

'Awa
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H O N O L U L U

Weekly

Volume 9, Number 47, November 24 - 30, 1999
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FREE

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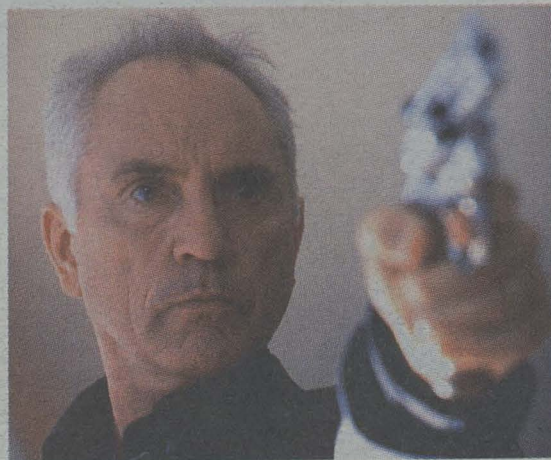


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How will the
Supreme Court
change the way
Hawai'i treats
Hawaiians?

Rice Goes To Washington

Robert M. Rees

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Contributing Writers Cecil Adams, Rob Breznsy, Mark Chittom, Robert M. Rees, Curt Sanburn, Erin M.M. Sweeney
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ISSN #1057-414X
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INDEPENDENT, LOCALLY OWNED

Letter

High compliments

I want to express my appreciation to Chad Blair for the excellent article "High Anxiety" (HW, 10/27). The article quite accurately described the situation here on the Big Island. Thank you for publishing the story.

One would hope that as the public becomes better informed, we'll stop this idiocy — probably, unfortunately, not very soon.

William B. Wenner, M.D.

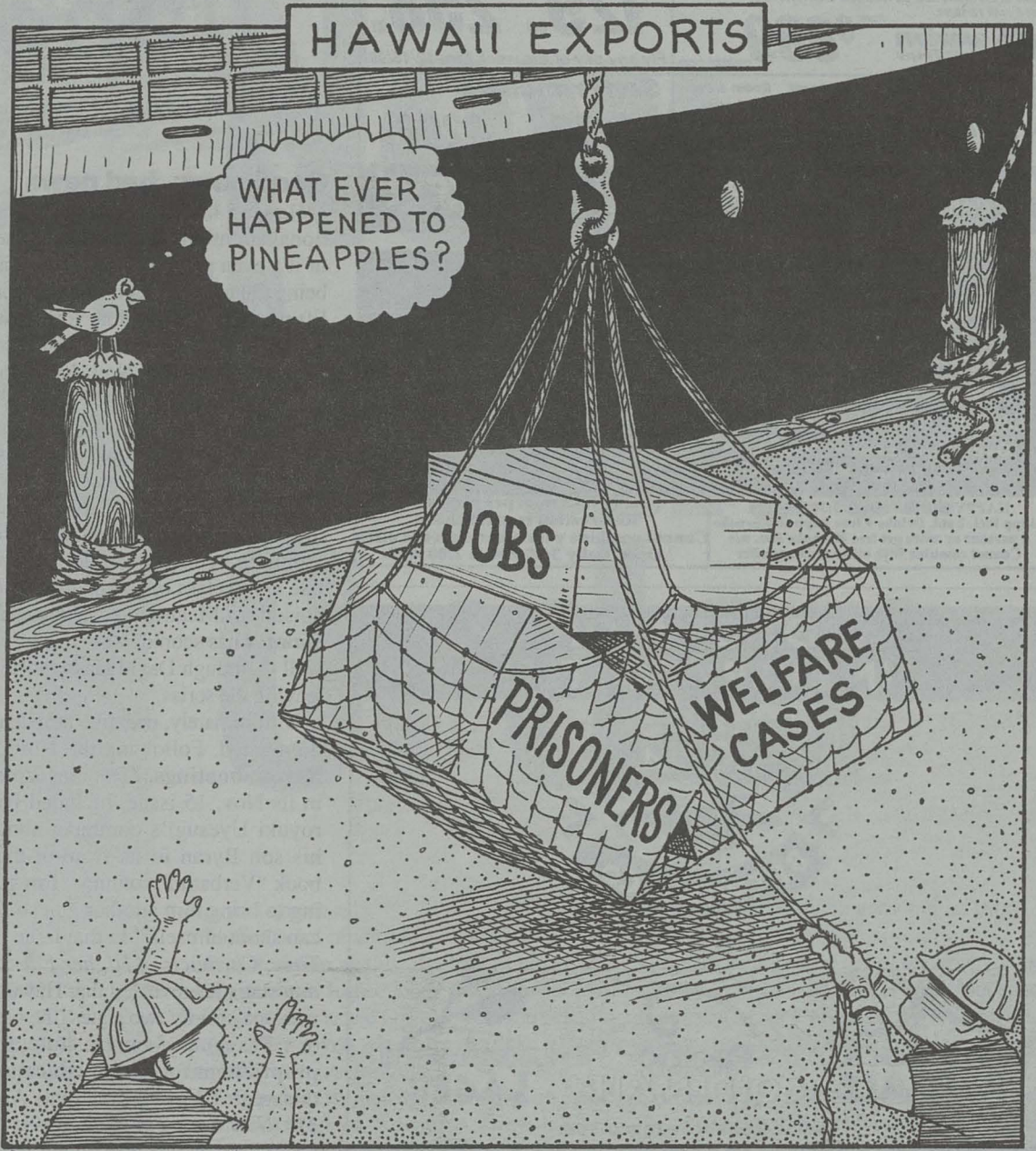
Dept. of Corrections

• In our cover story on the UH School of Medicine ("Condition: Terminal?" HW, 11/3), we meant to state this: "The school of medicine now has only 38 basic science faculty members; it has lost the equivalent of 26 full-time positions since 1995."

• Concerning a Honolulu Diary item on changes in local radio programming ("Classic shock," HW, 11/10), we meant to state this: KORL 99.5 FM and KRTR 96 FM have similar formats (adult contemporary, with Hawaiian music), as do KINE 105.1 FM and KCCN 100.3 FM (Hawaiian music).

Letters are welcomed. Write to: Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817, or connect via our Web page at honoluluweekly.com. E-mail to editorial@honoluluweekly.com. Letters may be edited for length or clarity; please keep them brief.

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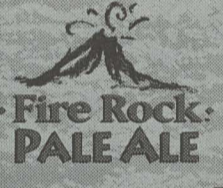


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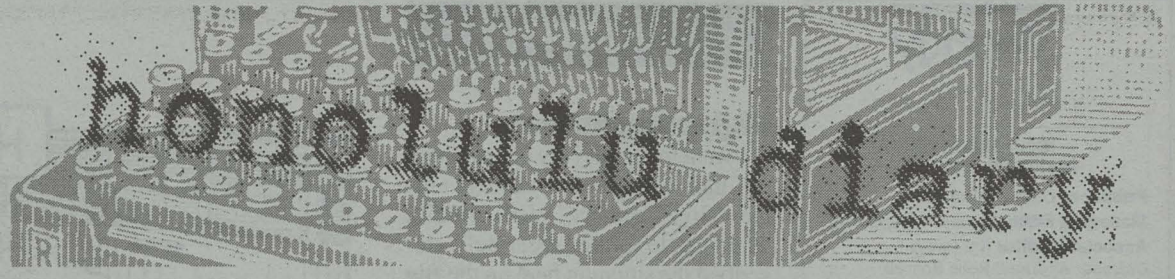
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Good news, bad news

Hawai'i has been receiving national attention lately — and some of it's even positive. **June Jones** is being touted as coach of the year for lifting the UH-Mānoa Rainbow Warriors to the Western Athletic Conference title on Nov. 13. Also, MTV's latest "Real World" episodes, filmed here earlier this year, scored the highest ratings in that series' seven-year history, prompting a story on CNN Nov. 12 (although images of a naked Ruthie vomiting in the shower don't quite rise to the class of a *Hawaii Five-0* episode). Meanwhile, *Baywatch Hawai'i* has scored in the ratings as well — though David Hasselhoff is leaving the series.

Unfortunately, negative news has dominated. Following the Nov. 2 **Xerox shootings**, *Time* magazine, in its Nov. 15 issue, included Hiroyuki Uyesugi's comment about his son Byran in its front-of-the-book "Verbatim" column: "I'm going to bring him another gun so he can shoot himself." In that issue of *Time*, *Chronicle of Higher Education* statistics revealed that Hawai'i was one of only two states (the other's Texas) to **decrease state appropriations for higher education** this year. (Way to go, Ben.) And *The New York Times* slammed us several times recently, including a Nov. 7 story on delays in dealing with the **Waikiki Natatorium**, titled "Pockmark on Paradise's Landscape." The next day, in a story about the *Honolulu Star-Bulletin* versus *Gannett* mess, the *Times* led with: "Hawaii is no stranger to monopolies. This former island kingdom is still a place where a handful of landlords own vast tracts, where entrenched business interests dominate civic affairs, and where the Democratic Party. ..." You fill in the rest. —*Chad Blair*

Maui flash point

A 450-home development proposed by giant landowner **Alexander & Baldwin** on former sugar cane land between Spreckelsville and Pā'ia on Maui's north shore is provoking hundreds of residents to show up at **Maui Planning Committee** public hearings. At the most recent hearing on Nov. 15, spoken testimony was unanimous (20 - 0) opposing A&B's plan. Opponents say A&B's proposal is a classic example of outdated, sprawl-creating planning; testifiers cited traffic, lack of infrastructure, loss of open space and loss of prime agricultural land as reasons to reject the proposal. (The next hearing is scheduled Dec. 1.)

Not surprisingly, the chief component of the scant public support for A&B's plans is a contingent of construction workers. **Maui Sierra Club** spokesman Richard Lafond claims that one worker/testifier told him they were paid to testify. A&B spokesperson Chubby Vicens denies any knowledge of payment to testifiers. "We asked a group of people who support us to come forward, and they came forward," he said.

Simultaneously, the county is considering a proposal to transfer the posh seaside community of

Spreckelsville, a staunch opponent

of A&B's development plans in the area, to the Pā'ia-Ha'ikū Community Plan district from the Wailuku-Kahului Community Plan district. Observers say the shift will consolidate the political power of the eco-sensitive, mostly haole residents on the largely rural eastern half of the north shore, while reinforcing the heavily local, old-boy, pro-A&B, pro-development mentality that characterizes the Island's population center at Wailuku and Kahului.

A&B has not taken a position on the switch, Vicens said.

Jack Thompson, president of the Spreckelsville Community Association, says he's impressed by the public opposition. "You look at Hawai'i's power structure, and how Maui is still basically one big plantation run by Alexander & Baldwin with people running scared of them," Thompson said. "But with this ground swell, I'm wondering if A&B's power structure is fading."

—*Curt Sanburn*

Ferris spiel

Sixteen months after its conception, the "Kewalo Pointe" project advanced by D.G. "Andy" Anderson may have been dealt its death knell. If not, it's certainly staggering.

On Nov. 10, a subcommittee of **Hawai'i Community Development Authority**, which oversees the development of the Kaka'ako area and is responsible to the state for placing a financially feasible project on the site, recommended against the project for economic reasons. The subcommittee found cost estimates submitted by Anderson to be low in comparison with similar, recently completed projects. Annual sales estimates were also found to be improbably high.

HCDCA did not, however, kill the project entirely, in response to Anderson's objections, pleas and accusations of political motivation. The final vote by the full board, scheduled for Nov. 12, has been postponed to Dec. 1.

Anderson's plans for the 10-acre piece of land adjacent to Kewalo Basin included a 42-foot-high tower for laser light shows and a giant Ferris wheel, as well as restaurants and shops. —*Allyse Heartwell*

Green-working fair

How to bring organizations with a diversity of environmental concerns into dialogue with each other? On Nov. 13, **Hawai'i's Thousand Friends** made a stab at it with a **Community Networking Fair**.

The fair, held at Leeward Community College, convened over a dozen environmental and social justice groups to share their mana'o and build bridges between different components of the green movement in Hawai'i. Community leaders were given an opportunity to voice their insights on ecological restoration with a representative from the Environmental Protection Agency, and the Queen Liliu'okalani Children's Center's mission was displayed next to that of Hawaiian Hemp Designs.

The fair was the culmination of a

statewide project initiated by Hawai'i's Thousand Friends with the goal of "improving collaboration and communication between mainstream environmental groups, Native Hawaiians, rural income communities and ultimately government agencies and decision-makers." The project also aimed to give the "underserved" areas of 'Ewa, Wai'anae and Waimānalo an opportunity to share their thoughts on environmental issues through a series of public workshops in their communities and at the state Capitol. The idea was to achieve a "cross-pollination of concerns and ideas" between the various parties involved, said Thousand Friends Executive Director **Donna Wong**.

At the fair, representatives and displays from big names like Earthjustice Legal Defense Fund, the Sierra Club, Outdoor Circle and the Environmental Protection Agency mingled alongside those from more locally based grassroots groups such as the Cultural Learning Center at Ka'ala, Waimānalo Microenterprises, Mālama Mākua and O'ahu Resource Conservation and Development.

Sparky Rodrigues, head of **Mālama Mākua**, conducted a brief forum about the group's efforts to mitigate the Army's environmental impacts on Mākua Valley. "Every day a new generation is being born that doesn't know what we are trying to achieve," he said. "We need to work together with the community to clean up the Army's mess and return the valley to its traditional uses."

One of the day's highlights was a beautiful slide show, "The Voyage to Rapa Nui," presented by Shantell Ching from the Polynesian Voyaging Society and crew member of the Hōkūle'a. "Navigating the Hōkūle'a is like navigating through our hopes and dreams," she said, "and in order to succeed we must mālama Hawai'i and each other."

An Environmental Justice Grant from the EPA funded the project.

—*Catherine Black*

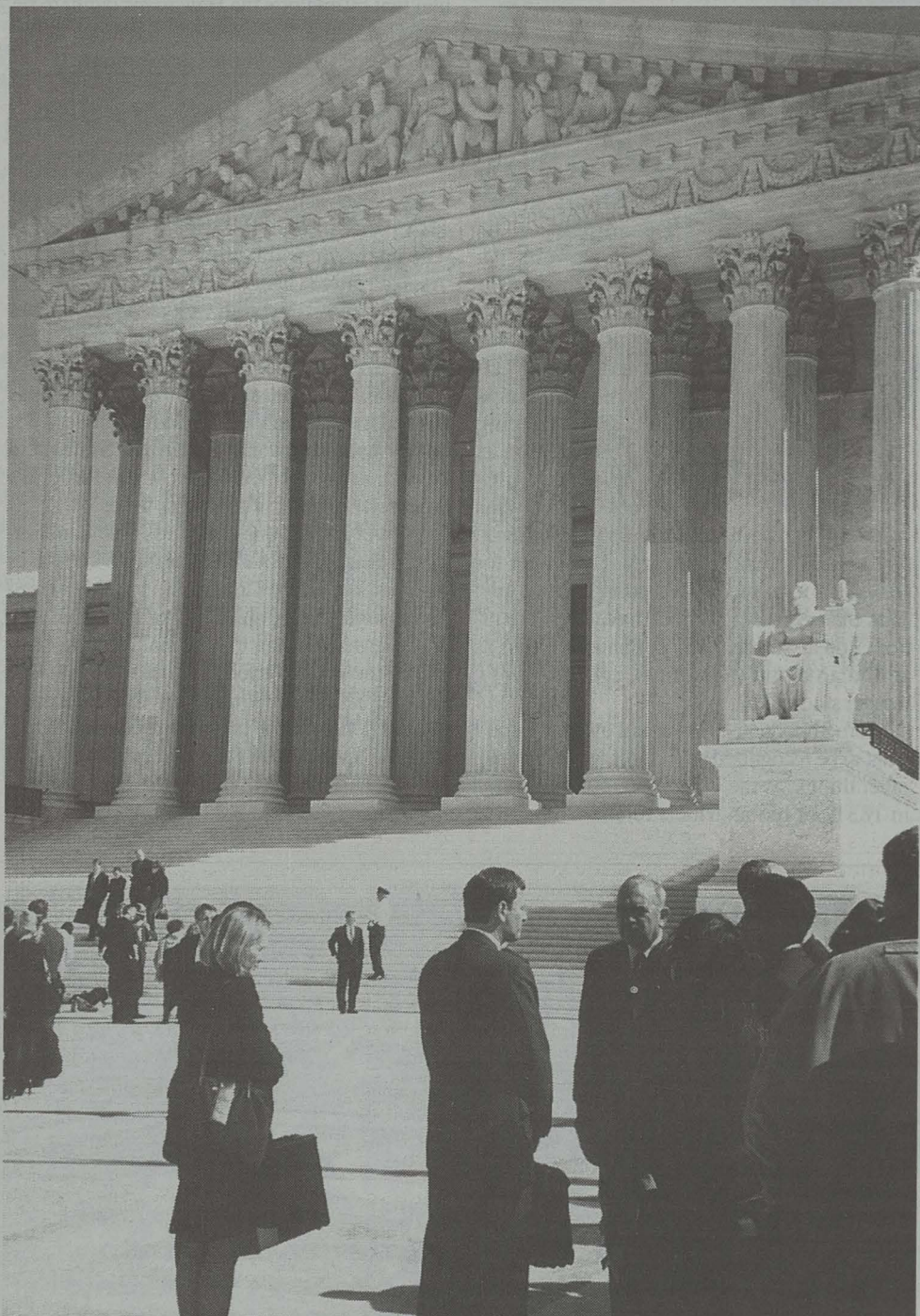
Peltier prison action

The Leonard Peltier Defense Committee is wrapping up a month of activities designed to call attention to the Native American activist's 23 years of imprisonment in the wake of a questionable murder verdict against him after a shootout between Native Americans and FBI agents at Oglala, South Dakota. President Bill Clinton has declared November to be **Native American Heritage Month**, and the LPDC is holding him to his word by pressuring him to release **Leonard Peltier** this year.

