS drugs or "alternative" treatments during the study. There are other requirements: For more information, contact the Department of Dermatology of the Honolulu Medical Group at 537-2211.

Aloha, Darlene Keju-Johnson

Founder of the Youth to Youth in Health program Darlene Keju-Johnson, a Marshall Islander who was also well known for her activism in the nuclear-free-Pacific movement, passed away at the age of 45 last June, after an extended battle with breast cancer. An aloha reception in her honor was held in Honolulu Sept. 7.

Youth to Youth in Health was an outgrowth of Keju-Johnson's work in public health and family planning; it developed into a nongovernmental organization that combines music and drama with cultural and health education in projects throughout the outer islands. Assistant U.S. Surgeon General Ronald Banks labeled Youth to Youth "a model for the other five Pacific jurisdictions" last year in a missive to the Marshall Islands Ministry of Health. Keju-Johnson's latest project, a \$1 million Youth Health Center in Majuro, is in the fund-raising stage, with land donated and a \$100,000 pledge from the Asian Development Bank; contributions in the activist's honor may be sent to the Youth to Youth in Health Building Fund, P.O. Box 3149, Majuro, Marshall Islands 96960.



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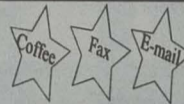
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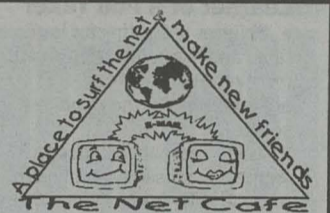
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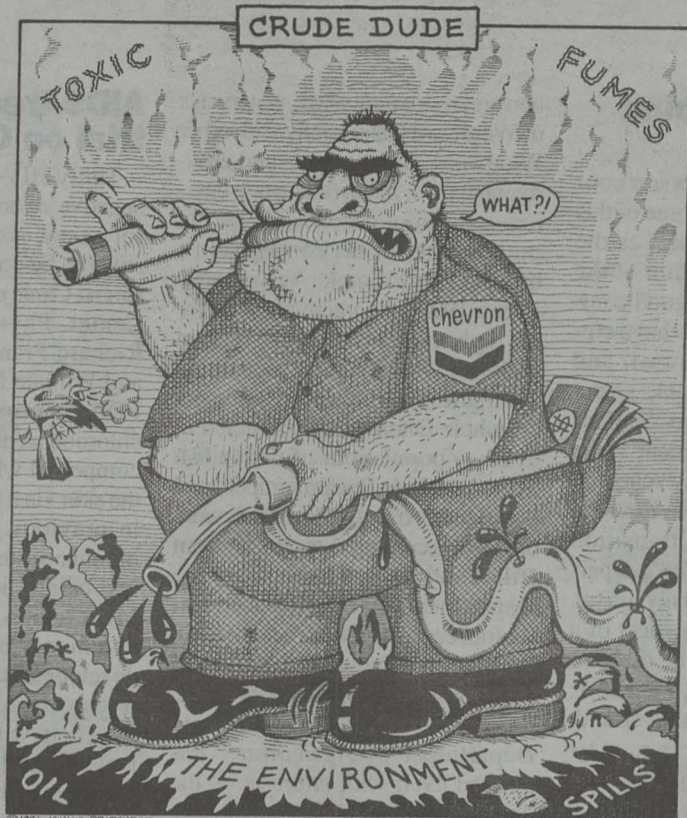
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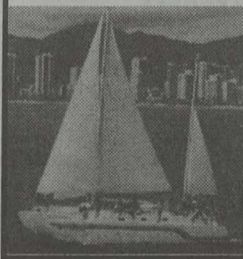
Mauka to Makai

Given Chevron's soiled pollution record, the company has enjoyed remarkable success with the Hawaii Legislature. Chevron has benefited from special loopholes in the law and successfully stymied legislation that would increase environmental protection.

Chevron's Record of Shame



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DAVID KIMO FRANKEL

According to the Coast Guard, on May 14, Chevron spilled 39,000 gallons of oil into public waters in Pearl Harbor — far more than the 25,000 gallons originally reported. It was not the first time Chevron had polluted our environment.

According to state Health Department records, Chevron also spilled crude-oil fuel on April 26, March 5, Feb. 29, Feb. 2 and Jan. 5 of this year and twice in October last year. Although these spills received much less publicity, they are only the latest in a series of spills over the past decade.

Earlier this year the Health Department charged Chevron with improperly handling hazardous waste. Chevron faces penalties of over \$12,000 over the incident.

Last December, Chevron's Campbell Industrial Park refinery sent thick black smoke into the sky. Chevron later agreed to pay the Health Department \$100,000 to settle claims regarding pollution of our air.

According to Chevron's own records, the company's releases into the environment of a number of toxic chemicals have multiplied. While Chevron has made good progress in reducing its emission of carcinogenic benzene, since 1991 it has dramatically increased emissions of the industry-related chemicals sulfuric acid, toluene, m-xylene,

o-xylene, p-xylene and 1, 2, 4-trimethylbenzene.

Given Chevron's soiled pollution record, it may be surprising to learn that Chevron has enjoyed remarkable success with the Hawaii Legislature. Chevron has benefited from special loopholes in the law and successfully stymied legislation that would increase environmental protection.

In 1992, Chevron and Hawaiian Electric succeeded in establishing a loophole in our clean-air law that has applied only to them. Currently, all industries pay a fee based on all the emissions they discharge into the air. Industry attorneys crafted one sentence in the law, however, that prohibits the state from assessing fees for emissions over 4,000 tons — a limitation that has applied only to Chevron and Hawaiian Electric facilities.

Chevron and Hawaiian Electric are also able to take advantage of a loophole in the state "Superfund," or environmental-pollution cleanup, law. This loophole allows them to contract with someone else to transport oil interisland. By contracting the shipment instead of shipping the oil themselves, they relieve themselves of any liability in the event of an oil spill. This year the state's House Committee on Energy and Environmental Protection proposed to close the loophole. House Judiciary Chairman Terrance Tom blocked this attempt after lobbying from big industry.

It was not the first time that Rep. Tom has worked to protect the inter-

ests of Chevron and other big industries. Sen. Rod Tam, the chairman of the state Senate Committee on Ecology and Environmental Protection, has criticized Chevron for working behind closed doors with Tom to kill a bill that would have mandated that Chevron use modern air-pollution-control equipment at the Campbell Industrial Park. Because of Rep. Tom's refusal to discuss the issue, Chevron will continue to use old, grandfathered technology.

In previous years, big industry has persuaded Tom to kill legislation that would have increased penalties for violating the hazardous-waste and clean-water laws.

Chevron and Rep. Tom have successfully fought efforts to make it easier for citizens to enforce environmental laws. They have also stymied efforts to make it more difficult for corporations that have violated environmental laws to get environmental permits.

It is time for legislators to stop buying Chevron's public-relations propaganda. It is time for legislators such as Terrance Tom to stop giving in to Chevron and other big industries. It is time to end a shameful record.

Perhaps voters should consider these issues, and consider which candidates will best protect the environment, as the election approaches.

David Kimo Frankel is director of the Hawaii Chapter of the Sierra Club.

Who's Afraid of Haunani-Kay?



Shortly after the University of Hawaii at Manoa rejected a race-discrimination claim by two Hawaiian sisters in February of this year, Haunani-Kay Trask told the *Ka Leo o Hawai'i* student newspaper: "The administration is racist. ... They could not deal fairly with the students' criticism."

Continued from Page 1

Trask employs dramatic devices and passionate language to make a case that racism and colonialism have poisoned Hawaii. She conducted a mock trial against University President

Al Simone a few years ago, finding him guilty of racism against Native Hawaiians.

When a student named Joey Carter wrote to the student newspaper in 1990, objecting to what he considered racist stereotyping connected to the term "haole," Trask responded by writing: "If Mr. Carter does not like being called a haole, he can return to Louisiana. Hawaiians would certainly benefit from one less haole in their land."

Trask, in the Center's newsletter, has written that she assumes most haole act as one: "The hatred and fear people of color have of white people is based on that ugly history [from which there is no] 'individual' exemption. ... It is for self-protection ... that people of color feel hostility towards haole."

But not all Hawaiian activists agree with Trask's approach. Paul Nahoa Lucas, who fought the location of the new Center for Hawaiian Studies because he thought it impinged on the Kanewai taro patch he had helped to develop while a Hawaiian-studies student, says: "It's good to make people aware of the sense of rage ... but we can't fit ourselves into a Black Panther model. There is a difference between ethnic pride and racism."

The monolithic approach of the Center has created difficulties, even for Hawaiians. Olani Decker, a former student and academic adviser at the Center, speaks highly of what she learned but adds: "The Center doesn't like divergent opinions. If you have a difference of opinion, you're out. A lot of students got turned off at the anger, a sort of in-your-face anger."

Decker says that when she disagreed with the approach used at the Center, she was described as a "collaborator," a word often used by Trask. In her 1993 book, *From a Native*

Daughter, Trask writes, "Nationalist movements suffer collaborators in every stage of development."

Lulani MacKenzie, executive director of the Hawaiian Sovereignty Elections Council — an organization with aims at odds with Trask's — says: "Under Haunani-Kay Trask, the Hawaiian Studies Department is not encouraging students to think for themselves. One student wrote a paper taking issue with Trask. Trask used the paper in class as an example of 'the wrong way to think.'"

Other observers, although reluctant to speak for the record, opine that the Center, in its continuing urge to slay haole dragons, has become as repressive and as doctrinaire as the forces it once opposed.

All of this lays a cast of controversy over what should be the world's leading academic resource on Hawaiian culture.

Part of the Center's *Weltanschauung* stems from its painful and difficult struggle to come into being. Hawaii, after all, is a place where governments have banned the Hawaiian

language and discouraged expressions of the Hawaiian culture except for those deemed appropriate for tourism.

Trask herself, in an address at the Center's groundbreaking ceremony in 1992, recalled her own mother's struggles to learn about Hawaiians at the University. "My mother was one of the few Natives on campus back then," said Trask, "and remembers taking ... a history that we in Hawaiian studies now call the 'missionary history' of our people."

Hawaiian studies as a formal discipline didn't develop until the 1970s. At Hilo, Edith Kanaka'ole founded the Hawaiian-studies center in 1971. At Manoa, Hawaiian Studies during the 1970s was not yet even a major, just a program that was part of Liberal Studies.

It wasn't until the 1980s that Manoa's School for Hawaiian, Asian and Pacific Studies, SHAPS, was founded. At the time University Regent Gladys Kamakakuokalani Ainoa Brandt insisted that Hawaiians come first in the name. Asked Brandt, "If not in Hawaii, then where?"

Hawaiian Studies is still part of SHAPS, but in 1987 it became its own center with a commitment from the University for its own site. Trask has connected the success with the efforts of members of the Hawaiian movement.

Today, under Trask's leadership, the Center has become embroiled in a conflict that is by no means unusual at American universities in the age of multicultural diversity. It is a dispute over the mission of an ethnic-studies program — and a dispute over the ideas the program disseminates.

The *Washington Post*, in an editorial of July 20, 1996, "An Ethnic Spoils System?," posed the issue: "Are the so-called ethnic studies programs, whether they be Afro-American, Hispanic or Asian American or Jewish, to be arenas for open inquiry? Or are they to be a kind of intellectual spoils system, with each teaching its own youth its own version of life, culture and history?"