As people sit down to their Thanksgiving dinners Nov. 25, it's a good time to think about the treatment of Native Americans, and in particular Leonard Peltier, who is spending another holiday without his family and friends.

For more information, contact the Leonard Peltier Defense Committee, P.O. Box 583, Lawrence, KS 66044, or by e-mail at lpdc@idir.net. Better yet: Call **Janet Reno** at (202) 514-7566 to ask that she recommend executive clemency for Peltier. —*Elizabeth Kieszkowski*

The U.S. Supreme Court is likely to change forever the way Hawai'i connects with Native Hawaiians.



Spin doctor: A subdued ex-governor John Waihee is mobbed by media outside the U.S. Supreme Court after oral arguments in *Rice vs. Cayetano* concluded Oct. 6.

Following the oral arguments to the U.S. Supreme Court in *Rice vs. Cayetano*, Hawai'i's supporters left the courtroom in a subdued and even shocked mood.

"Maybe we should concentrate now on what Congress can do," said Office of Hawaiian Affairs attorney Kali Watson, in a straightforward admission that things looked about to change.

Walking down the front steps of the Court, just beneath its "Equal Justice Under Law" inscription, the American Civil Liberties Union's national legal counsel, Steve Shapiro, who supports Hawai'i's position — but couldn't convince the divided ACLU executive board to support him — described himself as "depressed."

Outside, in the bright sunshine of a fall day, a crowd gathered near the press area. It was like old-home week. Huddled together were Lt. Gov. Mazie Hirono, Kathleen Racuya-Markrich of the Governor's Office, Attorney General Earl Anzai, Jill Nunokawa of the UH Civil Rights Office, OHA Trustees Rowena Akana, Haunani Apoliona, Louis Hao, Clayton Hee, Collette Machado and Mililani Trask,

OHA attorneys Colin Kippen, Kali Watson and Sherry Broder, Arnold Lum of the Native Hawaiian Legal Corporation (financed by OHA), Freddy and Gail Rice, Rice attorney John Goemans, former governor John Waihee and others.

The charismatic Waihee was the center of attention, and in the first crush, National Public Radio's Nina Totenberg seemed to ignore Trask's attempts to get some air time, and instead pursued the former governor. Later, when asked by this writer how he thought the oral arguments had gone, Waihee, already spinning in anticipation of bad news, said, "Well, it went about as well as could have been expected."

For their part, Freddy and Gail Rice were upbeat. Rice's attorney, John Goemans, commented, "This is just the beginning." Asked about this a couple of weeks later, over lunch at La Colleen, Capitol Hill's "in" restaurant, Goemans noted that Rice's counsel of record, Theodore Olson of Gibson Dunn & Crutcher, an aggressive and conservative power broker in Washington, D.C., hadn't done all that work

New Island Order

"for just one case."

In fact, a lot of attorneys will prosper from a *Rice* decision against the state. During the oral arguments, Justice John Paul Stevens somewhat jocularly asked Olson, "You don't really suggest that if you win, there won't be a lot of litigation as a result of this?"

Responded Olson, to the accompaniment of courtroom laughter, "Litigation always follows a Court decision. ... There will be litigation."

This brings us to the obvious question: What if the U.S. Supreme Court overturns the lower court decisions in *Rice vs. Cayetano*, declaring unconstitutional Hawai'i's statewide, state-sponsored election that limits voting for OHA trustees to those with Hawaiian blood?

The effects will depend on how the Court arrives at its decision. It's possible, but extremely unlikely, that the Court could go so far as to determine that all special government programs for Hawaiians are based on race, and hence are presumptively unconstitutional. This would effectively put a moratorium on state and federal programs for Hawaiians.

More likely, if the Court does overturn Hawai'i's OHA election statute, the Court will do so on narrow grounds that relate only to the right to vote. The Pulitzer Prize-winning Supreme Court reporter for *The New York Times*, Linda Greenhouse, said over breakfast at the Court's cafeteria that she is "persuaded, from reading the briefs, that Hawai'i has a case." But Greenhouse then speculated that the justices for the moment may simply and narrowly apply the 15th Amendment — specifying that the right to vote shall not be denied by any state on account of race — to the Hawai'i statute and state Constitution.

Patricia Zell, who wrote the amicus brief that Hawai'i's congressional delegation submitted to the U.S. Supreme Court, while not by any means conceding a loss, also believes that any ruling against Hawai'i will be on narrow grounds. She thinks the Court, without implicating race, might rule that

the state election for OHA violates the one-person, one-vote mandate of the 14th Amendment. (In 1964, in *Reynolds vs. Sims*, the Supreme Court held that the 14th Amendment's Equal Protection Clause guarantees to each citizen an equal weight in state elections.)

Both Greenhouse and Zell, who is the chief counsel to the U.S. Senate Committee on Indian Affairs, think the Court will leave for a later date and lower courts some of the other issues:

Do Hawaiians constitute an Indian tribe? Do Hawaiians have a special relationship with Congress analogous to that of American Indians, one that removes the taint of race from special treatment? Can Congress or the state, under any circumstances, pass special legislation for Hawaiians?

In fact, it's possible that the Court may remand the case back to the 9th Circuit Court of Appeals and to Judge David Ezra's District Court for another review. This review would be at a higher level of scrutiny, "strict scrutiny" based on the premise that Hawai'i has used a suspect criterion in determining who can vote in a statewide election.

HAWAI'I'S DAY IN COURT

Whatever narrow route the U.S. Supreme Court adopts, and whatever issues the Court declines to address, it appeared from the *Rice* oral arguments that for the moment the only program or statute overturned by the Court will be the OHA election provisions.

Justice Anthony Kennedy may have set the tone for a narrow Court decision when he asked Rice's counsel, "Well, wouldn't a clear, simple way to resolve this case in your favor be to say that the mechanism here ... denies one person, one vote?"

The line of questioning most frequently cited by Hawai'i's press has been that of Justice Ruth Bader Ginsberg. She was the only justice who appeared to agree with Hawai'i's attempt to use Indian law and America's special relationship with Indian tribes as a justification for a special government relationship with Hawaiians that transcends race. Commented Ginsberg, "Hawai'i wasn't organized into many tribes, but it did — it was a kingdom. It was a sovereign kingdom. ... So if the idea of tribal sovereignty ... works for Native Americans, I don't understand why it doesn't also work for people who were a sovereign nation, who were stripped of their power. ... The analogy seems to me quite strong."

Justice Antonin Scalia seemed to reject the analogy between Hawaiians and Indian tribes — an analogy that would insulate federal legislation for Hawaiians from equal protection challenges. In a reference to the constitutional source of Congress' authority to develop special relationships with Indian tribes — the power to regulate commerce with them — he made it clear that to him the word "tribe" has a particular definition.

To make his point, Scalia pondered whether Congress can regulate commerce with Native

Robert M. Rees

New Island Order

Americans who are *not* in tribes. Could it be, Scalia, wondered, that, "Congress could indeed deem every person with Indian blood in his veins to be a member of an Indian tribe, and allow those people and only those people to conduct casinos?"

The two most likely swing voters on the issue, Justices Kennedy and Sandra Day O'Connor, also didn't seem persuaded by the analogy between Indian tribes and Hawaiians. When Edwin Kneeder, arguing Hawai'i's case for the Solicitor General of the United States, discussed Hawai'i's history as analogous to that of Indian tribes, O'Connor interrupted to say, "I don't know why that would have any constitutional significance. ... I think this is an interesting discussion, but I'm not sure quite how it answers the question before us dealing with what Hawai'i can do."

For his part, Justice Kennedy went so far as to declare, "Of course [this case] has to do with race."

The reaction of OHA to this tough-minded scrutiny was ill-considered. On the day after the arguments, OHA ran an ad in *The Wall Street Journal* attacking "the tiny group of people who support this lawsuit" against the wishes of the democratic majority and of the lower court. The ad, prepared by Professional Communications in Hawai'i, struck a discordant note in Washington, because readers realized that its indictment could be leveled against almost anybody who ever appeals to the U.S. Supreme Court — an institution that is in the business of protecting the Constitution from majoritarian intrusions.

When OHA trustee Mililani Trask, in the OHA newspaper, later wrote that the "real world" is that the U.S. Supreme Court Justices

are "misinformed, uncaring and insensitive," she couldn't

have been more wrong. Rather, the justices were grasping for the constitutional essence of the case.

The Washington Post put it into better perspective on Oct. 10, editorializing: "The notion that Hawaiian natives properly enjoy a special relationship with the federal government flowing out of their dispossession a century ago seems reasonable enough. ... But this does not make them Indians for constitutional purposes. ... Nor would the Hawai'i voting scheme be permissible even were Hawaiian natives properly considered Indians. ... The 15th Amendment is a very bright line."

WHAT HAPPENS NEXT?

The real importance of *Rice vs. Cayetano* will not be in the overturning of a single state procedure, but in the battles that follow. The task now, in the face of challenges, will be to find a constitutionally permissible way for the United States and Hawai'i to provide assistance to Hawaiians.

There are four alternatives:

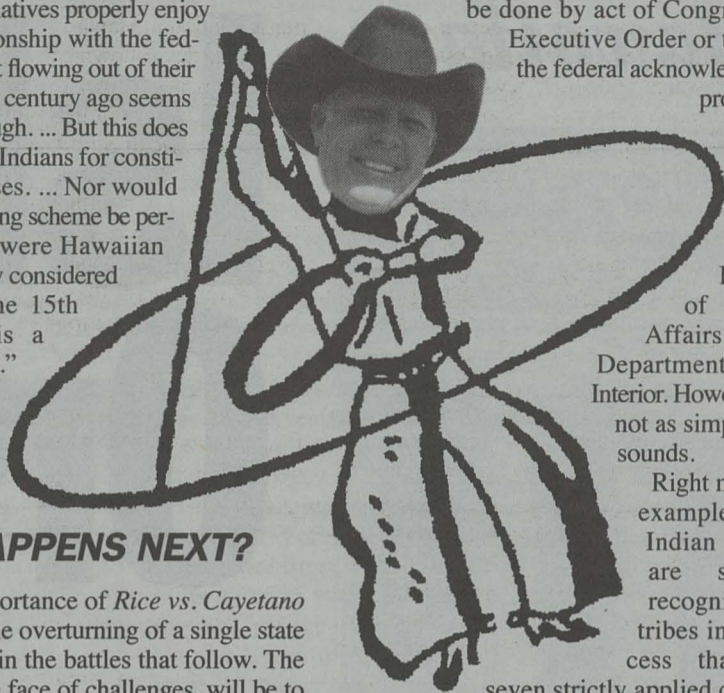
- 1) To recognize Hawaiians as an Indian tribe or, by analogy, as a tribe's constitutional equivalent.
- 2) To invoke the special programs for Alaska natives as proof that Congress can act on behalf of natives not politically organized in tribes.

3) To discover in the Constitution grounds for special treatment of indigenous peoples.

4) To invoke constitutionally permissible affirmative action.

HAWAIIANS AS AN INDIAN TRIBE

There are 550 federally recognized Indian tribes in America, and recognition can be done by act of Congress, by Executive Order or through the federal acknowledgment process



handled by the

Bureau of Indian Affairs in the Department of Interior. However, it's not as simple as it sounds.

Right now, for example, 120 Indian groups are seeking recognition as tribes in a process that has

seven strictly applied criteria. One criterion makes it nearly impossible for Hawaiians to be recognized under existing law: That the petitioning "tribe" have been identified ... on a "substantially continuous basis" as an Indian entity (a political, self-governing group) since 1900.

More importantly, Hawaiians evidently don't want to be recognized as an Indian tribe. Among other things, as the U.S. Supreme Court ruled in 1831, an Indian tribe's relationship to the

government is that of "a ward and his guardian."

Further, as Sen. Daniel Inouye said to the Senate Committee on Indian Affairs in 1995, when he successfully urged Sen. John McCain to delete mention of Hawaiians from the federal Recognition Administrative Procedures Act, "[I]t is that unique aspect of the history of the government of the Hawaiian people that also distinguishes it from tribal governments, and which will undoubtedly require the restoration of sovereignty by a different means."

Having argued that Hawaiians are not an Indian tribe, and having agreed that the word "tribe" has significance, it's difficult to maintain that by analogy the Hawaiians ought to be included in the "Indian tribe" reference in the Commerce Clause of the Constitution.

HAWAIIANS AND ALASKA NATIVES

Rep. Patsy Mink proffers that recognition of Hawaiians as an Indian tribe is not necessary. The energetic Mink cites as a precedent the Alaska Native Claims Settlement Act of 1971 which settled claims with various Alaska natives even though those natives were not at the time recognized as tribes.

At Mink's request, the Library of Congress looked into this, and responded that indeed the relationship between the United States and Alaska natives is "for the most part through a trust relationship, not through tribes."

However, nervous about possible constitutional challenges to its relationship with Alaska natives, the 103rd Congress, in 1994, passed the federally recognized Indian Tribe List Act. Congress made sure to note that the term "federally recognized tribe" includes "any Alaska Native village or regional or village corporation as defined in or established pursuant to the Alaska Native Claims Settlement Act."

The U.S. Supreme Court is aware of the anomalous situation of Alaska natives, and dur-

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ing the *Rice vs. Cayetano* oral arguments, Justice Stevens asked if the Alaska native relationship would be threatened by a Court decision against Hawai'i. Rice's counsel responded, "Well, there is no statute of which I'm aware that creates special voting privileges for Native Alaskans, and there are differences — there are tribes in Alaska."

In any case, it's unlikely that Sen. Inouye will do anything that might call into question the programs for Alaska natives, something that any argument by analogy will do. The reason: One of Inouye's greatest allies is Sen. Ted Stevens of Alaska, chairman of the Senate Appropriations Committee. Like Inouye, the 75-year-old Stevens is recognized as one of the surviving "old bulls," and Inouye would never do anything to hurt their relationship.

HAWAIIANS AS ABORIGINES

The highly touted Apology Bill authored by Senator Daniel Akaka, passed by a joint resolution of Congress in 1993, is in reality a house of cards for Hawaiians. It is premised on the overthrow of the Kingdom of Hawai'i in 1893 as the seminal event. The problem with this is that the Kingdom was comprised not only of Hawaiians, but of non-Hawaiians.

At least one staff member of the Senate Committee on Indian Affairs, who requested anonymity, argues that all the emphasis on the 1893 overthrow has become a "red herring." It diverts attention, she says, from what should be the real issue: "Indigenous people have special status, and an inherent sovereignty that the U.S. can choose to recognize."

Unfortunately, there is no provision in the U.S. Constitution that supports this proposition. At least one Supreme Court justice, Scalia, has already questioned whether being an indigenous people has any constitutional significance. During the *Rice* oral arguments, Scalia asked

of Hawai'i's counsel, "And do you say that when you add that they were there ... first, that you can discriminate on the basis of race with respect to those groups, but not to other groups who have their own continuity, their own history, perhaps have been aggrieved, and so forth?"

To persuade the Congress and the Supreme Court that being indigenous, what Scalia calls being "first," provides any given race with special constitutional entitlements will be, at best, a long-term battle. Nevertheless, senators Inouye and Akaka have taken the first steps in that journey. Their new federal Housing Assistance to Native Hawaiians bill, S. 225, which has passed the Senate and is now in the House, contains an attempt to establish that Congress has power to pass special programs for all indigenous people of the United States, whether in tribes or not.