Another way to characterize the Center's casting of history comes from historian Arthur Schlesinger Jr., who describes the spoils system as "therapeutic history," an approach that takes the view that whites are inherently misguided, while people of color have justice on their side.

Part of the doctrine of the Center is that haole are — almost uniformly — oppressors. The Center for Hawaiian Studies at Manoa, when placed on the spectrum portrayed by the *Post*, sits right there on the edge of extremism.

Trask's mission, both politically and academically, is to establish "self-determination" for Native Hawaiians, and on radical terms. "America has no claim — except one based on military and economic aggression — to control the lands and Native people of Hawai'i," she wrote in *From a Native Daughter: Colonialism & Sovereignty in Hawai'i*. Elsewhere in the book, captioning a photograph of an activist in front of a banner that reads "Yankee Go Home," she writes: "Americans find it hard to believe that Native Hawaiians want to be self-governing. ... If some 6.5 million tourists who visit Hawai'i each year would take his advice, Hawaiians would be one step closer to sovereignty."

As Lilikala Kame'elehiwa, assistant professor at the Center, has written in the Center's official newsletter, *Lei o ka Lanakila*, "The history of Haole in Hawaii is like a series of men

who repeatedly rape your grandmother. When the child feels anger and hatred towards men because they continually rape her grandmother, does one blame the child?"

It is important to note that, by Trask's definition, anti-haole views do not constitute racism. In a letter published in the student newspaper *Ka Leo*, Trask wrote that a "common characteristic of white people" is a failure to understand racism. "[R]acism," continued Trask, "is a system of power in which one racially-identified group dominates and exploits another. ... People of color in America don't have enough power to dominate and exploit white people."

Trask's ability to ferret out what she sees as racism at every turn is part of her approach. When she applied for a position in the American Studies Department at the University of

Hawaii in 1981, right after completing her Ph.D. in political science at the University of Wisconsin, it seemed evident to her, she writes in *From a Native Daughter*, that her presence was seen by the department chair "as a Hawaiian encroachment. ... [I]t was clear ... the chair's actions were racist. ... All the obvious signs of racism were present ... [including] vociferous denial of racist behavior."

A new chair took over in 1981, but Trask and she soon clashed over what Trask again saw as racist and patronizing behavior. Later, in defending her poetry against those who saw it as racist, Trask noted that one of her poems, "racist white woman," had been aimed not at haole generally but specifically at this chairwoman: "i could kick/ your face, puncture/ both eyes/ you deserve this kind of violence/ no more vicious/ tongues, obscene/ lies/ just a knife/ slitting your tight/ little heart."

In 1982, Trask learned the publicity value of anti-haole views when she was quoted in a *New Yorker* article, Robert Shaplen's "Islands of Disenchantment," as saying, "Part of me hates the haole with a passion; part of me doesn't care. They're just stupid, and I want them to stay away. ... I don't feel like killing them — I just want them to leave us alone."

This generated an overnight notoriety and celebrity for Trask. She wrote: "By 1984 ... I

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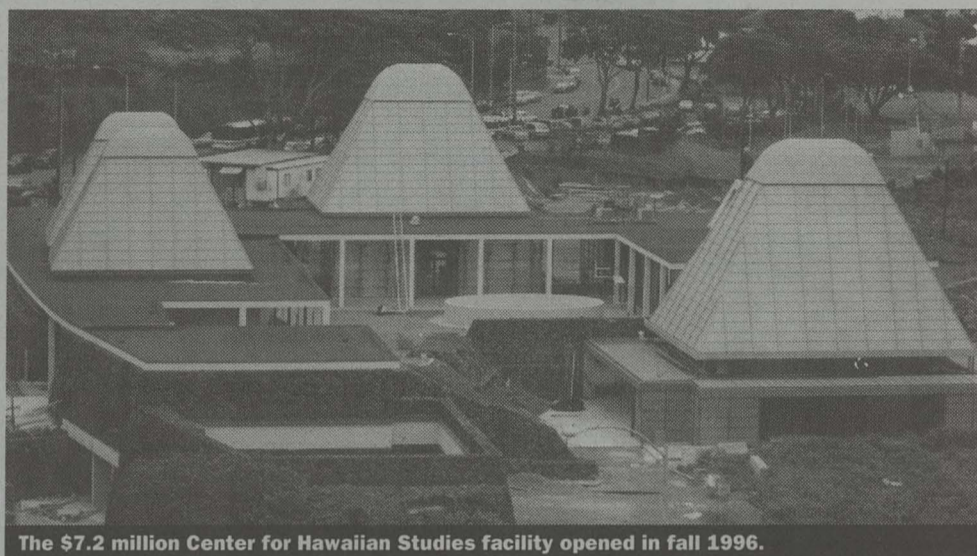


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**Who's
Afraid?**

Center), Kame'eleihiwa wrote: "The noted Hawaiian scholar Haunani-Kay Trask often dismisses [Captain James] Cook as 'a syphilitic, tubercular racist.' ... From the Hawaiian perspective ... the best part about Cook's visit is that we killed him."

Both Kame'eleihiwa and Trask maintain that their own lives have been endangered as a result of their statements. Kame'eleihiwa has claimed that whites, calling Trask "nigger whore," have threatened to kill Trask, while Trask recounts



The \$7.2 million Center for Hawaiian Studies facility opened in fall 1996.

had criticized America and the State of Hawaii in two national magazines, one national radio show, and in a BBC film about the Pacific. ... I was a public person in a little colonial University."

By 1985, Trask was confronting yet another chair of American Studies. According to Trask, this one also "was authoritarian, elitist, occasionally racist and always hostile to any changes I suggested."

Finally, when the American Studies Department hired "a white male assistant professor with a brand-new Ph.D." and gave him a graduate course, a course for which Trask had been found lacking, Trask in 1985 filed a sex- and race-discrimination grievance.

Arbitration was agreed to by both sides, and both sides concurred that Trask ought to be transferred to the Hawaiian Studies Program. She became its first full-time faculty member. There was no ruling on whether there had been discrimination against Trask.

In short, as David Yount points out in his recent book, *Who Runs the University?*, Trask had managed to accuse "virtually everyone who came in contact with her ... of some form of abuse."

This pattern has continued. There are, maintains Trask, "only a few haole exceptions" to the rule that haole are not to be trusted. (Trask estimates her own racial mix as half-Hawaiian, three-eighths Caucasian and the rest Chinese.)

Second in command at Manoa's Center for Hawaiian Studies is Professor Lilikala Kame'eleihiwa. Like Trask, Kame'eleihiwa has mastered what Tom Wolfe once described as "Mau Mauing," an exaggeration or put-on using race as a weapon. Kame'eleihiwa, for example, has written in the Center's newsletter that Hawaiians are terrified "of the power of Haole racism. ... We are afraid to speak out on any issue because we have learned the cost of Haole reprisals. ... Haole will starve us or put us in jail, or even murder us if you can get away with it."

Revenge is part of Kame'eleihiwa's logic. Just this summer Kame'eleihiwa opined in the press about accidents associated with the construction of the H-3 highway, stating: "I get so angry when I see the desecration of our sacred grounds. So every time I hear about someone dying in connection with it, I am happy."

The anti-haole sentiment extends to the Center's scholarly endeavors. Recently, in a journal published by Brigham Young University (in association with the Polynesian Cultural

of a threatening encounter with "a white man, age 56," at her office. (This evidently well-identified person remains unchanged and unnamed.)

Earlier this year Kame'eleihiwa proposed that state-financed archeological studies be conducted by the Center for Hawaiian Studies because, "We are experts ... and our report would have credibility." The fact is that there are serious questions about the Center's credibility when it comes to scholarly endeavors.

In its short life the Center has received two major grants. The first, for \$318,000, was for the completion of a video, *Act of War*, about the 1893 overthrow of the Hawaiian government. The second, for \$242,000, was for the administration of federal funds awarded originally to the nonprofit arm of the sovereignty group Ka Lahui, led by Haunani-Kay's sister, Mililani Trask.

Other research has been skimpy at best. It was 12 years ago that Trask promised to learn Hawaiian and then to write a "pre-contact to post-contact" history of Hawaiians. This history book has yet to happen, but in the meantime Trask has published two others. The first, *Eros and Power: The Promise of Feminist Theory*, appeared in 1986 and was based on her Ph.D. dissertation of 1981.

What the Center describes as Trask's "long-awaited second book," *From a Native Daughter: Colonialism & Sovereignty in Hawaii*, arrived in 1993. The book is primarily a collection of Trask's speeches and previously published articles.

In terms of Kame'eleihiwa's scholarship, her book, *Native Land and Foreign Desires: Pehea La E Pono Ai? (How Shall It Be Made Right?)*, is informative when it instructs us about Hawaiian metaphors. But Kame'eleihiwa indicates that some in the History Department did not want to approve the book in its earlier form as a Ph.D. dissertation. Within the book, Kame'eleihiwa cites as a source her own master's thesis of 1982, written under her previous name of L.K. Dorton, without telling us she is citing herself.

To bolster Kame'eleihiwa's reputation for scholarship, the Center cites her contribution in offering "expert historical testimony to the International People's Tribunal." This tribunal, held in Honolulu in 1993, was a mock trial of the United States, complete with an empty defendant's chair, that convicted the United States of war crimes against the Hawaiians.

The other full-time faculty members at Manoa's Center for Hawaiian Studies, Terry Kanalu Young and Jonathan Osorio, are superb

lecturers but are too new to have contributed to scholarship. Young only just got his Ph.D., and Osorio is in the process of defending his dissertation.

It was Osorio who at the 1993 tribunal said to general applause, "All whites ever want to do is satisfy fantasies of superiority." Today he teaches the introductory course in Hawaiian studies.

What the Center does have is an unblemished record of activism on behalf of Ka Lahui Hawaii.

Ka Lahui is the sovereignty movement of which Haunani-Kay's sister, Mililani, is leader. Estimates of Ka Lahui's membership range from 476 people to Ka Lahui's claim of 20,000 out of a Hawaiian population of 225,000 or more.

Hawaiian activist Davianna McGregor, an associate professor of ethnic studies at the University, expressed critics' view of Ka Lahui when she wrote in a letter to one of Honolulu's daily newspapers, "Ka Lahui Hawaii has used ... loud voices and misinformation to make [it] appear greater than it really is."

The executive director of the Native Hawaiian Legal Corp., Mahealani Kamuu, calls the Center for Hawaiian Studies "a headquarters for Ka Lahui." (Trask and Ka Lahui have criticized the Native Hawaiian Legal Corp. for its connections with the Office of Hawaiian Affairs, a "collaborationist organization," and the Democratic Party.)

The Center itself has noted, "all faculty in Hawaiian Studies are members of Ka Lahui

Hawaii, the oldest and largest of sovereignty organizations." In profiling one faculty member in the University catalog, the Center says of him, "Being a citizen of Ka Lahui Hawaii ... balances his fact-filled work as a teacher."

Under normal circumstances this profile would be considered an extraordinary admission, like introducing a professor of history as someone whose membership in the Republican Party helps to balance his tendency toward facts.

Haunani-Kay and Me

Professor Haunani-Kay Trask and I first met in November 1990, when she appeared on my TV show, "Island Issues," to talk about Hawaiian health issues. It went so well that Trask came back a month later to talk about her "Joey Carter" dispute with the University of Hawaii. From her point

of view, this second show didn't go so well. When I sent her a thank-you note for appearing, her angry response was, "[Y]ou displayed what I consider to be racist attitudes. ... Do not call or write me ever again."