S. 225, in a radical change from earlier failed versions of the same bill, defines a Native Hawaiian as any "descendant of the aboriginal people, who, prior to 1778, occupied and exercised sovereignty in the area that currently constitutes the State of Hawaii."

Earlier versions of the bill defined Native Hawaiian as anyone with 50 percent or more blood in descent from Islanders living before the arrival of Captain Cook. The change was made not only in reaction to complaints of Hawaiians, but primarily so that neither Rice nor the Supreme Court could cite the bill in *Rice vs. Cayetano* as an example of how constrained and convoluted racial programs can become.

Having defined Hawaiians as all descendants of the aboriginal people, the bill then goes on to assert that "the political status of Native Hawaiians [as aborigines] is comparable to that of American Indians and Alaska Natives."

If this is so, then Congress by definition has a special relationship with Hawaiians. However, simply asserting this relationship doesn't make it so. It remains an argument in search of a con-

stitutional justification.

AFFIRMATIVE ACTION

In the meantime, there is another way for Congress to provide programs for Hawaiians. Affirmative action, referred to by its critics as reverse discrimination, is designed to provide a remedy for the egregious and illegal discrimination of the past.

It's a tricky area, and the very idea of affirmative action in Hawai'i is fragile. For example, on the day following the *Rice vs. Cayetano* oral arguments, former UH Professor Franklin Odo, now director of the Smithsonian's Asian Pacific/American Studies program, arranged for a reception for Hawai'i's contingent at the Smithsonian's Arts & Industries Building. Even though OHA assumed the role of host, the featured display was Bishop Museum's "From Bento to Mixed Plate," a celebration of "Americans of Japanese Ancestry in Multicultural Hawai'i." (This was reminiscent of the mayor in Seville, Spain, who, in response to a request for support from the Society for Prevention of Cruelty to Animals, proposed a benefit bullfight.)

A month later, when OHA Trustee Mililani Trask expressed a preference for the "Hawaiian" senator, Akaka, over the "Japanese" senator, Inouye, it was Akaka who issued a press release reminding Trask that "Hawai'i is a multicultural state."

Still, the U.S. Supreme Court, even in ruling against affirmative action in recent cases, has been careful to note that the concept is not dead. Narrowly tailored racial programs designed to accomplish a compelling government interest are still permissible. If ever there has been a compelling government interest, it is that of providing help to Hawaiians.

What's really interesting is that recent legislation from Rep. Mink and Sens. Akaka and Inouye is careful to lay the groundwork for

affirmative action on behalf of Hawaiians. S. 225, for example, carefully enunciates how far behind Hawaiians are when it comes to housing. In fact, Inouye asked for and got a special study on housing for Hawaiians, and the study made his point for him.

Narrowly tailored affirmative action programs for Hawaiians in three key areas — housing, health and education — identified by Kali Watson and others can not only pass constitutional muster, but would take enormous strides toward justice for Hawaiians.

An opportunity to take these steps, if we don't screw it up, is in the Apology Bill of 1993. The Bill supports "reconciliation efforts" between the United States and Native Hawaiians. Toward this end, the Department of the Interior and the Department of Justice will be in Hawai'i on Dec. 10 and 11 to conduct hearings on the topic.

OHA Trustee Trask intends to argue that reconciliation "means restore our lands, our sovereignty and our political power," but it's unlikely that either Congress or the U.S. Supreme Court will accept this as anything but rhetoric. Whatever results from the hearings, if any thing, will have to be narrowly tailored, especially since both Akaka and Inouye argued on the floor of the Senate that the Apology Bill has nothing to do with sovereignty.

Still, the relationship between the United States and Hawaiians remains unresolved. Just as a moral reading of the U.S. Constitution leads to the conclusion that people cannot be segregated by the government based on race, or that the U.S. Constitution contains the right to privacy, even though the words aren't there, so too should we seek, in a moral reading of the U.S. Constitution, ways to act on behalf of Hawaiians.

Whether this will take us beyond narrowly tailored affirmative action for Hawaiians remains to be seen. That will be sorted out over the coming years. ■

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MOVIES at the Academy Theatre

Eighteen Springs (Boon sang yuen)

Dir: Ann Hui 1997 Hong Kong 125m

An intimate character study about the problems that beset a young couple in Shanghai in the 1930s (then the most prosperous modern city in China) when a factory worker falls in love with the scion of a wealthy family. A beautiful film about the subtleties of a relationship in a world of cruel financial and moral realities. **Nov. 26 & 27 at 7:30 pm, Nov. 28 at 4 pm**

Heart of Light

Dir: Jacob Grønlykke. Greenland 1997 90m

An intricate depiction of life in Greenland. A man sinking into depression caused by constant unemployment and alcohol, turns inward, searching inside himself for the answers to the tragedy that has become his life. He embarks on an extraordinary journey into Greenland's vast, snowy interior to re-establish contact with the culture he has lost, finding in tradition the strength to cope with the modern. **Nov. 29 & 30, Dec. 1 & 2 at 7:30 pm**



Blue Planet

Dir: Franco Paviola. Italy 1982 90m

This first major film by painter Franco Paviola invites us to look for the natural rhythm of life. A feature with no dialogue or narration, it lets images and sounds of nature form its own symphony, an ode to the earth in a universal language. **Dec. 3 & 4 at 7:30 pm**



West Beirut

Dir: Ziad Doueiri. France/Lebanon 1998 90m

A charming autobiographical film tracing the story of two young boys and the way their daily life is affected by the Lebanese civil war (1975-1990)—both a historic documentation and a tale of friendship in a time of crises and violence. **Dec. 8 & 9 at 7:30 pm**

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Profile

Moana Meyer uses Island slogans to encourage and vitalize the bruddahs and sistas.

One Smart Tita

JESSICA MACHADO

Moana Aluli Meyer knows the meaning of "woman power." She uses it as an inspiration to people of all backgrounds and ages to take pride in themselves and share it with others. By adding years of experience with a touch of local flavor, she is casting aside the clichés and promoting what it means to be not only a powerful woman, but a smart tita.

Meyer and high school friend Aukai Iida developed the company SmarTitas Ink (she notes that "Titas" stands for "Tough Intelligent Tender Artistic Sistas") three years ago. As the acronym rolled off her tongue in the middle of a conversation, she decided she wanted to take a negative word and give it a new spin, using "SmarTitas" as a concept to encourage women (and men) to be self-aware.

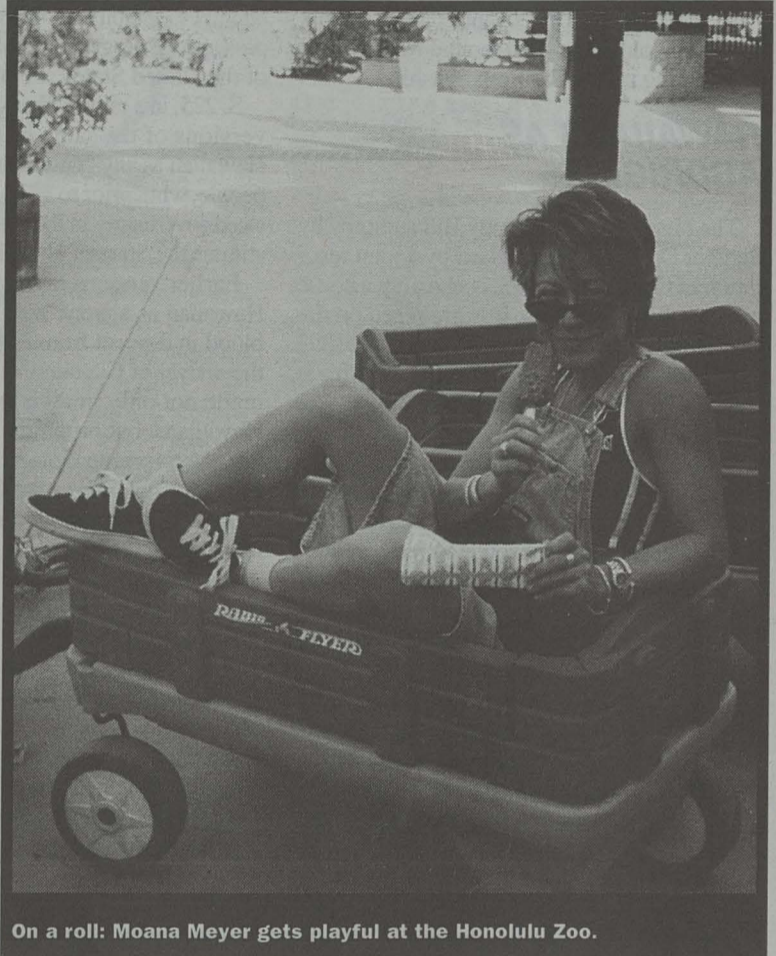
The two women soon developed a line of T-shirts, caps and bumper stickers with that logo and other positive, colorful, Hawai'i-centric statements, including "i Lava U" and "UDABEST."

Meyer, who calls herself "Chief Energy Officer" of SmarTitas Ink, says turning a profit is not her main objective. At 5 feet 2 inches and 108 pounds, Meyer — who is of Hawaiian, English, German and Chinese descent — is not the stereotypical tita. Since the birth of her company, she has given over 10,000 stickers away, as a reminder to people that knowing themselves is empowerment.

Although Meyer had a storefront for SmarTitas in Nu'uuanu for a year, she came to believe that wasn't the best way for her to get her concept across. She followed her heart and relocated to Southern California a few years ago, where she now has a bigger outlet to express her philosophies.

She contends that the distance doesn't erase her connection to Hawai'i — in fact, she plans to return in 2001. In the meantime, she has rejuvenated her business, selling SmarTitas materials both here and on the Mainland.

"There are so many locals living in the Southern California area ... 60,000-plus," Meyer says. "I have experienced many touching moments with locals up here at the different fairs, Hawaiian events and concerts. I'm convinced that those with the aloha spirit who live all



On a roll: Moana Meyer gets playful at the Honolulu Zoo.

across America are there for a reason. ... We all know it's not just a Hawaiian thing. It's a people thing; it's a connecting to where you come from that makes life rich and purposeful, wherever you live."

Yes, that is the way she talks. Meyer has a unique gift: She captivates with her warm energy and positive outlook — and as she hopes to do with slogans such as "UDABEST," leaves 'em smiling and with the feeling that their capacities are infinite.

"We are supposed to attract and bring people into our lives that help us, without having ulterior motives," said Meyer. "Laughter, strength and helping each other is a way for us to stay connected."

Meyer says she has always been surrounded by passionate and generous individuals. Her parents, Harry Meyer and Emma Aluli, and six siblings set good examples: Twin sister Manulani Meyer is a professor at UH-Hilo, Meleana Meyer is an art teacher at Mid-Pacific Institute, Luana Meyer is a special-education teacher and Maile Meyer Broadrick is the owner of Native Books and Beautiful Things. On the Mainland, oldest sister Malia Hanglund teaches nursing in Washington and only brother Maui Meyer owns a restaurant in Oregon.

Meyer's list of credentials isn't too shabby either. She has been — and still is — a girls' volleyball and basketball coach, and has served as coach and impromptu counselor at Boys and Girls Clubs here and in California.

She's also been a counselor to runaway kids at Honolulu's Hale Kipa and, for one year, a police officer. And she taught singing to kids

ages 6 to 12 — making them "dance on the side of the road when a good song came on the radio" as part of the lesson.

Meyer says she understands and enjoys working with children because she is a "12-year-old trapped in a 40-year-old woman's body."

With SmarTitas, however, Meyer has certainly assumed the roles of adult inspiration and mentor — roles often taken on by women, though their value is not always recognized. She places great stock on the importance of women understanding the connection that they have with each other and with the women who came before them.

This is symbolized in the SmarTitas logo, which is the woman's sign (a circle over a T) with an S added for "Smart" (and a swirl symbolizing an umbilical cord). It refers to the connection between generations.

Meyer wears the intriguing logo as a pendant, so that people will inquire about it and smile when she explains its concept. Besides encouraging women to seek knowledge within, Meyer also exhorts them to take responsibility for what they have done, while laughing at their imperfections. She believes that once women gain confidence, they will also gain power. "A 'New Wave of Women' is our millennium theme," she notes.

SmarTitas merchandise will be featured at Caroline's Christmas Craft Fair at the Blaisdell Center Nov. 26 - 28, Fri 5 - 10 p.m., Sat 10 a.m. - 5 p.m. & Sun 10 a.m. - 5 p.m. Admission: \$2.50. For more information about SmarTitas products, look on the Web at www.smartitas.com.



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Concerts: Pure Heart plays "The Musical Holiday Concert of the Year."

CALENDAR

NOVEMBER

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 28 29 30 • • • •

Concerts

Classical gas, I & II

Two from the harmonic convergence file: Classical music fans young and old have a full plate this weekend, as classical musicians young and old(er) gather for three separate concerts.

Still blacked out by the run of *Miss Saigon* at the Blaisdell, the Honolulu Symphony is taking it to the streets this week ... or, more precisely, to two of Honolulu's most famous churches. On Friday, the Symphony will set up in Central Union for a performance of Vivaldi's *The Four Seasons*, along with works by Byrd, Handel and Bach. Special guest conductor **Stuart Chafetz** wields the baton and the **Chancel Choir of Central Union Church** will provide backup vocals. On Saturday, it's on to Kawaia'ao Church, for a repeat of *The Four Seasons*, along with works by Verdi, Giordano, Mascagni, Puccini, Mozart and Bizet; Chafetz again conducts. Words of warning: There are only 1,000 seats available for the Central Union performance, and fewer still for Kawaia'ao — get your tickets soon.

On Sunday, the musical youth take over at "The Musical Holiday Party of the Year." Hosted by **Emme Tomimbang**, the day features a holiday market, "Island-style lū'au banquet" and ... lots of musicians. To be exact, the 92 high school musicians that make up the **Youth Symphony One Orchestra**, which will accompany **Pure Heart**, **Forté**, **Nina Kealii-wahamana** and some very special guests. Also featured will be the debut of **Waikiki's Best**, an all-star

quartet featuring **Jimmy Borges**, **Nephi Hannemann**, **Dick Jensen** and **Iva Kinimaka**. The whole day is a fund-raiser for the Youth Symphony, and will be edited for television broadcast on Dec. 17.

Honolulu Symphony — Central Union Church, 1660 S. Beretania St.: Fri 11/26, 7 p.m. \$25 general; \$20 students, seniors.

Kawaia'ao Church, 957 Punchbowl St.: Sat 11/27, 7 p.m. \$25. 792-2000.

"Musical Holiday Party of the Year" — *Hilton Hawaiian Village Coral Ballroom, 2005 Kālia Rd.: Sun 11/28, 3–7:30 p.m. \$60 general; \$550 table of 10; \$750–\$2,000 sponsor tables. 941-9706.*

OK, bye

Among his many talents, **Marvic Esquibil** had a way of easing tension with humor. Often the laughs came in the form of calling everyone he was working with the same name — **Kriss**. Self-taught, the pianist and keyboard player from 'Ewa contributed his prodigious sequencing and arranging gifts to countless local albums. Sadly, his career was cut short at its peak a few weeks ago when he took his own life.

This Sunday, some of the many musicians Marvic touched will gather for **OK, Bye Kriss: Celebrating the**



Film: Heart of Light

Life of Marvic Esquibil

Confirmed performers include: **Nā Leo Pilimehana**, **Chant, Fiji**, **Sistah Robi**, **Ernie Cruz**, **Hula Joe & the Hut Jumpers**, **Del**

Beasley, **Robert Kekaula**, **Bryan Kessler**, **Jeff Rassmussen**, **(BB) Shawn**, **Sisters of Song**, **Nalu!**, **Brother to Brother with Ben Vegas**, **Free Radicals**, **Motor City Angels with Pauline Wilson**, **Tennyson Stephens**, **Brown Skin** and **Ken Makuakane**. Special guests, too.

The intimate venue and personal interaction of these many giants of Hawai'i recording arts promises a stirring afternoon of music. Tickets are available at Easy Music Center, Harry's Music and Good Guys Music & Sound. All proceeds from the event will go to assist and support Esquibil's loved ones. OK, Kriss, see you there. —Erin M.M. Sweeney

Mamiya Theatre, St. Louis Center for the Arts: Sun 11/28, 3 p.m. \$20. 521-9697.