In June of this year, on her public-access TV show, "First Friday," she took similar exception to a book review I had written concerning the battle over Hawaiian history between two scholars, Marshall Sahlins and Gananath Obeyesekere. Trask's co-host on her TV show, Professor David Stannard, whom Trask calls her "lifelong comrade," wrote a lengthy rebuttal to my

review, one that compared me to "white folk" who prefer to cling to "racist falsehoods."

It was no surprise, in response to my request for an interview, to receive a memo from Trask and her three colleagues at the Center for Hawaiian Studies: "We have discussed your request for a meeting and have unanimously decided that none of us wishes to meet with you."

In the meantime, Haunani-Kay's sister and I continue to share *olelo kuka*. I have been an honorary citizen of Mililani's sovereignty group, Ka Lahui Hawaii, since 1994. —R.M.R.

T

he University of Hawaii at Hilo's program takes a totally different approach.

Hilo's Hawaiian-studies program has 130 majors, more than does Manoa's. Its chairman,

Professor Kalena Silva, is infectiously enthusiastic. Throughout a morning meeting in his office, he talks with excitement about Hilo's hopes.

graduate degree in the nation.

Silva, while reluctant to contrast Hilo to Manoa, does note that Hilo emphasizes language and culture along with "who we are as Hawaiians" whereas Manoa "seems to emphasize" political activism.

A recent and by no means unusual event illustrates the emphasis at Manoa. It began in the fall of 1995, when a lecturer in geography, Moshe Rapaport, had two students removed from his Geography 101 class

because of what he saw as repeated disruptions. He had asked them to sit apart, but they had refused.

At the urging of the Center, the two students, Hawaiian sisters, filed racial- and sexual-harassment complaints against Rapaport. After the University dismissed these complaints, Trask announced, "My position is that ... Moshe Rapaport is a racist."

Trask then attacked the assistant vice president who had written to the students, notifying them of the dismissal of their complaint, demanding, "I want to know why Tom Bopp supports white male professors throwing female Hawaiians out of class."

The Center's faculty staged a student rally. Shouted Kame'ehehiwa, "This university isn't worth a nickel if we don't have academic freedom."

Then, this spring, on the public-access TV show "First Friday," Trask seemed to go out of her way to point out that Rapaport is Jewish and thus should be more aware of the need for tolerance. She held up a photograph of a smiling Rapaport. This smile, proclaimed Trask, was because he had thrown two Hawaiians out of class.

At so it continues at Manoa's Center for Hawaiian Studies. The substitution of anger for scholarship has effectively united true believers against the haole. In the process, scholarship at the Center for Hawaiian Studies has been turned into a race-based diatribe.

It is fair game for Trask and her colleagues to hold and to teach anti-haole views in the groves of Academe. The problem with this view is not that it's being expressed, but that it's *all that's* being expressed by a faculty and Center that should be the world's leading resource for Hawaiian studies. ■

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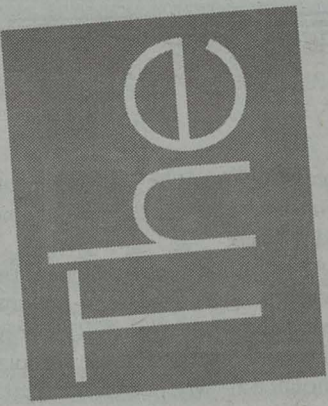
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CALENDAR

Sept.

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• • 11 12 13 14 15
16 17

- 9 Film/Concerts
- 10 The Scene
- 12 Theater and Dance/Galleries
- 14 Museums/Learning
- 15 Kids/Hikes and Walks/Whatever's
- 16 The Neighbors/Gay/Grass Roots

Concerts

Long time no see

It's been close to two years since Keola Beamer last made a concert appearance, the most recent being a quick one with George Winston at the 1994 Ki Ho'alu Festival. This is not to say he's been slacking (so to

PHOTO: DAVID CORNWELL



Keola Beamer

speak): During his hiatus he's released one album and appeared on another, both for Winston's Dancing Cat label (which continues to prove its commitment to preserving the ki ho'alu tradition).

Anyway, Keola has made the trek from his home on the Big Island for two appearances (one of them free), teaming with the traveling world-music duo of Willie & Lobo. Keola's show will not only be something to hear (drawing from his latest releases and a huge catalog of past work) but also something to see: The Hawaii Theatre show will feature hula accompaniment.

A word about Willie & Lobo, in case you haven't seen one of their past gigs: Their music draws from salsa, Middle Eastern chants, Irish jigs, zydeco and Jimi Hendrix. Should make for an interesting pairing.

(Note: The Pizza Bob's show features Willie & Lobo only.)

Borders Books and Music, Ward Centre: Wed 9/11, 2 p.m. Free. 591-8995

Pizza Bob's, Haleiwa Shopping Center: Wed 9/11, 8:30 p.m. \$15. 637-5095

Hawaii Theatre, 1130 Bethel St.: Thu 9/12, 7:30 p.m. \$18 - \$25 (reserved seating). 528-0506

Big deal

Well, it's doubtful that any of y'all are going to pick up the paper, read this and scream: "Well, dump me in a barrel of oil and call me crude, the Big Mele is this weekend! Where have I been?" And yet we feel the need to discuss a few things with you. In particular, this "It's not hip to be excited about the Mele" attitude that some of you are sporting.

the United States, No Doubt, Dance Hall Crashers, Mighty Mighty BossTones and Dishwalla.

One more thing: Far too many worthy enterprises in Honolulu have run aground over the years, in large part due to that strange punk snobbishness that requires one to trash (literally and figuratively) any place that will accept them. Funny thing is, the very same trash-talkers now get misty-eyed when they refer to places like My Favorite Eggplant, The Sub-Club, the Factory, Pink's Garage, the CD

Cafe, etc. Now, think back to what the concert scene was like prior to the Golden Voice era. ...

Our point? Even if every band at the Mele was doing the macarena, we'd still support it on principle. The fact that there are some damn fine bands coming means we support it wholeheartedly. End of lecture.

Kualoa Ranch, 49-560 Kamehameha Hwy.: Sat 9/14, 11:30 a.m. \$26. 947-2582



Rolando Sanchez & Salsa Hawaii

Oh, we're not naive: Any multi-band, outdoor concert is going to have its drawbacks, but so what? There are bound to be at least four bands that you get off on. The lineup, in case you somehow missed it: Cypress Hill, the Presidents of

grande, and now features practitioners of virtually every style in the genre. This week the Eighth Annual Latin-American Music Festival of Hawaii will showcase all of them.

Headlining the local acts will be Rolando Sanchez & Salsa



RuPaul

an appearance by the women's Olympic volleyball team of Cuba? No, really.

Hibiscus Room, Ala Moana Hotel, 410 Atkinson Dr.: Fri 9/13, 7:30 p.m. \$15 advance, \$20 door (\$10 kids under 12). 955-4811

Whatever's

Ru awakening

Well, at heart it's a dance concert, but it's also much more than that: It's a "House of Love Extravaganza," babe. Let's take it from the top (um, so to speak): The musical headliner of the evening is the one (or is that two?) and only RuPaul. The performer, actor, author, cosmetics spokesmodel and just-damn-beautiful person is taking a break from the M.A.C. Viva Glam Couture world tour (designed to raise worldwide consciousness and bucks for the fight against AIDS) for this show, which would be reason enough for us to recommend it.

As we said, it's more than just a concert: Prior to RuPaul you can waggle your bootay to the "house and disco trash" stylings of DJs Richie Aquí, Marsz, Dave and Hale; catch

Hawaii (who, by the way, are celebrating their 10th anniversary). Also scheduled to perform are Second Time Around (with Julita de Puerto Rico), Conjunto Tizok, Klaudia, Forte, Los Amigos Ballet Folklórico de Waianae and Flamenco Pacifico. And what's a music festival without

the club-kid production by the House of Chandelier, the Paper Doll Revue by the folks at Fusion and shoot for the \$300 first prize in the big-'n'-beautiful-hair contest otherwise known as Wig Stock '96.

One thing to keep in mind: At heart this is a dance thing — don't go expecting to reserve a table for the show, 'cause there aren't any. Do go expecting to haul your butt around on the dance floor, honey. You gotta move. *The Groove*, 1130 N. Nimitz Hwy.: Sat 9/14, 9 p.m. - 2 a.m. \$18 advance, \$20 door. 528-0353

Kids

Water you doing after school?

Looking for an afternoon activity to offset your youngster's back-to-school blues? The Junior Sailing Program at the Hawaii Yacht Club just might float your boat. Believe it or not, one doesn't need a rich uncle with a yacht to learn how to sail. The Hawaii Yacht Club offers professional instruction — and the use of boats — to youths 8 to 18 years old.

Classes are taught by instructors certified by the U.S. Sailing Association and the American Red Cross and are open to all levels of sailors: novice, intermediate and advanced. Over the three-month course, students learn the fundamentals of sailing, including water safety, knots, rigging and boat handling; the emphasis is on "on-the-water time." Moreover, students are taught to be self-reliant. Once they attain the necessary skill level, participants also have the option of competing in local regattas organized by the Hawaii Youth Sailing Association, held eight times each year.

Novice classes are held on Tuesdays and Thursdays from 4 to 6:30 p.m., beginning Sept. 17. Class fees are \$193, with HYC members eligible for a 15 percent discount. The program is BYOL (bring your own life jacket — U.S. Coast Guard-approved Type III or higher), and participants must pass a swimming test on the first day of class.

For more information, contact Sailing Director Scott Melander at the Hawaii Yacht Club: 949-7547 or 944-9666

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Honolulu Academy of Arts, 900 S. Beretania St.: Sat 9/14, 7:30 p.m. \$12, \$10 students and seniors 532-8701
Lush See story on Page 13.
Willie & Lobo See Concerts Pick on Page 8.

The Scene

Band schedules are subject to change. Please call venues for latest information.

11/Wednesday

Alternative

Eplore d' Blu, Rendezvous 942-5282

Blues

Backstreet w/ J.P. Smoketrain, The Pier Bar 536-2166

Blues Jam w/ Night Train, Sand Island R&B 847-5001

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

Contemporary

The Edge, Waikiki Broiler 923-8836

John & Sean, A Cup of Joe 737-7445

Soul'd Out, Esprit 922-4422

Stardust, Hanobano Room 922-4422

Guitar

Gilberto Martinez, Angelica's Cafe 537-6619

Hawaiian

Keola Beamer, Borders, Ward Centre 591-8995

Ted Compehos, Monterey Bay Cannery, Pearlridge 483-3555

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

Kapena, Ocean Terrace 922-6611

Moe Keale Trio, Main Pool Stage, Sberaton-Waikiki 922-4422

The Liliko'i Sisters, Duke's Canoe Club 923-0711

Maika'i Trio, Sberaton-Waikiki 922-4422

Hiram Olsen Trio, House Without a Key 923-2311

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

Joe Recca, Harry's Bar 923-1234

Augie Rey, Harry's Bar 923-1234

Society of Seven, Outrigger Waikiki 922-2268

Jazz

Loretta Ables, Lewers Lounge 923-2311

Marchand Melcher w/ Les Peetz, Royal Garden 943-0202

Tennyson Stephens, Duc's Bistro 531-6325

Latin

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

Piano

Ron Miyashiro, Tabitian Lanai 973-1717

Shivani, Lobby Lounge, Kabala Mandarin Oriental 739-8888

World

Willie & Lobo, Borders, Ward Centre 591-8995

12/Thursday

Blues

Tim Garon, Howzit's 637-5545

Classical

Angel Harp Ensemble, Marina Front Lounge, Hawaii Prince 956-1111

Peter Labrador, A Cup of Joe 737-7445

Contemporary

The Edge, Waikiki Broiler 923-8836

Soul'd Out, Esprit 922-4422

Stardust, Hanobano Room 922-4422

Country

Red Hot Mama & the Cowpaddy Daddies, Pecos River Cafe 487-7980

Folk

Two Broke Guitars, San Francisco Pizza 263-3287

Guitar

Gilberto Martinez, Angelica's Cafe 537-6619

Hawaiian

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

Ana Hea Brown, Tabitian Lanai 973-1717

Ted Compehos, Monterey Bay Cannery, Pearlridge 483-3555

The Islanders, House Without a Key 923-2311

Kanilau w/ Noe, Sberaton-Waikiki 922-4422

Kapena, Harry's Bar 923-1234

Moe Keale Trio, Main Pool Stage, Sberaton-Waikiki 922-4422

Ki Ho'alu Kid, The Pier Bar 536-2166

Joanie Komatsu, Lobby Lounge, Miramar 922-2077

The Liliko'i Sisters, Duke's Canoe Club 923-0711

Augie Rey, Harry's Bar 923-1234

Society of Seven, Outrigger Waikiki 922-2268

Jazz

Loretta Ables, Lewers Lounge 923-2311

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

Bonnie Gearheart, Lobby Lounge, Kabala Mandarin Oriental 739-8888

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

North American Bush Band, Coconuts, Ilikai 949-3811

Robert Shinoda, Ed Weber & Alex Ikehara, The Meeting Place Cafe 596-8840

Abe Weinstein Trio, Prima Pastaria 522-1714

Latin

Rolando Sanchez & Salsa Hawaii, Acqua 842-3177

Piano

Ron Miyashiro, Tabitian Lanai 973-1717

Carol Williams, Pieces of Eight 923-6646

Reggae

Roots Natty Roots, Anna Bananas 946-5190

Rock/R&B

Clean Slate w/ Chris Planas, Irish Rose Saloon 924-7711

Willie K, The Pier Bar 536-2166

Conlin Roser & Friends, Java Java Cafe 732-2670

Surf Psycho Sexy, Hot Lava Cafe 941-LAVA

Scientists can teach a chicken
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Music

Everything you've ever wanted to know about KISS, Rush, Night Ranger, Motley Cruë and ... oh yeah, Lush.

PHOTO: CARTER SMITH

Lush Life



MARK CHITTON

I want to begin this article by stating that in my youth I was a member of the KISS Army. This fact alone probably disqualifies me from writing an article about Lush, but I'll do my best.

Lush is a band that has never enjoyed huge commercial success. They have never headlined Lollapalooza. My mom has never heard of them. But ask any Lush fan about the band, and they will inform you that the entire history of Western music was just a precursor to Lush.

There is something about the music of Lush that infects fans like rabies infected Old Yeller. I spoke to a Lush-fan friend of mine about what I should put in this article, and he said, "You gotta write about why they switched producers between their first and second albums." I told him I didn't think anybody really cared about that. He said, "Screw you, man! You don't know shit about Lush!" He began sweating profusely. Feeling threatened, I replied — firmly but calmly — "Be advised: I am a soldier in the KISS Army!" I thought I was going to have to spit blood in his eyes, but my strong words and confident manner calmed him. Still, I thought it best to not tell him about my interview with Lush guitarist Emma Anderson.

What would a member of the KISS Army ask a member of Lush? Well, here's a sample:

HW: Did you ever listen to any music in your past that you are embarrassed about now?

Anderson: From the past?

HW: Yeah, you know: when you were younger? Music that when you think about it now, you think, 'Oh my God, I can't believe I listened to that.' For example, I used to like Night Ranger and Rush when I was a kid — and, of course, KISS.

Anderson: Ha ha ha. You *did* like it?

HW: Yeah, I did before, and now I'm embarrassed because it's so cheesy.

Anderson: Oh, right. No, there's nothing, I don't think, that I've heard that I think, 'Oh God.' I mean, I do like the obvious stuff like the Beatles, the Beach Boys.

HW: So you never went through a Motley Cruë stage, huh?

Anderson: No, most definitely not.

HW: What do you think about the greatest live album in rock history, *KISS Alive II*?

Anderson: Excuse me. (pause) We have a sound-check soon.

(Time to try a different approach.)

HW: How's the rock-star life? Do you guys throw wild parties backstage and rip up hotel rooms and that sort of thing?

Anderson: No, but our old manager tore up our hotel rooms. When we were on Lollapalooza, at the one in L.A., he tore it apart with his hands.

HW: My God!

Anderson: Yes, and in Sidney he kicked in a wall.

HW: I thought the manager was the one who was supposed to take care of it when you guys did stuff like that.

Anderson: Yes, well, we were the ones that ended up having to apologize.

OK, so the interview was going nowhere: I had her talking about former staff — fascinating stuff, indeed. Obviously, I was having a hard time overcoming my KISS Army roots. When the going gets rough, just try to be normal; that's my motto. But before I do that, I'm sure some of you don't give a damn about rabid Lush fans or the KISS Army but might like to know about Lush the band. OK, here goes:

Lush emerged onto the British pop and the American alternative-rock scenes in the early '90s. Lumped into a category of Brit-pop dubbed "Shoegazers" — along with bands such as Ride, Slowdive, Curve and the Boo Radleys — Lush crafted a pop style that set them apart from their peers and propelled them beyond the "Shoegazers" altogether. Their brand of dreamy guitar music strummed, jangled and echoed its way to a new definition of the word "ethereal." Not quite as nap-

ping-in-faerie-land as the music of ethereal heavyweights the Cocteau Twins (whose guitarist Robin Guthrie produced Lush's first album), though: Lush's music has always been grounded in rock chord structures, sometimes even assuming a hard edge. Still, their early song "Sweetness and Light" bathes the eardrums, and, 10 seconds into the song, anybody who was born of woman will be reminded of what a good day in the womb was like.

The band's latest album, *Lovelife*, marks something of a new direction for the band. The effects have been turned down in favor of a more straight-ahead sound, enriched with strings, horns, flutes and fat harmonies between Anderson and lead vocalist (and guitarist) Miki Berenyi. The result is a richly diversified collection of songs that will make you tap your foot and think, "Even though I am but an anonymous body among the faceless, sweating millions, dern it, this music makes me feel special and unique while at the same time reminding me of my intrinsic humanity and my essential membership in the family of man." Everybody knows that's what the best pop music is all about, even we decommissioned officers of the KISS Army.

I asked Emma Anderson what the fans could expect to hear at their Honolulu gig, and she said they'll be playing songs from all their CDs, so everybody should be happy. I'm sure the place will be packed with rabid Lush fans, but don't worry: Most of them would hug you before they would hurt you. Regardless of the fans, if you wanna rock and roll all night, then don't miss Lush. (And by the way, Big Mele ticket holders get a \$5 discount on tickets bought the night of the show.)

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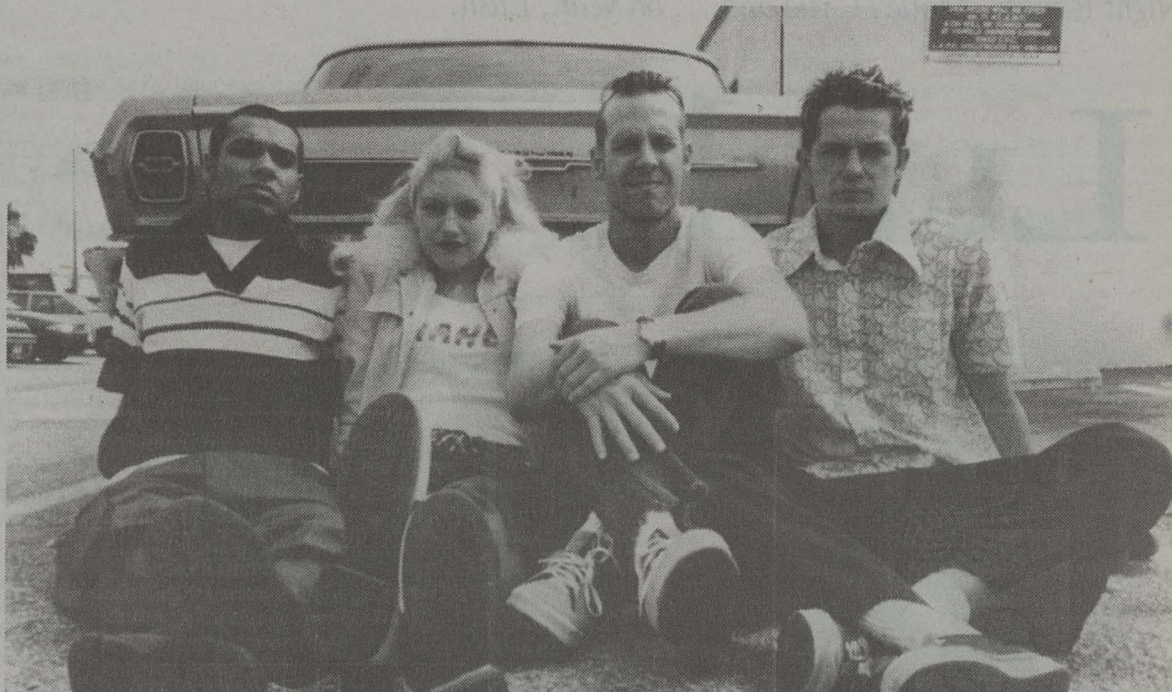


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CALENDAR

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Good Music? Good fun? No doubt: It's Big Mele time (Sat 9/14), featuring, among others, No Doubt (pictured). See Concerts Pick on Page 8.

1996



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From Page 12

Fourteen Oil paintings and sculpture by Mark Brown, Carol D'Angelo, Dexter Doi and Karen Lucas. Through 9/14. *Bishop Square*, 1001 Bishop St.