Film

Heartfelt

Despite its icy origins, **Heart of Light** (Greenland/Denmark, 1997) shares history with areas far more tropic than its own — Oceania, after all, can tell many a tale of its own regarding cultural disintegration in the face of pressures from without.

In Greenland's case, the colonizing force was Denmark; in this movie's case, the disintegration is fully embodied in Rasmus, a hopelessly alcoholic native torn between two existences: He talks often of embarking on a traditional hunt, but never makes it farther than his own front yard — where he can barely maintain his balance while firing a rifle into the night. The rifle, by the way, belonged to Rasmus' deceased father, who received it as a gift from the first wave of Danes ... and who constantly pushed his son to assimilate fully into Danish culture.

Predictably, events conspire to force Rasmus to examine his place in the world. What is not predictable, though, is what happens once Rasmus is launched into a wilderness both internal and external. Surrounded by emptiness,



Theater: Dust to Dust

Rasmus is guided by a (mostly) benevolent spirit — one who teaches him much about reconciling his own past.

By the time *Heart of Light* comes to its graceful conclusion, Rasmus has crossed a great deal of territory, arriving home as the cultural conscience for his entire village ... and in the process living out a tale of loss and redemption that resonates far beyond its native shores.

—Stu Dawrs

Honolulu Academy of Arts, 900 S. Beretania St.: Mon 11/29 & Tue 11/30, 7:30 p.m. \$5 general, \$3 members. 532-8768.

Theater

Mud in your eye

Eyes of water, voice of air, flesh of clay, heart of fire: Welcome to your body, glad you could make it. All things being as they must, though, please accept this occupancy clause — you and I, each at our appointed moment, will be forced to vacate these fleshy little domiciles.

Which is reason enough to love each other right now, friends — and reason enough to look into **Dust to Dust**. A collection of stories and dance written and choreographed by **David DeBlicke**, *Dust* revolves around the theme of the cycle of life and our connection to the elements of the natural world — fire, earth, air, water.

While the simplified version holds that it's all about our coming from and returning to earth, like life, things here are more complicated than that. As DeBlicke has scripted it, the cycle involves everything from natural disasters to transgenderism.

Broken into segments that DeBlicke describes as "approaching the form of a liturgy, with dance-theater pieces in between," *Dust* features DeBlicke's fellow

Iona Pear members **Maile Baran**, **Cain Carroll**, **Cherie DeHaven** and **Summer Partlon** as the elements, with **Sami Akuna** and **Catherine Hage** as (for lack of a better term) "altar people."

With an original score by local musician (and occasional *Weekly* contributor) **Stephen Fox** and costumes by **Dack Quigley**, the show promises to be beyond original.

"It's quite fantastic and magical," DeBlicke said last week. "One segment is almost science fiction, even though the whole backdrop to the show is naturalistic." A pause and a slight, self-deprecating laugh. "It's a little bizarre."

And that's what makes it highly recommended. Kudos to Kumu Kahua for including *Dust To Dust* as part of its "Dark Night" series. —S.D.
Kumu Kahua Theatre, 46 Merchant St.: Fri & Sat, 11/26–12/4, 7:30 p.m. \$5. 536-4441.

Wrappers delight

Regardless of religious preference or cultural heritage, the upcoming festive season is a time for gathering family and friends. From family to family and year to year, no two celebrations are the same. Honolulu Theater for Youth's newest offering, **Holiday Wrappings**, unties the ribbon from the memories of unique family events, tearing the paper off traditions that keep the festivities familiar.

Inspired by HTY cast members' own memories, writers **Y York** and **Gary Pak** created a series of stories told through the eyes of children living in Hawai'i — crossing various time periods and local cultures, while highlighting the stories with holiday songs.

HTY artistic director **Mark Lutwak**, who also co-directs the production with **Lyn Kajiwara Ackerman**, hopes the show will continue to grow in future years, adding more stories to the holiday tradition. —E.M.M.S.

Tenney Theater, St. Andrew's Cathedral: Sat 11/27 & 12/11, 2:30, 4:30 & 6:30 p.m.; Sat 12/4, 2:30 & 4:30 p.m. \$5–\$10. 839-9885.

Local promoters have found that flexibility holds up the house.

Rave Up

JESSICA MACHADO

Whatever begins underground eventually surfaces, but if it can outlast the trend, the backlash and its own descendants, it has the chance to become a bona fide culture ... an entity, even. Perseverance and creativity are the keys to a constantly changing scene. The handful of Honolulu promoters who have been throwing parties for years have learned what it's like to build and rebuild a culture as the music progresses, venues come and go and people become more aware of the events that surround them.

One of the innovators in the so-called rave scene is Daniel J, who has been promoting a diverse range of parties for about 15 years, in the process adapting to the changing crowd at every seasonal event he promotes.

"You have to keep reestablishing the scene here," said Daniel J. "People move in and out and you have to keep reeducating them. You have to keep starting from scratch and re-promoting. It's a never-ending battle."

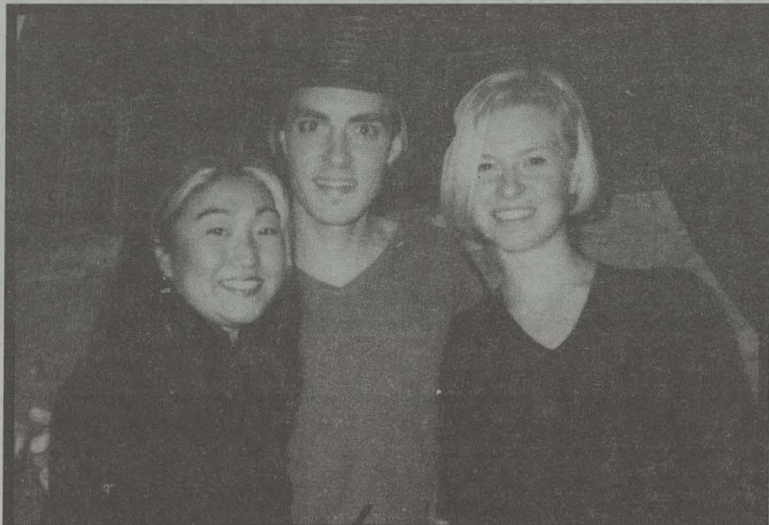
Hawai'i was introduced to house music at Daniel J's first party, at Anna Bannana's in 1986. At that point, house was growing at the underground level on the Mainland, but had not yet found a comfortable place in Hawai'i's club scene. Daniel and a friend decided to host "Love Club" for all the club and bar employees who were nauseated with the same Top-40 music they'd hear night after night.

Daniel, Matt Grim and Simeon Den went on to throw their first rave in 1991, when the Garage opened in Kaka'ako. "The Ren and Stimpie Rave" drew 700 people, as opposed to the 30 who showed up for "Love Club." By the time After Dark opened in 1993, the crowd was primed, and attendance at Daniel J's multifaceted parties — often combining disco with unknown punk bands, hip hop and house DJs — averaged more than 1,000 people.

As seems inevitable here, the fall came: Following the heyday of After Dark, large-scale parties went on a four-year slump, with any given show drawing half the crowd it had in the prime days. In the last year, however, Daniel J says the scene has "regained its notoriety," and the numbers have doubled again.

DJ and promoter G-Spot has been a large part of the resurrection. His Double-o-Spot Productions has been behind some of the larger parties of recent years, and he agrees with Daniel that the rave culture has evolved.

"The scene has grown, but not by leaps and bounds," said G-Spot.



Doubling your pleasure: Double-o-Spot Production's G-Spot, center, has now been in the midst of Honolulu's house scene for half a decade.

"More people are aware of the music, it's more mainstream and more of it is on the radio. People are also more educated than they were three years ago and are more aware of who DJs are. They can now think of DJs as musicians."

G-Spot downplays his parties — promoting them not as raves but as dances with a little more production and conceptualization. A Chicago native, G-Spot grew up during the height of the house movement, and brought his passion to Hawai'i when he relocated here in the early '90s. Since then, he has brought out many of the biggest names on the world DJ scene, including Bay Area scratch master Q-Bert and, more recently, renowned remixer DJ Shadow.

Besides using prominent headlining DJs, G-Spot, along with promoters such as Brian Mizota, incorporates hip hop into his parties to make them more successful.

"Hip hop and house have been integrated into the same scene and most parties now have hip-hop rooms," said Mizota, who has been spinning house and break-beats for over 10 years, as well as throwing parties like last October's "Funk 'Da' Fied."

Even with the recent explosion of hip hop nights on the Island, G-Spot doesn't see house fading out any time soon.

"House will always have a future, but everything changes," said G-Spot. "The problem with the future is that corporate heads see house as rock and roll. They'll twist and change it and rape the culture. But even if it goes mainstream, there'll still be people doing stuff underground."

Hawai'i has seen the future and, fortunately, house is in it. Even though Honolulu hasn't reached the European standard — where house is played in supermarkets and on the streets — the increasing popularity of the form has been obvious lately. The growing audience and number of raves in Hawai'i has begot a Web site listing upcoming events (www.hawaiiraves.com). "Pussycat Lounge," suffering just a year ago, has become one of the most popular weekly, house-driven events, packing the Wave every Tuesday night since this past summer. Pussycat pro-

moter Flash is also using the golden combination of hip hop upstairs and house downstairs to attract a larger crowd.

"Kids Klub" at Fusion has also withstood the weathering of trendiness, this last summer regaining the large crowd that it first attracted in its infancy three years ago. Promoters Ollie and Dennis have led 18-and-overs back to their home on the first and third Sundays of the month.

A few upcoming events mark the epitome of house's resurgence in Hawai'i: Bangin' the Box V4, G-Spot's fifth anniversary party, takes place this Saturday and features Chicago hard-house DJ Bad Boy Bill and, from London, drum 'n' bass DJs The Usual Suspects, MC Rage and DJ Loxy. G-Spot will also be spinning, along with Daniel J, Trek, Evil, Murillo, Basment Adicts, Ikon and Dr. Boogie.

Another tremendous fete will occur on New Year's Eve at the Kaka'ako Waterfront Park. There, G-Spot, Daniel J and Matt Grim will unite for "Phuture 2000," which will fuse all types of talent — including the infamous DJ Carl Cox and live local bands. The British Broadcasting Corporation and U.S. television stations will conspire to broadcast the show worldwide, forever landmarking Hawai'i's contribution to the phenomenon that is house.

"When people who don't care or know anything about the music show up, you know it's growing," said G-Spot. If that's the case, then house music's latest devotee proves the genre has gone huge in Hawai'i: Governor Ben Cayetano recently declared "Phuture 2000" to be Hawai'i's official party of the millennium. ■

Bangin' The Box V4

Atomik
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From Page 12

Impressions from Three Worlds Recent oils by Warren Stenberg. Through 11/30. *Ho'omalubia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: Mon - Sat, 9 a.m. - 4 p.m. Free. 262-8306

Jaqueline Lee: At the Edge of Perception A photo documentation of ash works and installations. Through 12/10. *Gallery on the Pali*, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Laurie Breeden Callies Hand-colored photos of children. Through 11/30. *Canon Gallery*, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Madge Tennent Rarely seen Hawaiian oil paintings from the childhood of this noted prodigy. Through 12/31. *Tennent Gallery*, 203 Prospect St.: Free. 531-1987

Mānoa Rainbow Works by over 25 island artists. Through 12/31. *Ko'olau Gallery*, Mānoa Marketplace: Tue - Sat, 9 a.m. - 9 p.m. Free. 988-4147

The Neu Garde Works by Masako Nitz, Gelareh Khoie, Jason Teraoka and others. Through 11/26. *HPU Art Gallery*, Hawai'i Pacific University, Hawai'i Loa campus: Mon - Sat, 8 a.m. - 5 p.m. Free. 236-3567

Skin This multimedia exhibit examines the representations of women in culture and art. Artists include Maile Andrade, Gaye Chan and Debra Drexler. Through 12/31. *Salon5*, 1160-a Nu'uanu Ave.: Tue - Sat, noon - 8 p.m. Free. 550-2855

Tasmin Morningstar Pop-art drawings and paintings reflecting the substance abuse in the artist's past. Through 12/20. *Coffeelina Gallery*, 1820 University Ave.: Daily, 10 a.m. - 5 p.m. Free. 947-1615

Waterplay Sales of these photographs and paintings by artists from Hawai'i, Boston, Venezuela and Austria benefit the Sierra Club's Coastal Land's Campaign. Through 12/10. *Honolulu Art Gallery*, 1356 Kapi'olani Blvd. #2: Mon - Thu, Sat, 10 a.m. - 6 p.m.; Fri, 10 a.m. - 8 p.m. Free. 955-5250

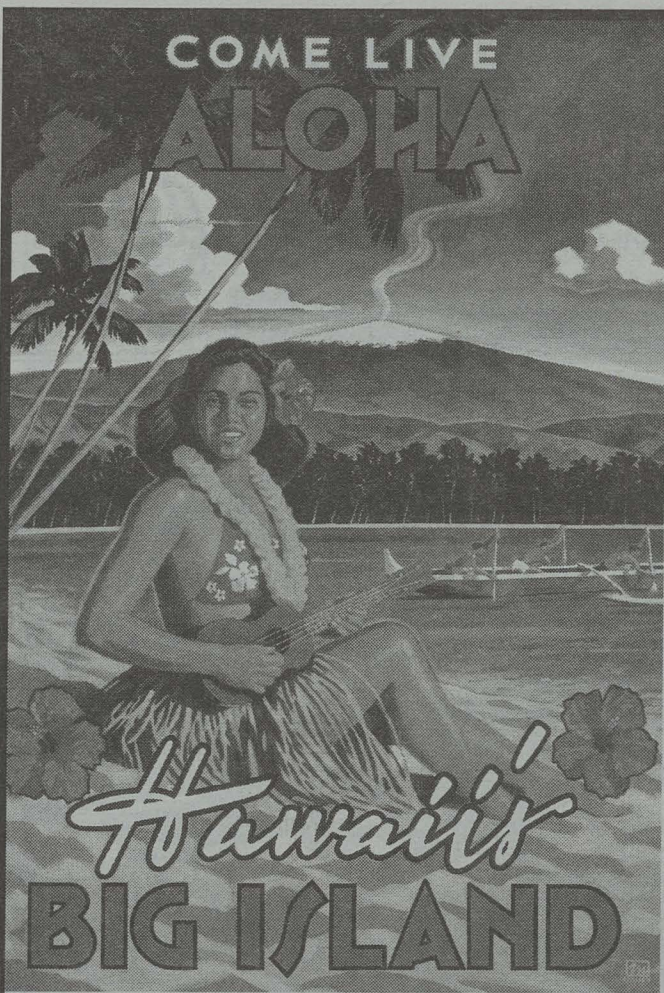
Learning

African Drum and Dance The Honolulu Rhythm Line welcomes two teachers from West Africa to teach dance (with Assane Kouyate of the Senegalese National Ballet) and djembe and dundun drumming (with Lansana Kouyate of Guinea). Drumming will be Sat 11/27, 4 - 6 p.m. at Academia Capoeira Batuque, 1007 Waimanu St., 2nd Fl. Dance classes will be Sat 11/27, 6 - 8 p.m. and Sun 11/28, noon - 2:30 p.m. at UH Mānoa Dance Studios #2. *Various locations*. Sat 11/27 & Sun 11/28 \$10 per class. 377-DRUM

Dancesport Club Learn ballroom and Latin dance in a friendly setting. *Lower Campus Athletic Complex, Studio 3*, UH-Mānoa, across from the Arena ticket office: Every Sun, 7 - 10 p.m. \$5; \$1 students. 951-7647

Families in the New Millennium: Historical Perspectives, Future Prospects Historian and author Stephanie Coontz is in a family way with this lecture. *UH-West O'ahu, Room D-102*, 96-129 Ala Ike, Pearl City: Mon 11/29, 9:30 - 10:45 a.m. Free. 454-4750

Continued on Page 16



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Theater

Of Mice and Men comes close-but-not-quite to living out its characters' dreams.