Go Figure Multimedia works by the Association of Hawaii Artists. Through 9/27. *Ramsay Galleries*, 1128 Smith St. 537-2787

In a Caffeinated Wonderland New works by Peter Murray. Through 9/30. *Coffee Time Cafe*, 3506 Waialae Ave. 732-7772

It's All for Sale Utilitarian furniture art by Tara Iden; mixed media by students of Very Special Arts Hawaii; photographs by Ingrid Van Renesse; mixed media by Susan Anderson. Through 9/30. *Morning Brew Cafe*, 527 Kailua Rd. 262-7770

Joy: Expressions of Art New works by Gail Toma using a variety of natural, synthetic and recycled materials. Through 10/4. *HPU Art Gallery*, Hawaii Pacific University Hawaii Loa campus. 233-3267

Lost Paradise: The Movie Mixed-media works by Derek Glaskin. Through 9/30. *A Cup of Joe*, 3116 Monsaratt Ave. 737-7445

Political Statements in Art Strong political statements in a variety of media by local artists. Through 9/26. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Selections: 1993-1996 Recent acquisitions by the Persis Corporation Collection. Through 9/18. *The Contemporary Museum's Advertiser Gallery*, 605 Kapiolani Blvd. 525-8000

Selections 6 Works from the Polaroid Collection. Artists as diverse as Robert Rauschenberg, Robert Frank, Gilles Perrin, Franco Fontana ... even William Wegman's dogs. Through 9/27. *UH Art Gallery*, Art Building, UH-Manoa campus. 956-2888

Soon Gone Watercolors by Kris Kuhles. Through 9/12. *Village Espresso*, 1249 Wilder Ave. 597-8108

Spirits, Status & Society: Melanesian Art Oceanic art from the Caroline and Donald Yacoe Collection. Through 9/20. *East-West Center Gallery*, UH-Manoa campus. 944-7322

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 1/17. *Japanese Cultural Center of Hawaii*, 2454 S. Beretania St. \$3; children under 18, members free. 945-7633

2D Oil and mixed-media paintings by Carol D'Angelo and Dexter Doi. Through 9/30. *Davies Pacific Center*, mezzanine level, 841 Bishop St. 533-6313

Woods of Hawaii Woodworkers from throughout the Islands create pieces for this annual event. Demonstrations, educational displays, silent auction. Sponsored by the Hawaii Forest Industry Association. Through 9/15. *Aloha Tower Marketplace*, Pier 10. 239-5563

live 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 An introduction to 20 native Hawaiian forest birds, through photographs, specimens from the Vertebrate Zoology Collection and audio recordings of the various birds' calls. Through 11/30.

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

Paul Nagano on Bali Watercolors by Paul Nagano. In the Contemporary Cafe through 11/24.

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

A living history museum dedicated to the diversity of the eight major ethnic groups that came to work in Hawaii's pineapple and sugar plantations. Twenty-nine restored and re-created homes and structures portray plantation days from the mid-1800s to the mid-1900s. Ongoing.

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

The Birds of Hiroshige Flora and fauna prints by Japanese artist Ando Hiroshige (1787-1859). Through 10/6.

The Ceramic Tradition of Asia: Highlights of the Academy of Arts Collection The first in a series of exhibitions relating to pan-Asian themes. Through 10/27.

Hawaii Craftsmen Annual Juried Exhibition The annual juried exhibition celebrating crafts in all media, produced by Hawaii artists. In the Academy Art Center through 9/30.

Ka Po'e Hawaii Ma Ka Hana "Hawaii's People at Work." A photography project with public and private high schools in which students capture images of friends and family at work. Through 11/1.

Modern Design (1920-1960) Drawn from the Academy's collection of silver, glass and ceramics, this exhibition examines the social, economic and political changes that took place in the United States and Europe during the first half of the 20th century. Through 3/16/97.

Mountain Peaks: Chinese Paintings from the Permanent Collection An exhibition featuring landscape paintings of the mountains and valleys of China, with works of Chinese painters from the Ming and Qing periods (14th to 18th century). Through 12/1.

Whispers: Recent Works by Hanae Uechi Mills Oil on canvas and mixed-media works focusing on the theme of cross-cultural relationships. In the Academy Art Center. Opens 9/13, runs through 9/30.

Whistle While You Work: Scenes of Labor in American Printmaking A selection of more than 30 prints that depict scenes of manual labor drawn from the Academy's extensive collection of graphic arts by local and Mainland artists. Through 9/29.

Workers: An Archaeology of the Industrial Age: Photographs by Sabastião Salgado Brazilian-born photojournalist Sabastião Salgado spent six years traveling the world while working on his most recent series: a collection of stunning black-and-white photographs exploring the theme of labor. Through 9/29.

Learning

Automatic Writing Workshop Learn how to get in touch with yourself, gain clarity and receive solutions to problems. *Inward Healing Center*, 258 N. Beretania St.: Thu 9/12, 7 - 9 p.m. Free. 521-4325

Country-Western Dance Lessons Teens, singles and couples welcome. Learn the basic moves for two-step and many line dances. *Maunawili Elementary School*, 1465 Ulupii St., Kailua: Thu 9/12 - 26; 7 p.m. - 9 p.m. 262-0869

CPR Certification Course A one-person rescue, CPR and obstructed-airway rescue course. Upon completion, participants will be certified for one year. *The Queen's Medical Center*, 1301 Punchbowl St.: Thu 9/12, 6 - 10 p.m. \$25. 537-7117

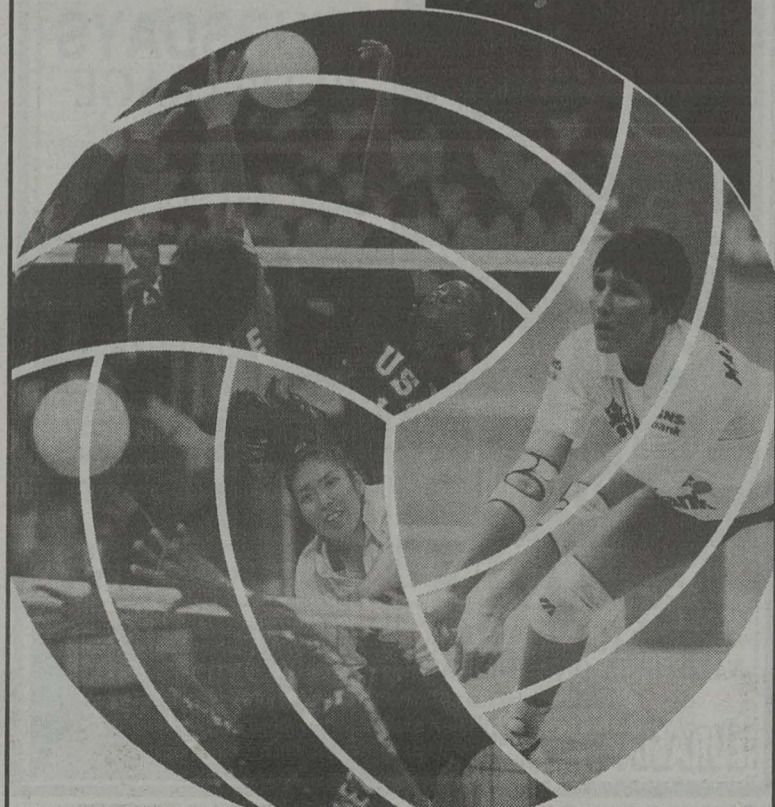
Do-It-Yourself Divorce A two-part clinic designed to assist low-income individuals lacking the financial means to obtain an attorney for divorce. Sponsored by Hawaii Lawyers Care and the Legal Aid Society of Hawaii, the Domestic Violence Clearinghouse and Legal Hotline. Preregistration is required. *Waimanalo Health Center*, 41-1347 Kalaniana'ole Hwy.: Sat 9/14 & 28, 9 - 11:30 a.m. \$30. 528-7046

Gardening Courses Two classes on the art of propagation: growing corn in your home garden (9/12) and 10 x 10 gardening — options for limited space (9/14). *Urban Garden Center*, 962 Second St., Pearl City: Thu 9/12 & Sat 9/14, 9:30 - 10:30 a.m. Free. 956-7196

Learn the Net Hawaii Online presents the total Internet training solution for the novice Net user. Meet the Internet, learn Netscape Navigator v2.x, preview the newest releases of Internet browsers from Netscape (including Atlas and Gold). Expand your knowledge of e-mail through the Eudora application. *Borders Books and Music*, Ward Centre: Thu 9/12, 7 - 8 p.m. Free. 591-8996

Marketing for Small Business Marketing for the Little Guy: "Tips to Save Money" workshop conducted by Ria Munoz covers marketing basics, strategy for small businesses, developing and launching a marketing plan, maintaining a niche in the marketplace and how to attract and keep customers. *Building Industry Association of Hawaii*, 1727 Dillingham Ave.: Thu 9/12, 4:30 - 6:30 p.m. \$40, \$20 members. 847-4666

Safe Keiki Care: First Aid Learn child safety and first aid. After completing this course, participants receive a first-aid certificate authorized by the state of Hawaii and OSHA, valid



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Kids

Archaeology for Kids Studying the past helps us to understand the present and plan for the future. Archaeologists 8 and older take a close look at some of the sites in Makiki valley. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 9/15, 9:30 - 11:30 a.m. \$5, \$3 members. 955-0100

Beginning Strings Children 8 and older can learn to play the violin, viola, cello or bass with the Hawaii Youth Symphony Association. The program is aimed at those who have no music instruction available at school, and no experience — only desire — is required. Class will meet every Saturday from 8 to 9 a.m. throughout the school year. Instruments are available for rent. Hurry: Registration deadline is 9/13. Call for registration information: \$165. 941-9706

Children's Japanese Culture Classes Children age 6 - 13 learn *Hiragana* (Japanese alphabet), old folk stories, simple brush-painting techniques, compositions and conversation, simple *kanji* calligraphy, daily mannerisms, beginner's *osencha* (tea ceremony), children's songs and more. Pre-registration required. *Japanese Cultural Center*, 2454 S. Beretania St.: Sat 9/14 - 11/30, 1 - 4 p.m. \$100. 947-7633

Sailing Lessons See Kids Pick on Page 8.

ing time and place: Sat 9/14. \$5, \$3 Hawaii Nature Center members. 955-0100

Waianae Kai A rambling loop trail through the back of Waianae valley. Along the way are good patches of native dry-land forest and views of Makana valley. An intermediate-level, 6-mile hike. Call for meeting place: Sun 9/15, 8 a.m. \$2. 262-5506

Whateverhs

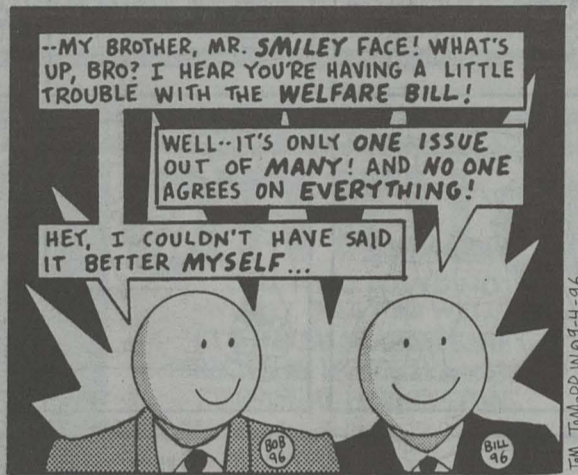
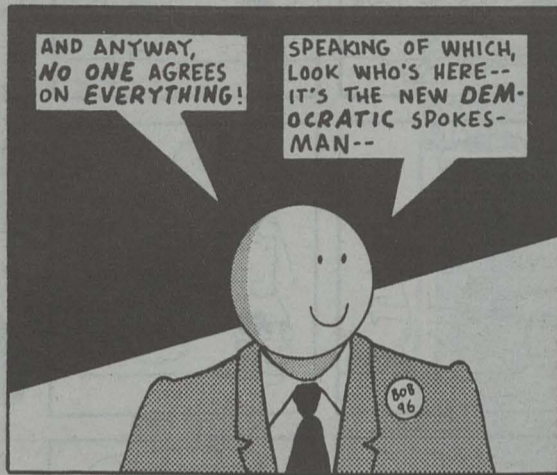
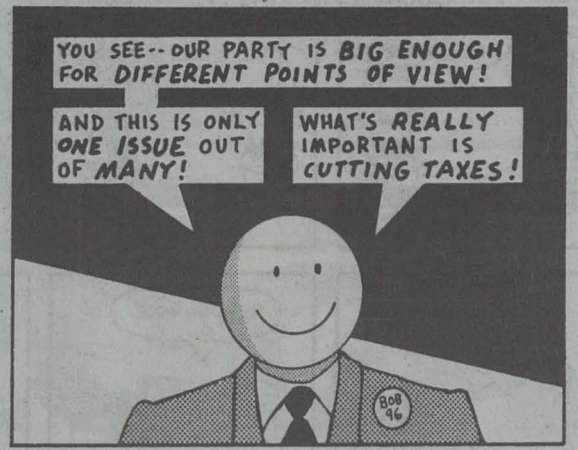
Get Medieval The Aloha Chapter of Romance Writers is sponsoring this "Journey into Medieval Times." The Society of Creative Anachronism presents authentic jewelry, clothing and weaponry. Bring your own lunch and have fun with creative-writing exercises. The meeting will be over in plenty of time to explore the beauty of Ho'omaluhia. Register early. *Ho'omaluhia Botanical Garden*, 95-480 Luluku Rd., Kaneohe: Sat 9/14, 10 a.m. - 2 p.m. \$5 (free to Aloha Chapter members). 624-0748

Hawaii Craftsmen Silent Auction An opening reception (for Hawaii Craftsmen's annual juried exhibition) and auction of art and craft donated by Hawaii Craftsmen members and the visiting artists participating in this year's exhibition. *Honolulu Academy of Arts Linekona Art Center*, 900 S. Beretania St.: Fri 9/13, 5 - 7 p.m. Free. 596-8128

Heiwa: Peace Poetry in English and Japanese See story on Page 17.

Honolulu Writers Conference Manuscript Submissions Those planning to attend October's Honolulu Writers Conference, take note: The deadline for submission of manuscripts for critique during the conference is 9/21. The conference, which takes place Sat 10/5, features seminars on everything from "How to Pick a Winning Book Idea" to "How to Write Poetry." (Gosh, we didn't know it could be so simple!) Call for registration/submission information: 395-1161

Maunawili Falls Trailbuilding The Sierra Club is leading volunteers to build a beautiful, easy hiking trail to Maunawili Falls. Work two days and earn a trail-builder T-shirt. Call for details: 538-6616



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Reading for Fire in the Sea Join the reception, book-signing and reading to celebrate the publication of *Fire in the Sea: An Anthology of Poetry and Art*, selected by Sue Cowing. The poems have been chosen especially, but not exclusively, for young people. *Honolulu Academy of Arts*, 900 S. Beretania St.: Thu 9/12, 5:30 - 7:30 p.m. 532-8701
RuPaul & the House of Love Extravaganza See *Whatevabs Pick* on Page 8.

maybe it is the kind you cough up.) Start practicing! *Hula's Bar and Lei Stand*, 2103 Kuhio Ave.: Sun 9/15, 7 - 10 p.m. 923-0669
Honolulu Men's Chorus A nonprofit chorus organization since 1988, so gay they don't have to say it in their title. Weekly rehearsals are held every Wednesday from 7 - 9 p.m. If you can read music, try it — you'll like it. *Call for location and info.* 261-6495

PFlag Oahu Meeting Join Parents, Family and Friends of Lesbians and Gays for their monthly meeting. *University of Hawaii Women's Center*, Student Services Bldg., Room 211: Wed 9/11, 7 p.m. 672-9050
Womyn Do Windows ... the club, that is. \$1 drink specials until 9 p.m. Every Wednesday night. *Windows on Eaton Square*, 444 Hobron Ln. 946-4442

The Neighbors

Maui Death March, Part One Um ... that is, run: It's the 26th Annual Hana Relay Race, 54 miles with six-person teams. C'mon, it'll be fun. *Call for entry information:* Sat 9/21, 808-871-6441

Maui Death March, Part Two Now that you're warmed up, it's the 17th Annual Run to the Sun, up the flanks of Haleakala. It's not too late to start training (heh, heh). *Call for entry information:* Sat 9/28, 808-871-6441
Maui Ultimate Cycle Challenge Otherwise known as the "Monkey-Butt Special," it's the big one: a pro/am road and mountain bike race from sea level to the 10,000-foot summit of Haleakala. *Call for entry information:* Fri 9/20 - Sun 9/22, 808-575-9151

Grass Roots

HERMP Marriage Project Volunteer Meeting What can you do to fight for equal rights? The Hawaii Equal Rights Marriage Project holds an informational and work meeting for volunteer committees on the second and fourth Wednesday of each month. *Call for location:* 944-6742

Surfrider Foundation General Meeting The Surfrider Foundation is dedicated to the protection and enhancement of the oceans, waves and beaches through conservation, activism, research and education. Upcoming events include beach cleanups, water testing, membership drives and a fund-raising auction. (You can also check out their information booth at the Big Mele this weekend.) *Makiki District Center*, Corner of Keeamoku and Wilder streets: Thu 9/12, 7 p.m. Free. 735-2514

Gay

Dignity's Liturgy and Eucharist The Roman Catholic gay and lesbian organization offers weekly Sunday services (with coffee social after). Open potluck every fourth Sunday. *St. Mark's Church*, Kapahulu Ave.: Sundays, 7:30 p.m. 536-5536

Hair Ball No, not the kind you cough up. It's a chance to win \$400 for the biggest, baddest, wildest hairdo. (On second thought,

The deadline for "Calendar" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event.

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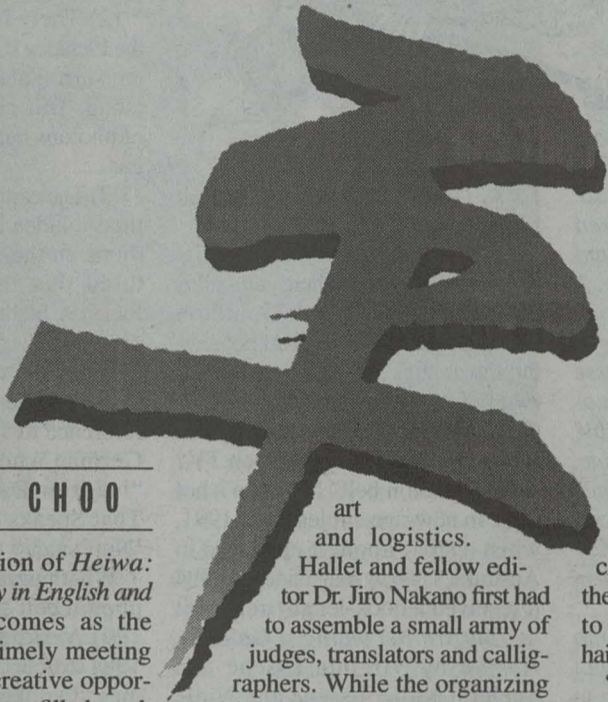
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Words

A poetry reading in honor of the late U.S. Sen. Spark Matsunaga highlights a remarkable new anthology that celebrates peace while preserving the arts of tanka and haiku.

The Poetry of Peace



DAVID K. CHOO

The publication of *Heiwa: Peace Poetry in English and Japanese* comes as the result of a timely meeting between a creative opportunity and an unfilled need. It's a fitting tribute to late U.S. Sen. Spark Matsunaga, the founder and inspiration for the Spark Matsunaga Peace Institute.

Since its inception in 1986, the Peace Institute, housed at UH-Manoa, had been looking for a way to honor Matsunaga. When Brien Hallet, a professor at the Peace Institute, read *Poets Behind Barbed Wire*, Bamboo Ridge Press' anthology of tanka poetry by Japanese Americans interned in Hawaii prison camps during World War II, he knew he'd found the right medium to honor the poet and statesman.

"I was struck by the power of it," says Hallet. "It was written in the midst of war, yet it wasn't divisive. The works spoke directly across cultures and brought people together in the way only poetry could."

In the fall of 1992, on Hallet's suggestion, the Institute of Peace sponsored a Japanese and English haiku and tanka poetry contest with the theme of peace. The response was overwhelming: One hundred seventy-eight poets from the United States, Canada, Brazil and England submitted over 800 poems in both English and Japanese. The result, published in 1995, was *Heiwa*, (Japanese for "peace"), a handsome collection of 160 haiku and tanka poems.

While this sounds simple, the fact is that the anthology is a triumph of

art and logistics. Hallet and fellow editor Dr. Jiro Nakano first had to assemble a small army of judges, translators and calligraphers. While the organizing of the contest and judging of entries was itself a considerable amount of work, the group soon realized that the translation and production of *Heiwa* was an even greater challenge. (One of the most daunting tasks faced by the Peace Institute's publication staff may have been getting IBM and Macintosh word-processing formats to themselves make peace.)

This Friday, in honor of the 10th anniversary of the Peace Institute, the Hawaii Literary Arts Council, the Japanese Cultural Center of

Hawaii, Club 100 and the Matsunaga Institute for Peace are sponsoring a bilingual poetry reading of selections from *Heiwa*.

The gathering will feature a reading of "Mortals' Tool," a poem Matsunaga wrote in 1943 while serving with the 100 Battalion in Italy. Also on hand will be his son, State Sen. Matthew Matsunaga.

If you have a passing interest in either the 17-syllable haiku or 31-syllable tanka forms, you won't want to miss this rare event, as the reading may be your first and last chance to hear the talents of Hawaii's Japanese-language poets.

The Islands have a rich tradition of tanka and haiku poetry, preserved in a number of poetry clubs through-

out the state. Part literary group, part social and cultural network, these clubs have outlasted their counterparts in Japan. However, the membership is aging; according to Hallet, for Hawaii's tanka and haiku clubs, the writing is on the wall.

"The forms of tanka and haiku are being carried on, but in English, not in Japanese," says Hallet. "Our youngest English-language haiku writer [for *Heiwa*] was 12 years old, but most of our Japanese-language writers were in their 70s and 80s. As the older generation passes away, their grandsons and granddaughters are unable to keep the tradition alive."

Why are the Hawaii clubs so long-lived? According to Mrs. Kinue Frietas of the 40-year-old Odamaki Tanka Club, it may just be another instance of an opportunity meeting a need. Like others in the state, the Odamaki Club meets once a week — usually at a Japanese restaurant, where members get together to talk story and poetry.

"In Japan there are a lot of things to do culturally," says Frietas. "But here in Hawaii, we are a little more limited."

Frietas, who also served as one of the judges for *Heiwa*, began writing poetry 20 years ago, when a problem with her hand cut short a painting career. Now in her 80s and the senior member of Odamaki, she is not too worried about the immediate future of her club and Japanese-language tanka in the state.