Almost Home

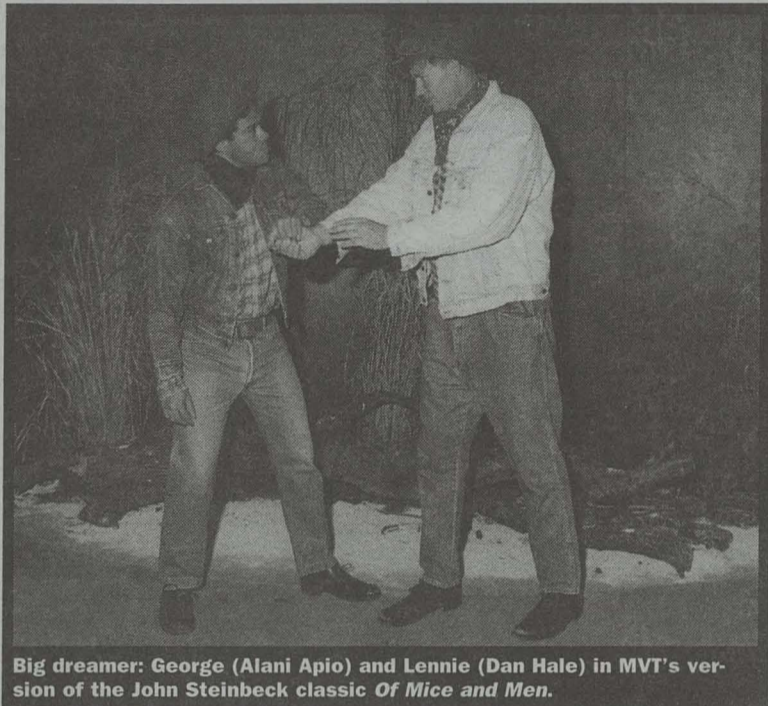
ERIN M. M. SWEENEY

Residents of Hawai'i well understand struggling to scrape up money for a piece of land. We all know the importance of having someone to "give a hoot in hell" about you. Anyone whose soul yearns for a better life sees the necessity of dreams. John Steinbeck's *Of Mice and Men* is considered classic American theater because his story speaks to each of these struggles and desires.

Set in 1930 on a ranch near the Salinas River in Southern California, two vagrant crop workers are Steinbeck's vehicle for communicating human dreams and faults. Lennie (Dan Hale) is a big, strong, hard worker, but not too bright. George (Alani Apio) is Lennie's friend and protector.

The duo arrives on a ranch to work and hopefully save enough money to buy their own farm. Hale displays Lennie's innocent destructiveness as he unintentionally harms the things he tries to appreciate. Apio gives George the caring dominance of a man trying to do the right thing for himself and his helpless friend. Unfortunately, the intangible bond that should exist between the unlikely pair has yet to develop on stage.

The ranch's various residents are on their own paths of dreams and disappointment while working for The Man on corporate land. Married



Big dreamer: George (Alani Apio) and Lennie (Dan Hale) in MVT's version of the John Steinbeck classic *Of Mice and Men*.

to the son of the boss, Curley's wife (Jill Rolston) dreams of being in the pictures. Almost too old to be useful, Candy (Lawrence Blanchard) is ready to join in Lennie and George's dream farm. Russell Motter as the dog-shooting Carlson has a barbed-wire personality that is likable only for the caliber of his distastefulness. Gemini Burke as Crooks gets to the meat of an old black stablehand's angry loneliness.

Designer Darren Hochstedler's turntable set emphasizes the confined life of all the characters. Even in Mānoa Valley Theatre's small space, the dark vastness of possibility outside is apparent as the action is trapped in their circular world. The

ranch dwellers share a fatalistic struggle for a better life. All the lonely people meet in a sad, dirty place where being themselves isn't enough to get them where they want to go.

Mānoa Valley Theatre's presentation of *Of Mice and Men* has the ingredients for a thoughtful, moving production. A bit more time in the oven of performance promises to develop the show into a fully risen experience. ■

Of Mice and Men — Mānoa Valley Theatre, 2833 East Mānoa Rd.: Wed & Thu, 11/24 - 12/2, 7:30 p.m.; Fri & Sat, 11/26 - 12/4, 8 p.m.; Sun 11/29 & 12/5, 4 p.m. \$10 - \$20. 988-6131.

Amahl and the Night Visitors isn't the same old song and dance.

Night Light

What happens to a boy and his mother when three kings go on a journey to find a newborn in need of a place to rest for the night?

While the answer to that question is largely a given, Army Community Theater has made pleasant surprises a common feature of its recent productions. So it goes with the light opera *Amahl and the Night Visitors* — a pleasantly brief one-hour, one-act show. With just enough time to be entertaining, the Bible spin-off story never drags.

Set in a remote town, an impoverished young single mother tries to reign in her mischievous 10-year-old boy. Wealthy visitors from another land are welcomed into their hovel. In the end, the boy says goodbye to his mother, and leaves his town to go with the strangers to learn the ways of the Jedi Knight... oh, wait, wrong story. But the entrance of the wealthy

kings into the lives of Amahl and his mother does change all their lives.

In musical theater, when a character's emotions are too strong for words, the character bursts into song. Following that conceptual rule of thumb, the all-sung structure of opera maintains a heightened state of emotion throughout. The intensity of interaction complements the production, so the short run time does not feel inadequate. Lively song and dance and the central character's youth make the show appropriate for an adolescent audience, though it's not quite simple enough for the very young and restless.

The production team of director Cecilia Fordham and musical director Hank Fordham presents a quick-moving show. Amahl's mother (Mary Chestnut), King Kaspar (Kalani Brady), King Balthazar (Haigh Roop) and King Melchior (Dennis Ihara) give strong vocal and

character support to young Amahl (Sean Yamura). The company of shepherds adds a spirited song-and-dance sequence.

Filling each corner of the stage space, designer Tom Giza has created a stunning set. The angled-level walkways create pictures of the Three Kings descending from heaven, cross-country journeys and a hillside of shepherd folk. ACT has also finally overcome the sound problem that has plagued Richardson Theater, another pleasant surprise. The combination of entrancing set, excellent sound, full music, vibrant cast and quick pace makes *Amahl and the Night Visitors* an hour well spent. —E.M.M.S.

Amahl and the Night Visitors — Army Community Theatre, Richardson Theater, Ft. Schafter: Thu - Sat, 11/24 - 12/4, 7:30 p.m. \$6 - \$15. 438 - 4480.

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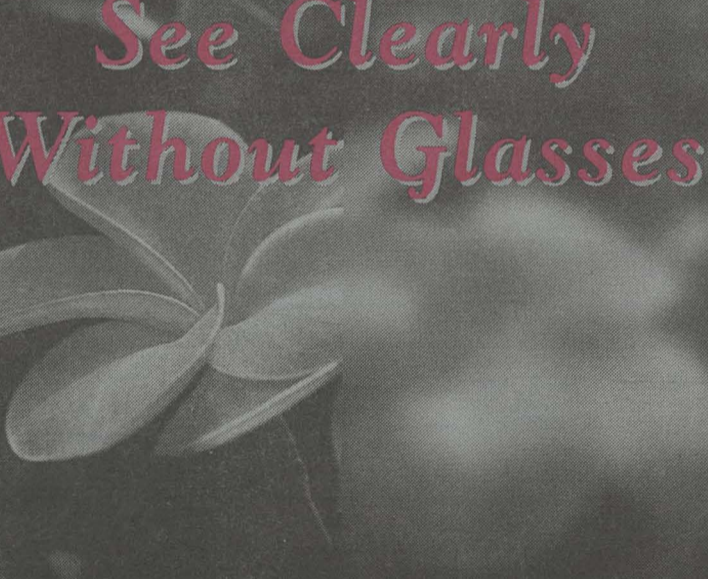
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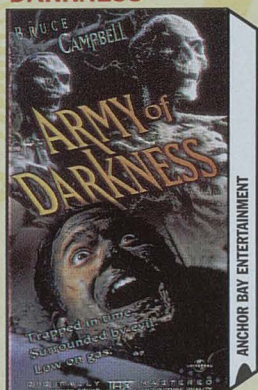
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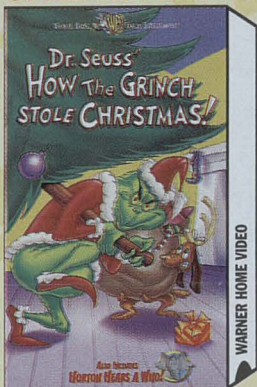
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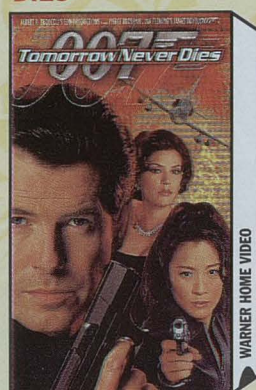
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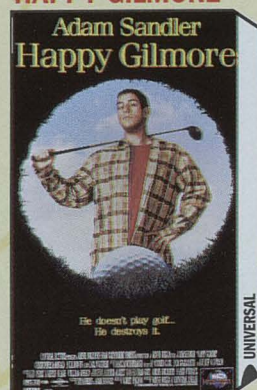
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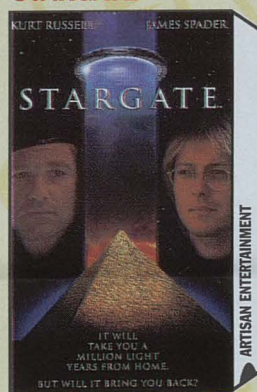
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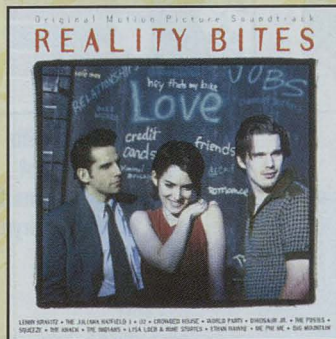
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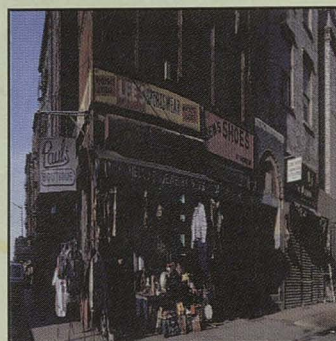
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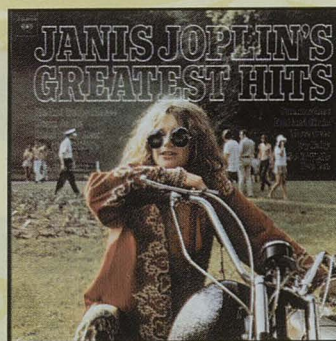
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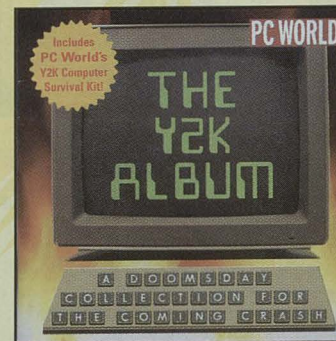
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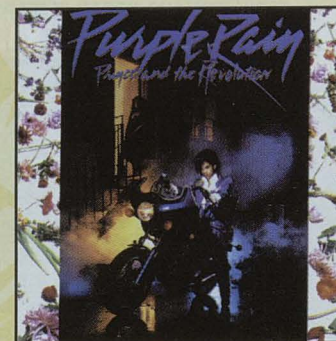
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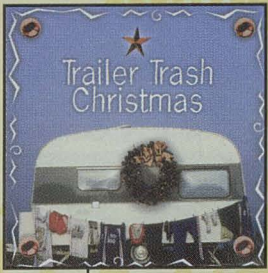
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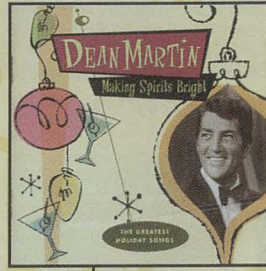
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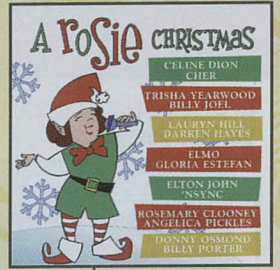
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DEAN MARTIN
Making Spirits Bright



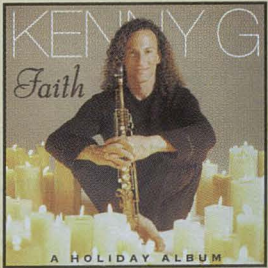
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ROSIE O'DONNELL
A Rosie Christmas



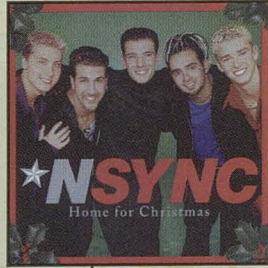
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CD
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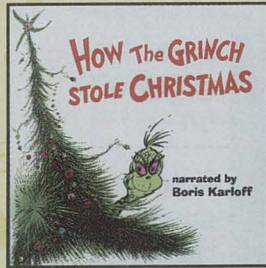
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The Ebenezer of Whoville comes to life in this recording.

MY CHRISTMAS ALBUM
Various Artists



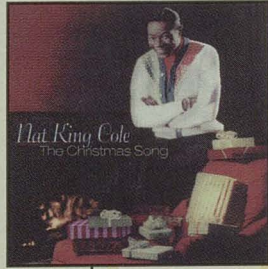
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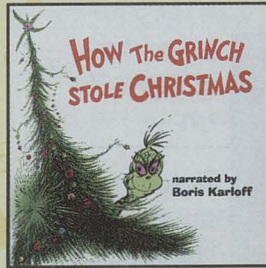
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BORIS KARLOFF

How The Grinch Stole Christmas



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CD
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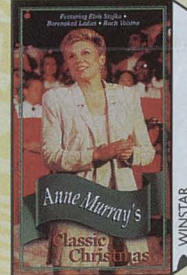
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Various Artists



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ANNE MURRAY
CLASSIC CHRISTMAS



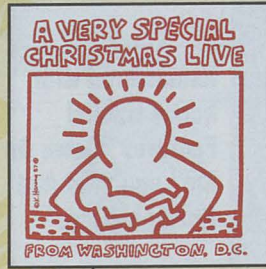
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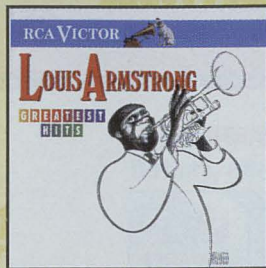


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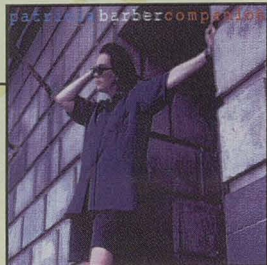


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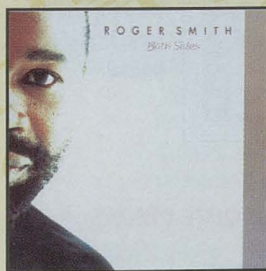
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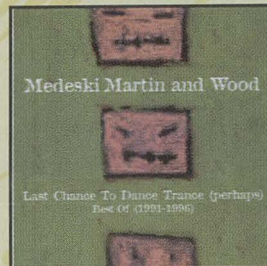
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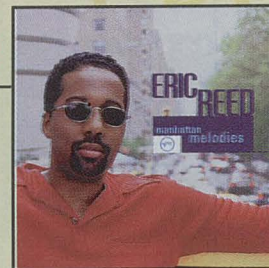


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ERIC REED
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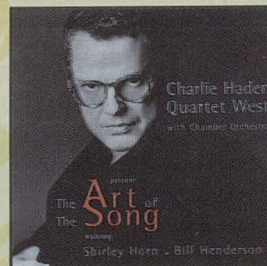
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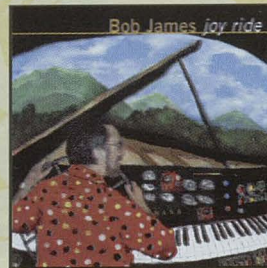
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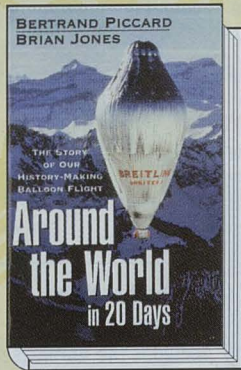
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TOWER