"I don't worry. We have plenty of people who love writing poetry. Life is easier now," she says. "Not like the old days. I have more time and I use it to write. Sometimes I wonder, if I started earlier, maybe I write better poems ... but I'm satisfied." ■

Heiwa: A Bilingual Reading
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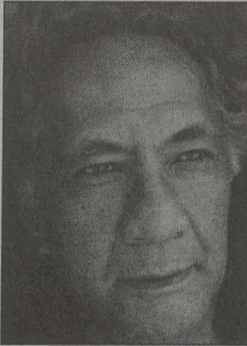
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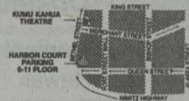
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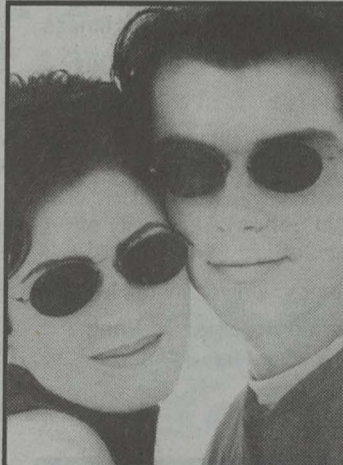
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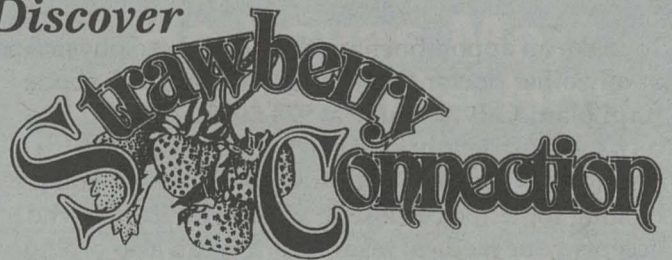
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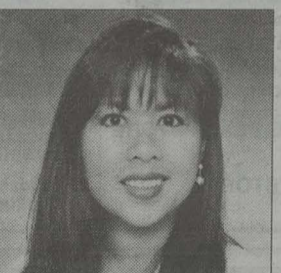


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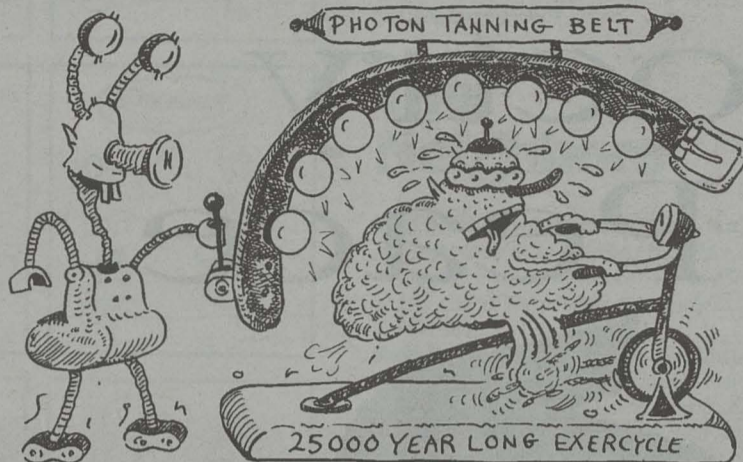


ILLUSTRATION: SILUS SIGNORINO

About 200 years ago, Sir
Edmund Halley discovered
an anomaly in space around
the stars of the Pleiades. A
hundred years later Friedrich
Wilhelm Bessel confirmed Halley's
findings. In 1961, Paul Otto Hesse
defined and measured this anomaly.
It's an energy ring of incredible
size, 760 thousand billion miles wide,
and is due to intersect the earth just
about any minute now. He also
calculated that this is part of a 25,000-
year-long cycle that our solar system
goes through.

It's expected that once we're into
the Photon Belt, electricity won't
function and there will be three to
five days of total darkness. All
indigenous cultures and religions
prophecy three days of darkness to
mark the "end times."

Scientists discussing the Photon
Belt have been fired, moved or
denied access to the equipment used
to study it. If you cast around on,
say, the Internet for information,
folks with CIA or NSA credentials
likely will show up and say it would
be in the best interest of your family
if you gave up the quest.

So my question is, What can you
tell us about the Photon Belt? Any
hard data? —N.A., Rio Rancho,
N.M.

Used to be when I got letters like
this, they were in teeny hand-
writing that filled both sides
of the page, with little photo-
copied scraps enclosed and a
mailing list that included *The New*

York Times and the Ayatollah
Khomeini.

Today every weird belief has its
own Web site, and when you call it
up, it says they've had 75 million
hits since last Tuesday. I'm not say-
ing the crazies have gotten any cra-
zier, but they have definitely reached
the mass market. Whatsamatta with
all you guys, nothing good on TV?

The "photon belt" has been a hot
topic in new-age circles since 1991,
when a story about it appeared in
Australia's *Nexus* magazine. In 1994
it received a book-length treatment
in *You Are Becoming a Galactic
Human* by Virginia Essene and
Sheldon Nidle. Essene and Nidle
claimed to be "channeling" mem-
bers of the "Sirian Council," beings
from a distant planet.

Exactly when we are going to
enter the photon belt is a matter of
debate. Originally it was thought that
the arrival of the belt would lead to
a vast transformation of society start-
ing in 1992. So what did we get
instead? Bill Clinton. Not to be crit-
ical in any way, but I for one would
have expected something a little
grander than a hike in the minimum
wage.

Now the target date is May 5,
1997, though there will be a long
buildup. "Apparently, by the end of
Summer [1996]," one newsletter
notes, "most of us will be having
conversations with Masters, the spir-
itual hierarchy, and space comman-
ders of all kinds." Don't know about
you, but all I'm seeing is more Bill
Clinton. As a fallback, some new-

agers are saying the photon belt
won't get here until 2011.

The question is not whether it's
nuts to believe in the photon belt. Of
course it's nuts. How many great sci-
entific discoveries do you know of
that were channeled from aliens? For
the record, however, I feel obliged to
say that:

(1) No photon belt or other such
region of increased energy has been
discovered. Photons, in any case, are
merely particles of electromagnetic
energy, which we commonly experi-
ence as light. Upon exposure to excess
photons, the most common transfor-
mation of your being is sunburn.

(2) There is no "anomaly" near
the Pleiades star cluster. The Pleiades
are surrounded by a nebula, or gas
cloud. This cloud is composed not of
photons but of dust and hydrogen
gas.

(3) The earth is not heading toward
the Pleiades but rather away from
them. In the 1850s it was conjec-
tured that the earth orbited the
Pleiades, but this has long since been
discredited.


(4) Paul Otto Hesse is unknown
to astronomers. Someone dug up a
reference to a 1986 book by him in
German whose title translates as
"Judgment Day: A Book to Mankind
That Speaks of Things to Come."
Nuff said.

What puzzled me was where the
photon belt story came from. The
1991 *Nexus* article was based on a
1981 article in an Australian UFO
mag. I spoke to Colin Norris, the
head of the Australian UFO society
that publishes the magazine, and he
said it was co-authored by a "mid-
dle-aged mother" and a college
undergraduate. Norris denied it was
a prank, but it seems clear these folks
didn't have detailed technical knowl-
edge — unless, of course, they were
on the horn with the guys from
Sirius.

So, it's a crock. But if you don't
think so, you'd better pick up five
days' worth of candles by May 5. ■

Cecil Adams

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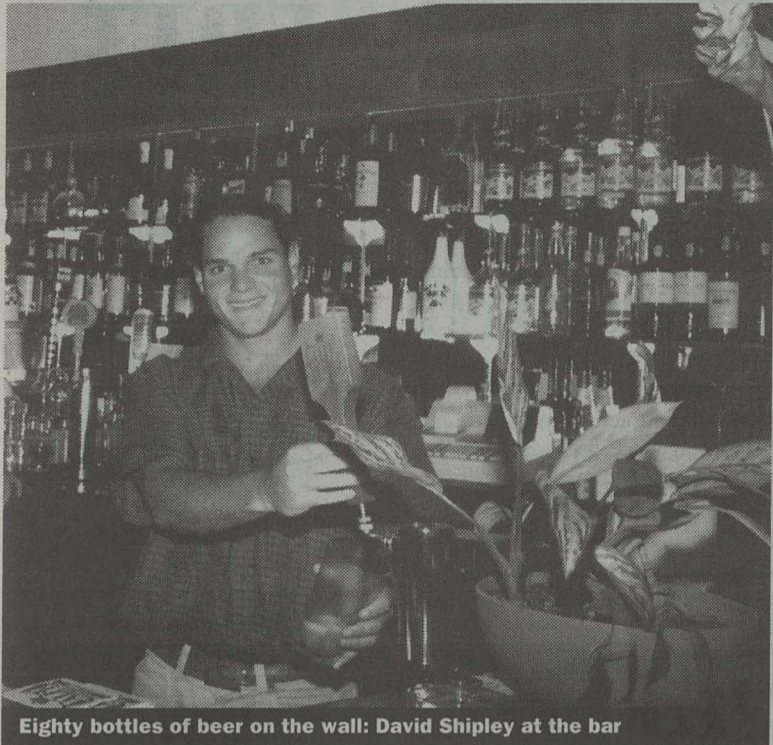
In A Class By Itself

Food

PHOTO: DENISE-MARIE LUKO

With a beer list more than 80 strong and a finely detailed menu, Shipley's Alehouse & Grill is making its mark in Manoa.

Beer Hunter



Eighty bottles of beer on the wall: David Shipley at the bar

JOLYN OKIMOTO

I have to admit to a bit of prejudice. For several months, I had put off visiting Shipley's Alehouse for a simple reason: My usual curiosity had been tempered by a sense of loyalty to Cafe Brio, which previously occupied the new restaurant's second-floor space in Manoa Market-place. Having enjoyed Cafe Brio's tranquil atmosphere, good food and service, I feared I would be unduly critical of its replacement. For fans of Cafe Brio, Shipley's has a tough act to follow — but it rises to the challenge (albeit a different challenge) as "Hawaii's first alehouse."

Shipley's has a rugged, rustic interior befitting a brew pub-style restaurant. A row of birch "saplings" partially separates the bar from the dining area, adding a touch of the outdoors to the open-beamed structure. Manager David Shipley (who runs the establishment with another Shipley, his mother, Mary Anne) says that several customers have likened the interior to a ski lodge.

We began our meal with an "Alehouse App": Shipley's Fish n' Chips (\$8), made with the fresh fish of the day, mahimahi. Crisp on the outside (love that beer batter!), the sizable mahi chunks are delectably moist on the inside. The chips, flavored with fresh garlic, are lighter in texture and less jarringly garlicky than Gordon Biersch's garlic fries. Add a squeeze of lemon and a splash of English malt vinegar (we passed on homemade tartar sauce) and you have a clear winner.

For our second appetizer we went off the menu. My friend wanted one of the specials — New York steak with Anaheim peppers and garlic mashed potatoes — minus the steak. I literally hid behind my menu as he ordered. Surprisingly, our steak-free request was not only honored but prepared with pizzazz. Surrounding the peppers and mashed potatoes was a dramatic zigzag of yellow sauce (red pepper-and-mustard *coulis*). The pep-

pers and sauce were tasty, but the mashed potatoes stole the show.

Among the entrees are two specialties carried over from Cafe Brio: Chicken-Tarragon Fresh Case-less Sausage (\$14) and Fresh Salmon, Cedar-Roasted (\$17.50). "A good sign," I thought, as the chicken sausage had been my favorite. Though tempted by the sausage, I chose Mango Chicken instead (\$16.25). Meanwhile my friend explored the sandwich options, selecting the Louisiana Po Boy Sandwich, made with fried shrimp, scallops or oysters (\$9) (the menu said "or," but he requested a combination of all three).

Last, we ordered our drinks — no easy task given the approximately 80 brews on Shipley's menu. In a place like Shipley's, it's wise to heed the advice of beer connoisseur Michael Jackson (it's a common name): "Never ask for 'a beer,'" Jackson writes in his *Beer Companion*. That is, in light of today's beer renaissance, one has to be more specific. Simply stated, a beer is not a beer.