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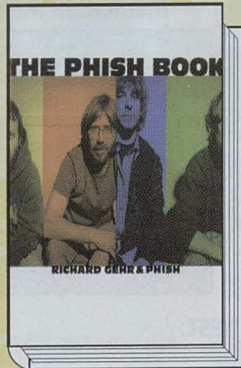
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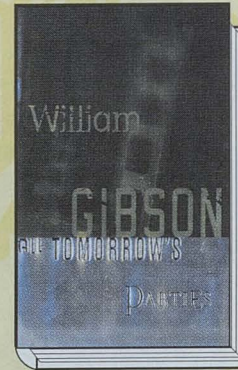
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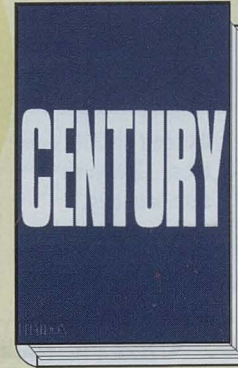
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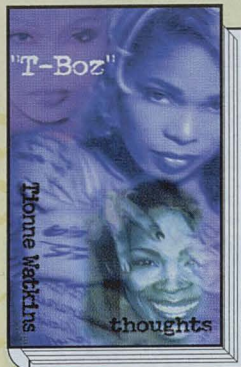
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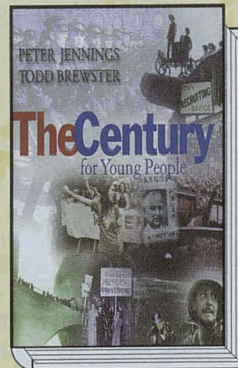
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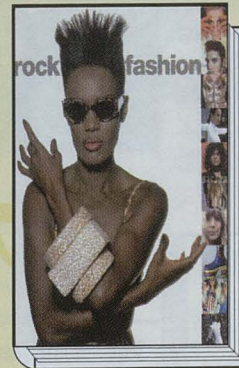
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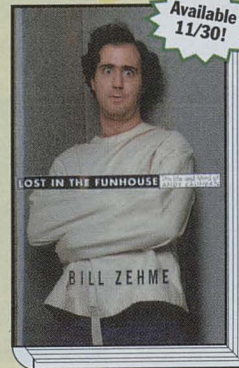
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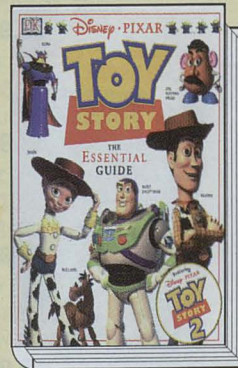


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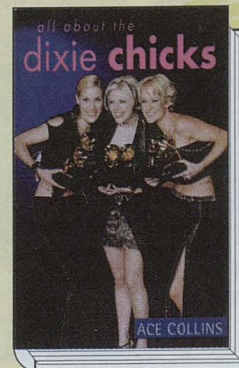
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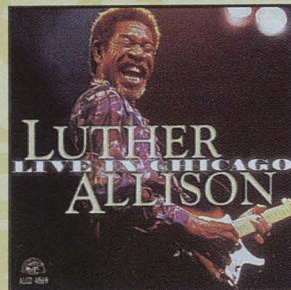
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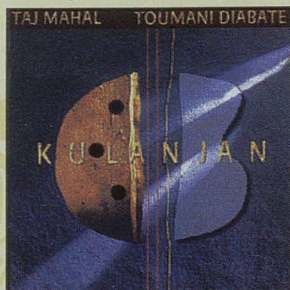
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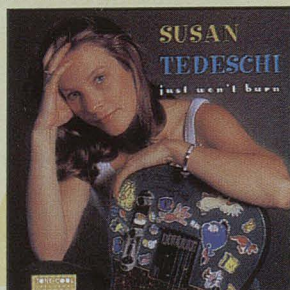
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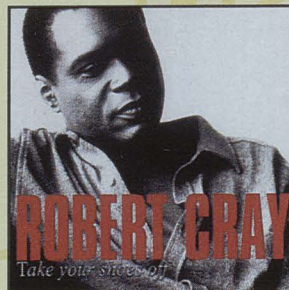
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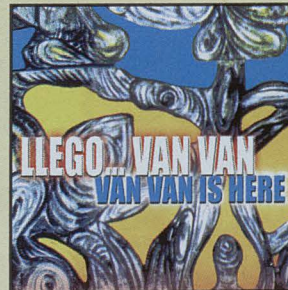
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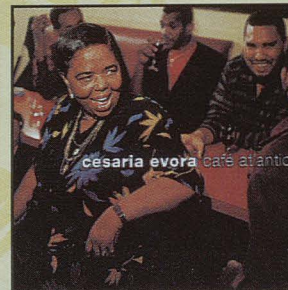
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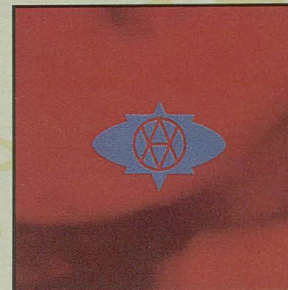
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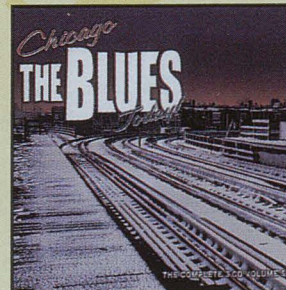
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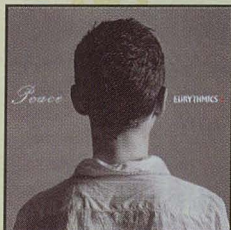
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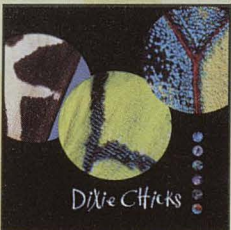
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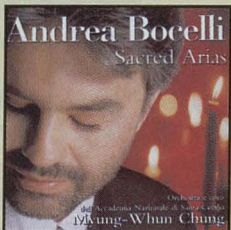
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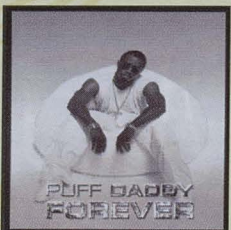
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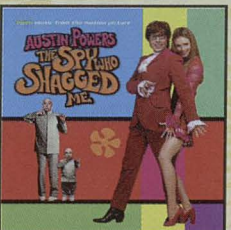
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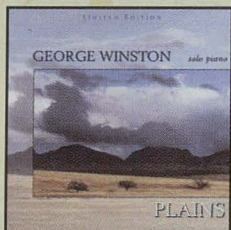
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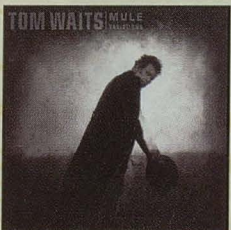
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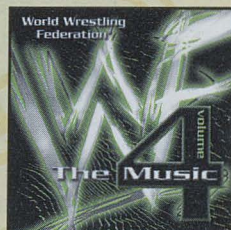
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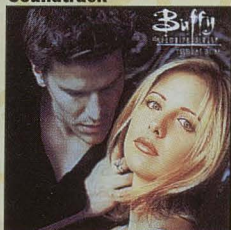
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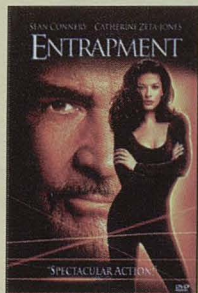
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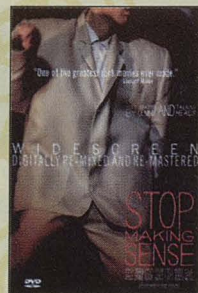
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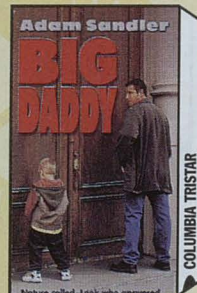


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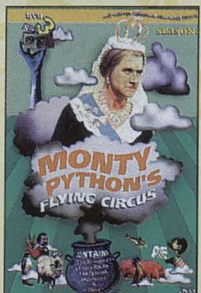


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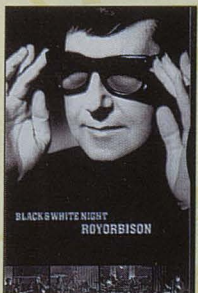


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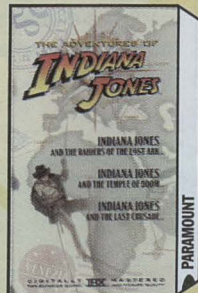


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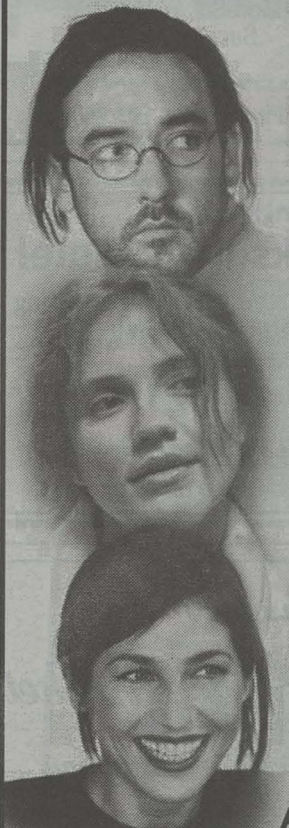
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- Marshall Fine, GANNETT NEWSPAPERS

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BEING JOHN MALKOVICH

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From Page 14

The Feasts of Israel and Their Prophetic Fulfillment

Bill Eckmann explains the origins and modern day meanings of Passover, Rosh Hashanah, Shavuot, Succot and more. *Kapi'olani Community College, 'Olapa 214-215, 4303 Diamond Head Rd.*: Tue 11/30, 6:30 - 8 p.m. Free. 944-7784

Glass Bead Workshop

To bead, or not to bead. ... Calvin Orr and Branda Yonamine show how to make delicate lampworked beads. *Nobeia Gallery, Ward Warehouse*: Sat 11/27, 10 a.m. - 3 p.m. Free. 589-1174, 589-1655

Greek Dance Workshop

Now it's all Greek to you. *Ala Wai Golf Course Clubhouse, 404 Kapahulu Ave.*: Sun 11/28, 11:30 a.m. - 2:30 p.m. \$9. 533-7301

Holy Icons as Windows of Compassion

Iconographer Robert Lentz speaks on these holy symbols. *St. Andrew's Cathedral, Queen Emma Square*: Wed 12/1, noon - 1 p.m. Free. 524-2822, ext. 212

Intersession Ninjitsu

Ray Carbullido disciplines your mind, body and spirit with this noncombative conditioning class. *Osu! Osu! Mō'ili'ili Community Center, 2535 S. King St.*: 11/29 - 12/17, Mon & Fri, 4 - 5 p.m. \$16.50; \$15 members. 955-1555

Mars Polar Lander and the Martian South Pole

Gregory A. Smith of the NASA Mars Outreach Program and Gary Hansen of the Hawai'i Institute of Geophysics and Planetology anticipate the Dec. 3 landing with this presentation. Findings are expected to reveal that Mars still needs women. *NASA Pacific Regional Planetary Data Center, Sinclair Library, Basement Room 6, UH-Mānoa*: Tue 11/30, 7:30 p.m. Free. 956-3132

Botanical

Free Hydroponic Gardening Class Turn the "nothing can come from nothing" argument on its ear and learn the limitless world of "soiless" growing. *Kāhala Hydro Greenery, 4224 Wai'ālae Ave.*: Sat 11/27, 8:30 - 10 a.m. Free. 735-8665

THE SCENE

Kids

Children Safety! Stadium Marketplace is the site for a free comic book on safety and a keiki ID, as advocated by the National Center for Missing and Exploited Children. Sat 11/27, 10 a.m. - 2 p.m. Free.

Free Keiki Basketball Clinic with Cynthia Cooper

Kids 8 and up can get game from three-time WNBA champion and UH stars BJ Itoman and Nani Cockett. *Klum Gymnasium, UH-Mānoa*: Fri 11/26, 1:30 - 3 p.m. Free. 943-6453

Santa's Tugboat Arrives

Welcome Santa, Rudolph and Frosty as they arrive from the North Pole, then hope the kids don't ask why they aren't flying, why Frosty isn't melting, why why why. *Aloha Tower Marketplace*: Sat 11/27, 11 a.m. Free. 566-2337

Hikes & Excursions

The Diamond Head Story Volunteers from the Clean Air Team take you up the slopes of this famous landmark with a geologic and historic walking tour. *Honolulu Zoo Entrance, 151 Kapahulu Ave.*: Every Sat, 9 a.m. - 11:30 a.m. Free. 948-3299

Ka'ena Point This four-mile shoreline hike will take you to the fabled jumping off point to the underworld. Wear good shoes. *Hawaiian Trail & Mountain Club, Meet at 'Iolani Palace grounds, mauka side*: Sat 11/27, 8 a.m. \$2 donation. 422-7830

Legendary Nu'uauu Valley Walk Bus up to the Pali for a flashback to rural yesteryear. Trek past bamboo, lily ponds and ancient Hawaiian irrigation channels. Meet at the Gandhi statue near the Honolulu Zoo entrance. *The Clean Air Team*: Every Sun, 9 a.m. - 2 p.m. \$10 donation, plus two bus fares per person. 948-3299

Tropical Plant Nature Walks Not money, but shoes are required if you want to take this garden walk with majestic views of the Kō'olau. *Ho'omaluhia Botanical Garden, 45-680 Luluku Rd., Kāne'ohe*: Every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Whatever's

Buck-a-Bag Sale Help the YWCA Women's Resource Center by helping yourself to a bagful of clothes. Programs benefited work toward the vocational and financial empowerment of local women. *YWCA, 1040 Richards St.*: Wed 11/24 - Fri 12/3, 10 a.m. - 2 p.m. \$1 per bagful. 538-7061, ext. 235

Festival of Angels A craft fair and silent auction features jewelry, Hawaiian quilts, lauhala and koa products, and more. *YWCA, 1040 Richards St.*: Wed 12/1 - Fri 12/3, 10 a.m. - 2 p.m. Free admission. 538-7061, ext. 213

Liliha Library Book Sale Videos, CDs and, oh yes, books are here for the regular "last Saturday of the month" sale. *Liliha Library, 1515 Liliha St.*: Sat 11/27, 10 a.m. - 4 p.m. 587-7577

Mental Health Association Christmas Tree Sale Pearl City is the place for all things pine, be they trees or wreaths. *Pearl City Elementary, Waimano Home Rd.*: Wed 12/1 - Sun 12/19, 9 a.m. - 9 p.m. \$19 - \$60. 228-1002

Mission Houses Museum Holiday Craft Fair They're on a mission — to provide you with Hawaiian quilts, bowls and other finery. *Mission Houses Museum, 553 S. King St.*: Sat 11/27 & Sun 11/28, 9 a.m. - 4 p.m. Free admission. 531-0481

Seized Item's Auction The Criminal Justice Division and the Attorney General's Office have a garage sale of sorts with criminals' forfeited property. *Ala Wai Golf Course Clubhouse, 404 Kapahulu Ave.*: Sat 11/27, noon.

Soljah's Demolition Derby There are a lot of Hawai'i drivers who would be good at this. With the \$1,000 winner's purse, you can have insurance for once at the next accident you cause. *Campbell Industrial Park*: Sat 11/27, 4 p.m. \$200 entry fee. 732-7813

Superfine Christmas Bazaar Salon5 features "Brazilian bikinis, rubber chickens, fine art, shiva pop shirts, silk sarongs, transparent bags, night lights, snack boxes, flamingos and other cool stuff you cannot live without." *Salon5, 1160-a Nu'uauu Ave.*: Fri & Sat, 11/26 - 12/18, noon - 8 p.m. Free admission. 550-2855

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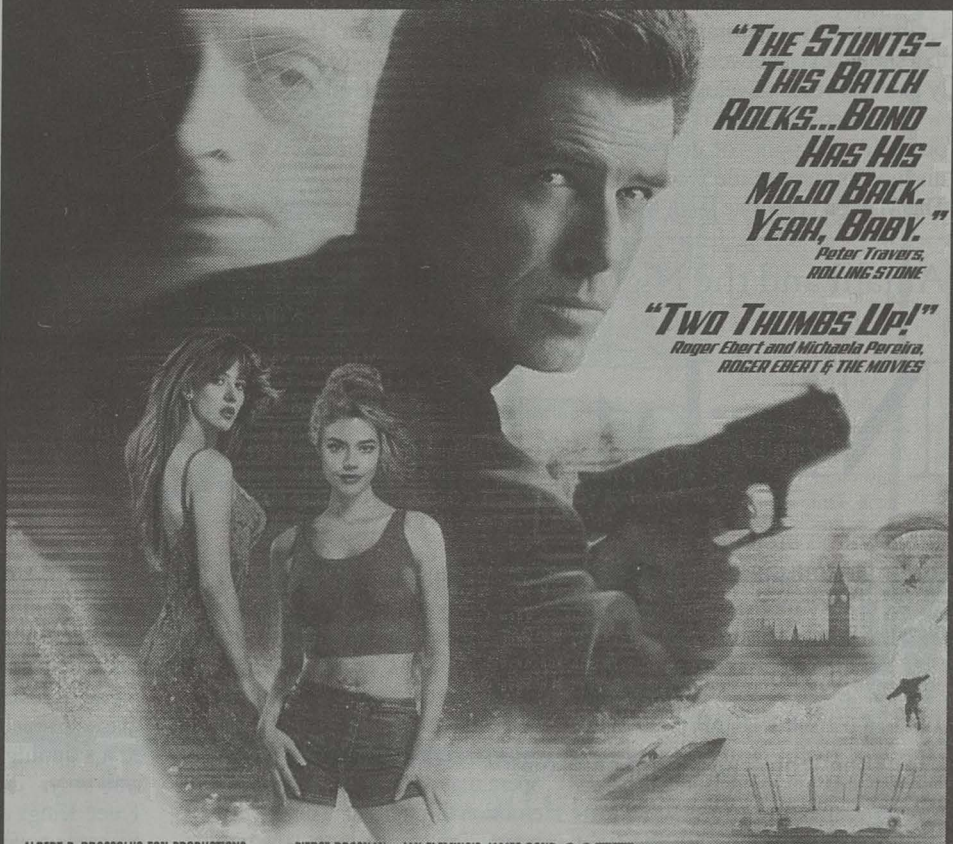
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World Art Bazaar In its 18th year, the Bazaar sports rare and handcrafted items from around the globe. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat 11/27 - Thu 12/23, Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Free admission. 532-8701

Watersports

Reil Sunn's 25th Annual Menehune Surfing Championship Tots on the water, with Reil overhead. Call for details. *Makaha Beach*. Fri 11/26 - Sun 11/28. 598-0363

Volunteer

He'eia Stream Restoration The nonprofit Friends of He'eia State Park need helping hands to clear vegetation and litter from the stream. Refreshments provided. *He'eia State Park*, 46-465 Kamehameha Hwy., Kane'ohe: Sat 11/27, 8:30 a.m. - noon. 247-3156

Pahole Natural Area Reserve Service Project Help to clear the area for trails and native plants. Call for meeting place and time. *Sierra Club*, 1197 Kahului St.: Sat 11/27 Free. 538-6616

Mixed Media

Island Issues with Bob Rees Lt. Governor Mazie Hirono and Joe Hicks (of the Los Angeles Human Relations Commission) appear with Bob Rees to discuss sovereignty and issues of race in Hawaii. *KHNL, Channel 13 (Oceanic Ch. 8)*. Sun 11/28, 1 p.m.

Thanksgiving

A Not-So-Traditional Thanksgiving

Because nothing says Turkey Day like Crayfish Bisque with Vegetable Ratatouille. S'good, though. *David Paul's Diamond Head Grill*, 2885 Kalākaua Ave. 2nd floor, Colony Surf Hotel: Thu 11/25, 4:30 p.m. \$55. 922-3734

Ecumenical Thanksgiving Day Service

Bring canned goods to the sermon "Thanksgiving, Pono and the Hōkūle'a," presented by Marion Lyman-Mersereau, former crew member of the Hawaiian voyaging craft. *Central Union Church*, 1660 S. Beretania: Thu 11/25, 9 a.m. Free. 941-0957

Euro-Japanese Thanksgiving Lunch & Dinner Menu

Just because Charlie Brown had popcorn and cereal for Thanksgiving doesn't mean you have to. Dine Eurasian to celebrate the cooperation between the Pilgrims and the ... Japanese. *L'Uraku Restaurant*, 1341 Kapi'olani Blvd.: Thu 11/25 \$20 - \$40. 955-0552

1999 Thanksgiving Celebration

Volunteers including UH football coach June Jones, City Council Chair Jon Yoshimura and members of the armed forces will carve and serve turkey to an estimated 10,000 people in need. If that's you, or if you'd like to help, please call. *River of Life Mission*, 101 N. Pauahi St.: Thu 11/25, 10 a.m. - 1 p.m. Free. 524-7656

Operation Aloha

Turkey with all the fixings includes music and entertainment, courtesy of the Navy. The less fortunate of the North Shore will be welcomed at the Wai'ahua Community Center. *Wai'ahua Community Association Bldg.*, 66 - 434 Kamehameha Hwy.: Thu 11/25, 10 a.m. - noon. Free. 637-4606

Salvation Army 29th Annual Thanksgiving Dinner

The Salvation Army provides another festive Thanksgiving for the homeless, hungry, disadvantaged, elderly and forgotten. *Blaisdell Exhibition Hall*, 777 Ward Ave.: Thu 11/25, entertainment at 9 a.m., dinner at noon. Free.

Thanksgiving Day Challenge

Don't miss out on this annual triple hike, where you'll work off that triptophane coma with successive hike at three different O'ahu locales. *The Clean Air Team*: Thu 11/25, 8 a.m. - 6 p.m. \$5 donation, plus four bus fares for yourself. 948-3299

Thanksgiving Music Feast

Guaranteed to be the hippest and loudest canned food drive the Hawai'i Food Bank has ever seen. Featured DJs include Renegade Hardware and MC Rage (London), Usual Suspects (Manchester) and G-Spot, Trek and Daniel J (your lucky backyard). *www.double-o-spot.com*. *Venus*, 1349 Kapi'olani Blvd.: Thu 11/25, 9 p.m. - 4 a.m. \$5 (over 21); \$10 (18 - 20 year olds). 591-3500

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

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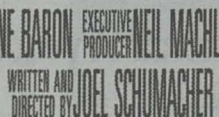
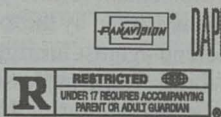
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Film

The Limey is hard-boiled and beautifully done.

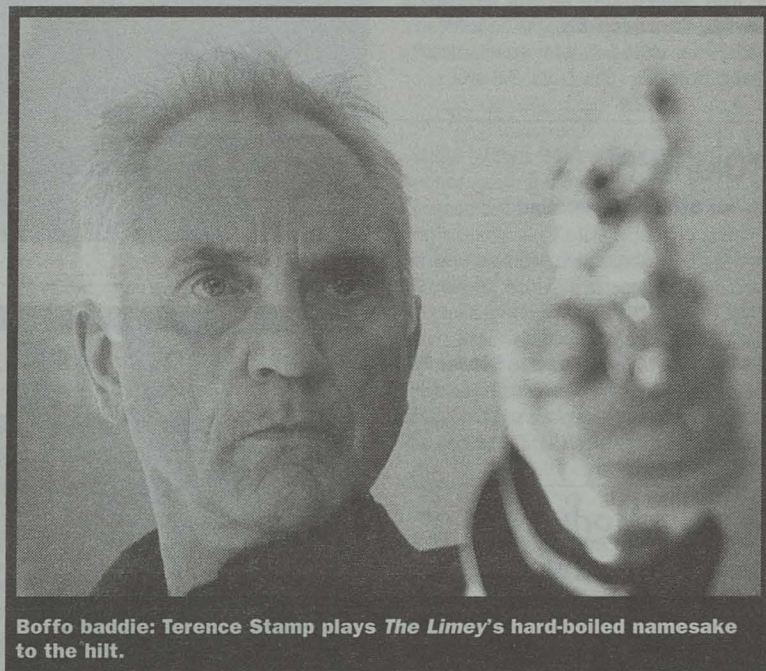
Time Runs Out

BOB GREEN

Fans of hard-boiled crime sagas (Ross Macdonald division) will have a field day at *The Limey*, director Steven Soderbergh's study of an aging career criminal (robbery, murder) in Los Angeles to avenge his daughter's death. This is a movie worthy of being called Macdonaldesque. It's subject: The shiny putrescence of much of LA show-biz life (where money-laundering from theft and drugs is a sub-habit) as it waits for another Hit.

What these often charming, well-spoken outlaws — ones who hire out their killing — don't count on are the seasoned skills of someone like limey Wilson (Terence Stamp, late of *Adventures of Priscilla, Queen of the Desert*) who, at 60, is still hard-charging. Not content to diddle on the periphery, Wilson plunges right into the worst sort of violence — and triumphs (if it can be called such).

What Wilson pieces together is that his daughter was living with an affluent music and concert promoter (Peter Fonda, who shows us how charming these types can be) when she died in an "accident." Wilson then stalks the Fonda character, so the job won't be too easy: The old lifetime criminal has his standards. But Soderbergh (working with Lem Dobbs' screenplay) is nothing if not



Boffo baddie: Terence Stamp plays *The Limey's* hard-boiled namesake to the hilt.

a true movie director. He fractures the imagery — mixing memory and vengeful desire — so that we "understand" Wilson's motives ... and, at the climax (stunning to those who are visually oriented), shows us the irony of Wilson's life, and how revenge can turn to the taste of ashes.

Along the way, a collection of LA types — wise-assed and articulate — people the underbelly of affluent Southern California culture. In houses of architectonic daring, Malibu addresses and Big Sur hide-aways, we meet hit men who will off someone for five grand and lovelies who like *The Good Life* their slimy-but-suave boyfriends

provide ... till Time Runs Out.

Soderbergh has cast his movie almost perfectly. The characters ring true: They're smart, adroit, wise-cracking and wise-upped. To them, life itself is a racket — and they want to run it. Out of prison (he stole money from a Pink Floyd concert), Wilson has little to lose. Half his thoughts now involve the memory of his lost daughter; he's like the aging gunslinger in frontier sagas, but dero-manticized. If you don't mind a little reality in your crime movies, and love cinematic storytelling, then *The Limey*, which sneaked into town last week, will probably be one of the best movies of the year for you. ■

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WAIKIKI HEALTH CENTER

Tim Burton's *Sleepy Hollow* is beautiful but banal revisionism.

Creepy, Hollow

CHAD BLAIR

The latest version of the Halloween classic *The Legend of Sleepy Hollow* is a visit to director Tim Burton's backyard. There's the foggy graveyard from *Beetle Juice* and the jack-o'-lanterns from *The Nightmare Before Christmas*; a chalk-white, mechanically proficient Johnny Depp from *Edward Scissorhands*; Martin Landau (briefly) from *Ed Wood*; the Gothic surroundings from *Batman*; and the absurd gore from *Mars Attacks!* *Sleepy Hollow* is even a little weird, like *Batman Returns*.

Yes, this is the Land o' Burton: Danny Elfman once again anchors the mood with a delicious score, and the sets and camera angles are truly Burtonesque, this time lovingly lifted from the Hudson River School of painting. The fictional Sleepy Hollow, after all, is a small town in up-state New York, circa 1799.

Yet something's missing that

would have made this film as outstanding as the original story, or even the 1958 Disney animated version: originality; invention; celluloid transcendence. For, unlike the minor masterpieces *Scissorhands* and more especially *Nightmare*, Burton has settled here for conventional formula storytelling.

Screenwriter Andrew Kevin Walker, at first, manages a plausible rewrite of Washington Irving: Ichabod Crane (Depp) is changed from flighty schoolteacher to flighty Manhattan constable, sent to Sleepy Hollow to investigate a series of unexplained decapitations. Of course, the audience already knows the identity of the murderer: The Headless Horseman, formerly a Hessian mercenary hired by the townspeople to defend against insurgent American forces. German Hessians fought for the British during the Revolutionary War, of course; the Horseman, played with a snarl by Christopher Walken, is finally killed by dutiful Minutemen.

But that's where the trouble be-

gins: The Horsemen's head is later removed from his grave, sending the ghostly warrior on a path of revenge. Moving like the Terminator, but with a graceful, human fluidity, Burton's Horseman proceeds to sever more heads than a Driver's Ed training film.

That's where the film's plot breaks down. Depp is forced to use tried-and-true Hollywood language, saying things like "Wait here" to cast members just before a screen shock, or getting sprayed by a squirt of blood while dissecting a corpse. The movie's conclusion is in sight quite early on; not a few audience members shifted restlessly in their seats.

Great actors like Michael Gambon, Miranda Richardson, Christina Ricci and even Burton ensemble member Jeffrey Jones are wasted in *Sleepy Hollow*, reduced to formulaic stereotypes. Only Depp rises above the material: His Ichabod is quirky, vulnerable, yet brave — the only life in this tale of the dead. Maybe next time he can inspire collaborator Burton to do the same. ■

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END OF DAYS R (NO PASSES/NO S.A.T) 10:30AM, 11:00, 1:15, 1:45, 4:15, 4:45, 7:15, 7:45, 10:15, 10:45PM	HAWAII EXCLUSIVE / THE LEGEND OF 1900 R (NO PASSES/NO S.A.T) 11:10AM, 1:50, 4:20, 7:10, 9:50PM	DOGMA R (NO PASSES/NO S.A.T) 11:00AM, 1:40, 4:35, 7:20, 10:25PM
FLAWLESS R (NO PASSES/NO S.A.T) 12:15PM, 2:45, 5:15, 7:40, 10:15PM	POKEMON: THE FIRST MOVIE G (NO PASSES/NO S.A.T) 10:45AM, 11:15, 11:45, 1:45, 2:20, 4:10, 4:45, 7:00PM	BEING JOHN MALKOVICH R (NO PASSES/NO S.A.T) 12:20PM, 2:50, 5:20, 7:45, 10:20PM
	PRINCESS MONONOKE PG 13 (NO PASSES/NO S.A.T) 10:25AM, 1:05, 3:50, 6:40, 9:20PM	AMERICAN BEAUTY R (NO PASSES/NO S.A.T) 2:00PM, 4:25, 7:05, 9:45PM
	ANYWHERE BUT HERE PG 13 (NO PASSES/NO S.A.T) 2:15PM & 7:35PM	LIGHT IT UP R (NO PASSES/NO S.A.T) 7:35PM & 10:00PM
		BRING OUT THE DEAD R (NO PASSES/NO S.A.T) 11:40AM, 4:40, 10:10PM
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END OF DAYS R (NO PASSES/NO S.A.T) 10:30AM, 11:00, 1:15, 1:45, 4:15, 4:45, 7:15, 7:45, 10:00, 10:30PM	THE MESSENGER: THE STORY JOAN OF ARC R (NO PASSES/NO S.A.T) 1:25PM, 7:10PM	THE BONE COLLECTOR R (NO PASSES/NO S.A.T) 11:15AM, 1:40, 4:25, 7:20, 10:05PM
THE WORLD IS NOT ENOUGH PG 13 (NO PASSES/NO S.A.T) 10:50AM, 11:20, 1:35, 2:05, 4:20, 4:50, 7:05, 7:35, 9:50, 10:20PM	ANYWHERE BUT HERE R (NO PASSES/NO S.A.T) 4:35PM, 10:15PM	THE BACHELOR PG 13 (NO PASSES/NO S.A.T) 9:30PM ONLY
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FILM

From Page 19

House on Haunted Hill Remake of the old Vincent Price/William Castle horror film about a group of people offered as they try to spend the night in a spook-house.

The Insider As in his other works (*Heat* and *Miami Vice*) director Michael Mann's latest film just can't let a good story be a good story. Too bad, because this overly stylized movie tells the true story of a highly paid scientist whose whistle-blowing resulted in the unprecedented multibillion-dollar settlement that will be paid out to all states in the Union. (Reviewed 11/10) —D.K.C.

The Legend of 1900 Tim Roth stars in this unusual tale of a piano player on a (perhaps) doomed ocean liner. Directed by Giuseppe Tornatore (*Cinema Paradiso*).

Light It Up Protest film with an earnest heart but a hackneyed plot.

The Limey See review on Page 18.

The Messenger: The Story of Joan of Arc Luc Besson (*The Fifth Element*) directed this epic with his then-wife Milla Jovovich in the title role.

Music of the Heart Director Wes Craven (yes, that Wes Craven) takes this perfectly serviceable true story of a woman teaching children in Harlem to play the violin and tries to shoehorn it into the sappy mold of *Mr. Holland's Opus*. It's a no go, and what could have been is mired in nonstop goo. (Reviewed 11/3) —D.K.C.

The Nutcracker An IMAXed version of the holiday classic.

The Omega Code A suspense thriller about "cracking the Bible code."

Pokémon Just what you've been waiting for. Another movie based on a wildly popular video game/cartoon. ...

Princess Mononoke Unlike many fable-driven films, *Princess Mononoke* uses myth and legend as a leaping-off point, not a road map, populating its storyline with finely drawn characters (both literally and figuratively) that are as complex and conflicted as any of their fleshy counterparts. There is a real grand story below its epic battles and

flights of fancy. At times it seems that it may have been a little too much for a two-hour movie to chew, but after a cataclysmic climax, it ends with just the right amounts of grace and mystery to make other films look like, well, cartoons. (Reviewed 11/17) —D.K.C.