To begin with, Shipley's beer menu is divided between top-fermented and bottom-fermented brews. Top fermentation employs yeast that rises to the surface of a warm vessel, a process primarily for ales, whereas bottom fermentation requires cool temperatures and is used to make lagers. Additionally, within any category there are numerous varieties. Ales, for example, include bitter, pale and brown varieties, to name a few. Add to that the issue of brand, and things get complicated.

While I'm used to asking for wine recommendations, I felt sheepish about doing the same for beer. Instead, I took my chances and chose two ales that sounded "interesting": Pete's Lemon Summer Ale and Rogue Honey Cream (\$4.25 each).

True to its billing, the Pete's was light with a hint of lemon, while the Rogue was smoother, sweeter and generally easier to drink. Playing the name game is something I don't recommend when picking a designer beer. However, customers will soon have more to go on than the brew's

name. The restaurant plans to offer a formal menu with detailed information about each brew, which Shipley hopes will lead to an enhanced appreciation of beer as a complex, "hand-crafted" beverage, like wine. But beer may have an advantage: "Unlike wine," he says, "almost anyone can afford a truly great beer."

While Shipley's has a beer selection that rivals — if not exceeds — any in the Islands, it's more than a bar. "Believe me, I'm just as serious about food," says Shipley, who explains that the menu is designed to feature foods that go well with beer. This seems especially true of the appetizers, which include Beer Battered Onion Rings (\$4.75) and Nachos Nahoopii, served with mango salsa (\$7; \$9 with grilled shrimp or chicken). I can vouch for the Fish n' Chips.

As for entrees, the Po Boy Sandwich — reportedly one of Shipley's most popular items — received mixed reviews. Served on French bread, the sandwich was rather dry, but I did like its contents — especially the large, sweet scallops. Its accompanying salad, a "fancy" combination of arugula and other baby greens, didn't suit the simple sandwich; moreover, the dressing was too heavy.

For once, I was more interested in my own entree. The sliced, boneless chicken was ultra-tender and uniquely seasoned. Initially, the chicken's reddish hue alarmed me. "Is it cooked?" I wondered. I later learned that the coloring is due to Zinfandel in the sauce. The secret to the chicken lies in pan-searing, which seals in the juices. "With chicken, you either cook it perfectly or you lose," explained Shipley. That night, my chicken was perfect, especially in combination with the tangy mango chutney, considerably served on the side.

We ended our meal with an order of Bread Pudding (\$4.50 when available). The mango-and-banana pudding was smooth and creamy, not at all like the solid, square mass I'd been expecting. Described by chef Steve Brown as "more of a custard than a pudding," the dessert garnered high marks. Regrettably, I was too full to finish the serving.

The one downside of Shipley's lively atmosphere is that at times their staff seems overextended — but then again, I'm one who's likely to be understanding when the food's good. While I'll hang on to my fond memories of Cafe Brio, I'm glad they didn't prevent me from checking out Shipley's. If you haven't been there yet, what's your excuse? ■

Shipley's Alehouse & Grill

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Bald, ugly, no friends, rotten personality, seeking SM for sincere relationship. Interested? Give me a call. Ad# 9037

BELIEVE IN CAMELOT
SWF, 24, one child, ISO D/SM, 25-35, intelligent, honest, exuberant, responsible, positive, likes kids, outdoors, deep conversation/debate. Friends first. Ad# 9029

ONE OF A KIND
DF, 38, 5'9", height/weight proportionate, nurse, new on Island. ISO D/SB/WM, 40-50, 6'+, no kids, drug-free, humorous, LTR, possible marriage. Ad# 9028

LET'S GET TOGETHER
SCPF, 38, enjoys traveling, biking, ISO N/D, N/S, kind, compatible WCM, 38-48, to start a family, and share life. Ad# 9224

ABBREVIATIONS

M Male	H Hawaiian	N/S Non-smoker
F Female	NA Native American	N/D Non-drinker
S Single	A Asian	P Professional
D Divorced	J Japanese	ISO In search of
WW Widowed	C Chinese	LTR Long-term relationship
B Black	L Local	Double daters
W White		

This is a community publication. Participants in Honolulu Weekly Datemaker must be 18 years or older. This publication reserves the right, at its sole discretion, to edit or refuse to print advertisements it deems detrimental to its public image or unsuitable for readers. This publication assumes no liability for the content or reply of a personal advertisement. Use of this column for business solicitation will be prosecuted.
Callers to the 1-900 system will be charged \$1.99 per minute on their monthly phone bill. Average call length is four minutes. You will be given instructions on how to respond to a specific ad, browse male or female greetings and use Datematch. For best reception, cordless phones are not recommended.

Men seeking women

PROFESSIONAL
DWM ISO self-sufficient lady. Must be N/S, intelligent, attractive, enjoy wine, life, travel. I'm 40, 155lbs., and a good catch. Ad# 9233

SOMEONE FUN
SWPM, 29, but plays on the weekends. ISO SF, 21-32, for friendship, maybe romance, Kahala, no flakes. Ad# 9230

SOULMATE WANTED
Nice-looking SWM, 30, 6'2", intelligent, well-educated, very healthy, small-business owner. ISO confident, female, soulmate. Datemaker kick-off event, 3506 Waialae, 5-10pm. Ad# 9228

MIDDLE AGED, NOT DEAD
I can climb mountains, swim, kayak, dance or sit home and be comfy, good-looking, healthy. Let's talk about you. Ad# 9229

A GIVE AND TAKE
Forever. SWM, 44, mentally/physically/emotionally fit, ready for true loving, with SAF, 30-40, who loves nature, and life of service. Ad# 9226

GENTLE MAN
SWM, 53, 5'8", 175lbs., employed P, healthy, N/S, exercises regularly, seeking A/B and local F. Ad# 9227

DANCE PARTNER
Educated, friendly M seeks 30+ F partner for free-style dancing to most music, 50s and 60s rhythm and blues. Ad# 9139

HOPELESS ROMANTIC
SWM, 42, adventurous, affectionate, sense of humor, ISO D/SF, 35-45, for candlelight dinners, sunsets, moonlight walks, and meaningful relationship. Ad# 9221

SEEKING KOREAN LADY
SWM, 29, seeks Korean woman, 25-30, for language lessons and LTR. Ad# 9223

LET'S GET TOGETHER
SWPM, 53, 5'7", N/S, N/D, enjoys working out, laughter, sunsets, romantic evenings. ISO SF under 50, sharing, caring, positive relationship. Ad# 9137

INTO JAZZ
SWM, 40, N/S, enjoys tennis, water, music, good food, seeks SAF, 28-40, for companion. Ad# 9135

LOOKING FOR YOU
SWM, 28, new to islands, teacher, fit, romantic, caring, attractive. Seeking same, 18-29, any race, dark hair a plus. Ad# 9131

LIFETIME FRIENDSHIP
SM, Oriental, 37, very athletic, enjoys movies, picnics. Seeking SF, 25-35, for exciting days and romantic nights. Ad# 9132

LEAN BUT NOT MEAN
GM, senior, wants to know and perhaps share life with fit GPM, 50+, who nurtures people, plants and big dogs. Ad# 9133

ONE WOMAN WANTED
Kind, caring SWM, 6', green eyes. ISO SF, who has time to share with me. Ad# 9129

A SPECIAL SOMEONE
SLPM, 6', fit, good-looking, laid-back, enjoys outdoors, all sports, evenings out/in. ISO slim, fit, attractive, easy-going, compatible, N/S SAPF, 25-35. Ad# 9130

STILL SEARCHING
Bi-M, 40s, attractive, athletic. Seeks Bi-F, any age/race, with same qualities, for friendship, soulmate. Ad# 9038

HONEST, SECURE
SM, 60, good dancer, seeks sincere, honest WF, N/S, N/D, for dancing, romance, quiet eves, possible LTR. Ad# 9039

SUNDAE KIND OF LOVE
Vanilla, blond, attractive, athletic, executive, teddybear. Seeks 35+, butter-scotch to mocha, happy, sweet, and sensuous, friend and more. Ad# 9032

WINDSURFER
SWM, blond hair, blue eyes, slim, physically fit, financially secure, new to island. Looking for adventurous F for friendship/LTR. Ad# 9031

DIVERS DO IT DEEPER
SWM, attractive, 34, stunning eyes, warm person, outdoorsman, romantic, seeks SWF, SCUBA partner, all ages. Ad# 9025

SEEKS SPECIAL LADY
SCPM, 5'8", enjoys tennis, travel, photography, dining, and conversation. ISO AF, 28-38, N/S. Ad# 9026

MAGNUM LOOKS AND
Personality, 39, 5'11", N/S, fit, happy, surfs, tennis daily, degreed, successful real estate developer. ISO fit, N/S, 25-40, for social, romance, sports. Ad# 9027

SINGLE WHITE MALE
Seeks SWF. I'm 31, 6'2", 195lbs., blond hair, blue eyes, enjoys normal entertainment. You: 22-34, attractive, career-minded, strong identity. Ad# 9022

Variations
SEEKING KINK MATE?
Woman, passionate about her sadomasochism/bondage fantasies of Old Europe, dungeons, inquisitions, sexy feet, bodybuilding! Wanted as life-long mate by strong, loyal DWM, 53. Ad# 9225

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24 hours a day, 7 days a week. You must be 18 or older.

Datemaker CREATIVE Ad of the week

TOUCH OF MISCHIEF
Intriguing SWF, 42, many interests. ISO adventure and fun with strong, secure N/S, one of a kind SWPM. Ad# 9120

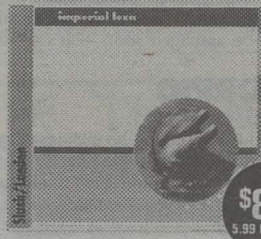
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Seasick

"This is as close as alternative music has come to creating its own ABBA." —Spin



FUN LOVIN' CRIMINALS
Come Find Yourself

"...Think G. Love and Special Sauce with the harder and grittier sounds of the mean streets." —Rolling Stone



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"...Cher's husky, sullen throat powers through." —The Boston Globe



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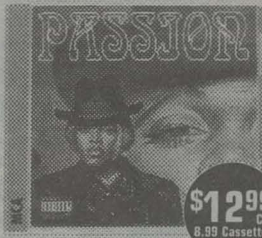


Some off-the-couch remarks by Cher on music:

"Elvis has been a big influence." Toni Braxton — "I think she's kinda cool."

Check out new releases on Tuesdays:

- JOHN MELLENCAMP Sept. 10
- R.E.M. Sept. 10
- RUSH Sept. 10
- ELTON JOHN Sept. 24
- SHERYL CROW Sept. 24
- WEEZER Sept. 24
- DR. DRE Sept. 24



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2 LIVE CREW
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LES CLAYPOOL & THE HOLY MACKEREL
Highball With The Devil

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BECK! Odelay

"Could the future of rock & roll be a snot-nosed slacker with a bad haircut, an absurdly eclectic record collection, two turntables, and a microphone?" —Spin

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CRANBERRIES
To the Faithful Departed

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BRU DOWN
Can You Feel Me

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SCREAMING TREES
Dust

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THE BRADY BUNCH
A Very Brady Sequel

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KEB MO'
Just Like You

"Keb's mo' better blues have moved uptown, with horn sections and funky bass lines bolstering his ripe R&B vocals." —Replay

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