Romance They're calling it controversial, and it is — but, unfortunately, only because the sex is graphic. Take the skin away and this tale of a spurned woman who ventures further and further into the realms of sex without love isn't all that remarkable. There are many compelling questions to be asked about the relationship of sex and love — and sex and power — but *Romance* barely penetrates (whoop!) the surface of that deep pond. —Stu Dawrs

Sleepy Hollow See review on Page 18.

The Story of Us Bruce Willis and Michelle Pfeiffer in a Rob Reiner-ized look at the American Dream.

Superstar Saturday Night Live regular Molly Shannon brings her repressed but lascivious Schoolgirl character to da Big Screen.

T-Rex: Back to the Cretaceous IMAX is back in Waikiki — back to the age of dinosaurs, that is.

Three Kings This film, about three Desert Storm soldiers who race behind enemy lines to steal gold that Saddam Hussein himself has stolen from Kuwait, is not an update of *Kelly's Heroes*. In fact, it's not like any mainstream war movie seen in a long, long time. The motley bunch of heroes can't easily be pegged with one-word descriptions. And get this: The same is true of the villains. (Reviewed 10/6) —D.K.C.

Toy Story 2 The toys are back in town, thanks to Disney and Pixar (and the voices of Tom Hanks and Tim Allen, among others).

The World Is Not Enough Director Michael Apted (*42 Up*) has a go at keeping the James Bond franchise hale and hearty.

Art & Revival Houses

Eighteen Springs (Boon Sang Yuen) (Hong Kong, 1997) Ann Hui directed this

period love story (Shanghai in the '30s) about a mismatched couple (one wealthy, one not) as they battle diverse family pressures. Beautiful, they say. *Academy Theatre*

Fever Pitch Guy loves football (the real, round-ball kind) more than anything. He meets a girl who doesn't love it, but manages to love him. He loves her too, but ... well, the team's having its best season in two decades. Will things work out, in love as they do in soccer? So it's a simple story — that's this based-on-true movie's secret: It finds joy in human nature, without trying to make it into anything grander than that. —S.D. *Academy Theatre*

Heart of Light (Greenland/Denmark, 1997) See Film Pick on Page 9. *Academy Theatre*

The Human Condition (Japan, 1959 - 1961) A trilogy (at first released separately) within the *Human Condition* title — "No Greater Love," "Road To Eternity" and "A Soldier's Prayer." Masaki Kobayashi directed (and adapted from the source novel) this story about, among other things, World War II. It begins in 1943, when a sensitive man enters the Japanese army and tries to hang on to his compassionate nature. As things spiral downward, he is tested as never before. Generally considered a world classic, each 3-hour film (which are being screened on separate days at the Movie Museum) has been called a masterpiece. A must for film buffs, Japanophiles and WWII devotees. Shown here in the director's uncut version, with its original widescreen ratio. *Movie Museum*

Return With Honor (1998) While it could have very easily degenerated into mere nationalistic sentiment, this movie for the most part gets beyond it via a simple strategy: The film is narrated solely by ex-POWs and their families. Older now and distanced from youthful military fervor, the men speak less in terms of us-versus-them rhetoric than as intelligent elders who were caught up in something truly horrifying ... and have passed through it with a new sort of knowledge. —S.D. *The Art House at Restaurant Row; Academy Theatre*

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Hale Noa is quietly pushing along a rebirth of 'awa culture.

Rooted In Tradition

JOHN LUTFEY

As pau hana Friday lures many of us to a trendy bar for happy-hour drinks, a quiet, yet powerful, movement is attracting a diverse group of people to a dimly lit cafe, for a calming bowl of a traditional Oceanian drink.

Kava, 'awa or yaquona — whatever name you may have heard, people are going around asking, "What's it all about?" Made popular in mainstream culture by tourists drinking bowls of kava in Fiji, the 'awa plant is a relative of the domestic pepper bush, and can be found throughout many Pacific islands, including Hawai'i, where it once held an important role in everyday life.

'Awa might still be consumed on a daily basis today, were it not for the missionaries, who recognized the relationship between 'awa and Hawaiian religion. The missionaries did their best to eradicate both the use of 'awa and the plant itself. Fortunately, they didn't quite succeed — and thanks to proprietors Jason Keoni Verity and Lolana Fenstemacher, a rebirth of 'awa culture has taken root in Honolulu with the opening of Hale Noa, Hawai'i's premier 'awa cafe.

Hale Noa translates as "house without kapu," and was conceived as a place where Hawaiian culture could flourish in the modern world ... but don't fret if your Hawaiian is rusty, as the owners also speak English.

"We want our place to be inclusive of all the microcultures in Hawai'i," Verity explained. "Everyone is welcome. Our goal is to provide a place for people to speak Hawaiian and engage in expression of culture. By people taking interest in Hawaiian culture and practicing [drinking] 'awa, it keeps the culture going."

Awa is made from the root of the plant, which is divided into the higher quality *waka* (lateral root) and lesser quality *lawena* (root stump). Until they can produce it locally, Hale Noa's owners are importing the best available *waka* directly from Fiji.

Without going into great detail, the 'awa-making process is relatively simple: Grind the root, run water through it and filter it a couple of times, similar to making tea.

"Really what you're after is the resin contained within the cellulose of the root, trying to separate the fiber and starch," said Verity. Even though the 'awa at Hale Noa seems

servicing) to supplant 'awa's earthy taste.

Hale Noa recommends you "move slowly, speak quietly [and] drink on an empty or near-empty stomach." The establishment also recommends that you relax for a few minutes before driving away — but instead of finding everyone at the cafe alone enjoying the relaxing effects of 'awa, I found a lively, social atmosphere. Some people were playing cards or having a group study session.

From my personal experience, after three bowls I felt more relaxed, though not drowsy, and in fact somewhat "high," for lack of a more precise term. People around me seemed mellow yet neighborly, and a feeling of contentment permeated the ambiance. I made some new friends, slept well that night and felt renewed the next day. So all things considered, the experience was a success.

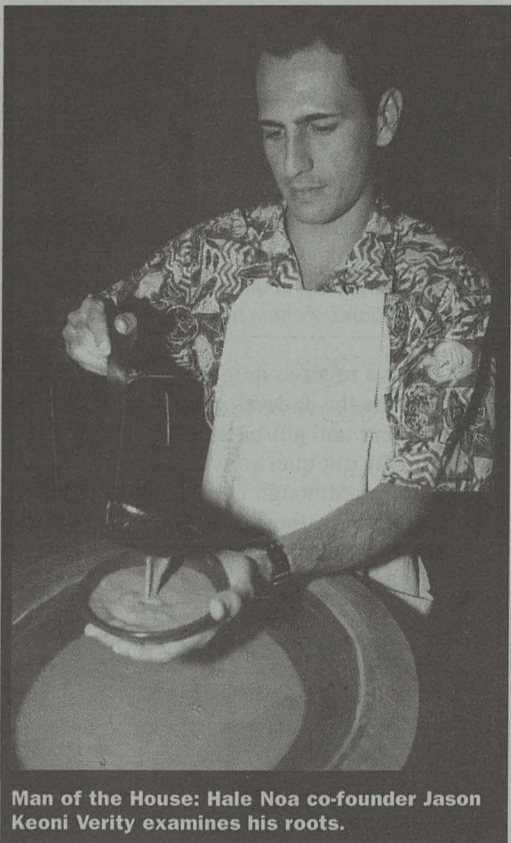
Though Hale Noa presently offers only 'awa, pūpū and great homemade sodas like Li Hing Mui and Coconut (\$2.25), Verity and Fenstemacher have major plans to expand their repertoire. Upcoming daytime hours will offer shave ice, organic Hawaiian coffee and teas, specialty breads and even organic cotton T-shirts. These guys — so mālama 'āina, you gotta love 'em: Almost everything they utilize is reusable, so they only produce enough trash to fill one tall, kitchen-size garbage bag per day. Unreal!

Be ready to relax at Hale Noa. As you approach the cafe it appears closed. The curtains are drawn, lights are dimmed and a faint slack-key melody may hover in the air, but that's all part of the atmosphere. A busy Friday evening attests that people are enjoying an alternative to alcohol-related night life. Bring your Hawaiian dictionary, and remember, "It's customary to whisper after one's first bowl of 'awa."

intensely potent, I was informed that the Hawaiians, who enjoyed a reputation of serving some of the best tasting 'awa, made it even thicker. Fenstemacher thins his potion out a bit, but only because people in Honolulu drive.

Some 15 kava-lactones produce 'awa's five major effects. The first, an anesthetic quality, is felt almost immediately, especially as a numbing of the tongue. After about 10 minutes, an analgesic effect with twice the strength of aspirin kicks in. The third effect is as a muscle relaxant, relieving tension. 'Awa will also cause drowsiness, but usually more as a later effect. Lastly, 'awa contains anti-mycotic properties, and is said to be particularly helpful in resisting fungal infection.

I read some literature about 'awa that declared the taste "not completely unpleasant." Put straight, 'awa tastes like what it is — root juice. Yet somehow I was able to down an entire bowl (\$4.25), and by the third one, I didn't need as many pūpū to chase away the taste. Upon my second visit, I could easily tolerate the 'awa's bitterness, and I suppose after my 10th time I'll develop an appetite for its unique flavor. As mentioned, you can order pūpū like dried squid or aku, banana, dried mango and papaya (all 50 cents per



Man of the House: Hale Noa co-founder Jason Keoni Verity examines his roots.

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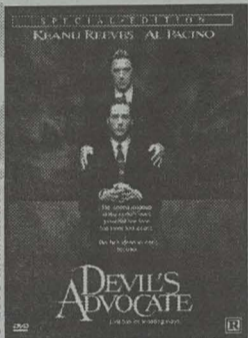
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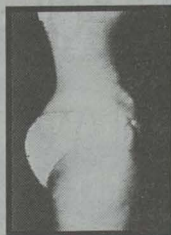
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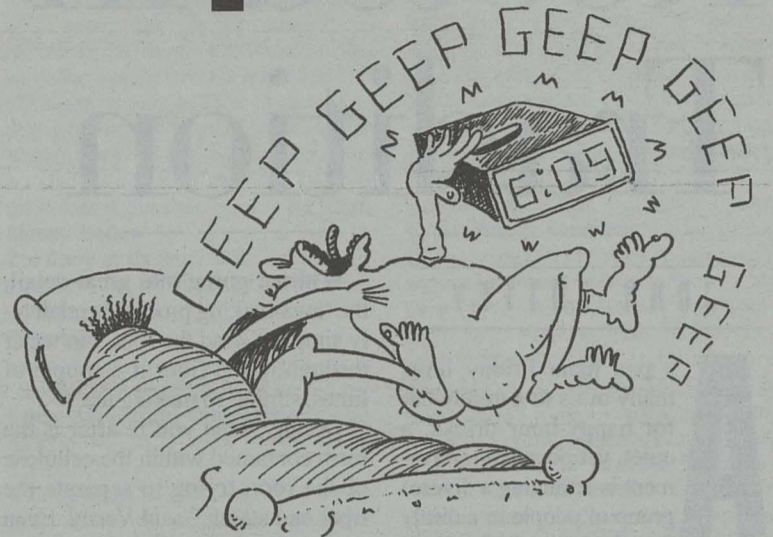


ILLUSTRATION: ELUG SIGNORINO

When my roommate's alarm goes off, he invariably presses the snooze bar. This continues in nine-minute cycles until I have to rouse him myself. All the alarms I have seen have a nine-minute snooze interval. Is this a standard number, and if so, where did it come from? — Matt Mc, Indiana, Pennsylvania

What a relief to quit dealing with the federal government and get back to the truly gut questions of our time. Although I gotta tell you, dealing with the Feds was a piece of cake compared to this one. We consulted with numerous clock manufacturers, clock engineers and clock buffs and amassed the following theories:

1) Focus groups found that people preferred a snooze delay of eight to 12 minutes. OK, but then why not a 10-minute interval?

2) Engineers believe their bosses come to check on them every 10 minutes.

3) Physiologists have found that a sleeper who doesn't want to get up will fall back into a deep sleep if left for longer than nine minutes. Yeah, right.

4) Five minutes seems too short and 10 minutes seems too long. Nine minutes may seem better than 10 while not being significantly different. Bah. Nine minutes does not seem better; it seems stupid.

5) On LED (the old red display) clocks, the snooze function will work for only 60 minutes, so you want to fit the greatest possible number of snooze periods into that time. Nine minutes gives you six snooze periods with a minute's leeway each time for pressing the snooze bar. "Nonsense," one engineer commented.

6) "I figured it was actually 512 seconds (2⁹)," one informant speculated. "Or maybe, since the clock is counting (typically) the power cycles from the wall socket, it's because nine minutes is 32,400 cycles, very close to 2¹⁵ (32,768)." Clocks don't count that way, bub.

7) General Instruments, one of the first designers of the chip used in LED clocks in the late '60s, set the chip logic to allow a nine-minute delay. Others continue to use this chip or copied the idea without

changing the interval (e.g., National Semiconductor's type MM5370 digital alarm-clock chip — I tell ya, do we research this stuff or what?). Fine, but why nine?

8) On a digital clock, nine is the greatest interval obtainable by advancing some sort of "snooze counter" on the ones column. But why mess with the ones column? Why not put the snooze counter on the tens column and advance that by one?

9) In the days of dial clocks, the snooze interval was originally intended to be 10 minutes max, but precision was unimportant and engineers were content if they could make the interval nine minutes and change. When the industry switched to digital, clock designers figured the standard snooze interval was nine minutes; "and change" went out the window.

Now we're getting somewhere. Partial confirmation of this view comes from Jay "Pappy" Kennan, a clock collector who took apart an old GE electromechanical clock with one of the earliest snooze buttons. (Pappy helpfully posted photos of the clock's innards on his Web site; see the links at the bottom of www.ma.ultranet.com/~jayman.) The clock's snooze-gear mechanism was not precise; the snooze interval could be anywhere from nine to nine and a half minutes. Pappy's opinion, seconded by a clock engineer, was that the original, none-too-ambitious designers wanted a clock with a snooze interval in the nine-to-10-minute range.

So what may have happened was, some early chip designer inspected an old mechanical clock with a snooze button, figured that a nine-minute snooze interval had been ordained by the clock gods, and built it into his chip — and we've been stuck with it ever since. That's my theory, and I'm sticking to it.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straight-dope.com, or write him at The Chicago Reader, 11 E. Illinois, Chicago 60611. Cecil's latest compendium of knowledge, Triumph of the Straight Dope, is available at bookstores everywhere.

ARIES

(March 21 - April 19):

Imagine that by the time you're in your eighties, our culture will have transformed into a place where old folks are treated with veneration and called on to provide a sage sense of perspective and proportion. Now visualize the wise guy or wise gal you'll be in the last few years before you die. Look back on your life with mountaintop eyes. Tell the late-1999 version of yourself what turned out to be the most important goals you have ever pursued.

TAURUS

(April 20 - May 20):

To celebrate the arrival of the wealth-building phase of your astrological cycle, here are four rituals that might stimulate the financial zones of your imagination, thereby speeding up your cash flow: 1) Tape a \$20 bill to your belly and wear it secretly under your clothes. 2) Glue a small, oval photo of yourself onto the center of a \$10 bill. 3) Using shreds of a ripped-up dollar bill, fruit, yogurt and honey, make a smoothie in a blender and drink it as you brainstorm with a Capricorn or fellow Taurus about how to get richer quicker. 4) Create a money shrine in your bedroom. Stock it with thrilling images and objects that will fire you up with a righteous longing to have more of the rich experiences money can buy.

GEMINI

(May 21 - June 20):

Getting yourself sandwiched in between a rock and a hard place won't be bad at all if you're willing to take on a melt-in-your-mouth consistency. So be as pliable as a claymation character, Gemini. Be as absorptive as a sponge. Be soft and cool and sweet in the way that ice cream is. Study the Libran tribe's genius for tickling opposite extremes without being crushed in the middle. If you take my advice, there's no way you'll get all bent out of shape. Instead you'll enjoy a bumpy grace period: Your soul will get prodded and squeezed in all the right places.

Real Astrology

BY ROB BREZNSY

CANCER

(June 21 - July 22):

I'll never forget what happened to my innocence on that fateful day in first grade. On the wall next to the sink, some cynic-in-training, probably a sixth-grader, had scrawled, "Humpty Dumpty was pushed." That was the dawning of many cruel (but ultimately welcome) realizations: that things aren't always as they seem; that the official explanation is often an attempt to disguise the failings of those in power; and that "behind the scenes" is usually 10 times bigger than "in front of the scenes." Keep all these themes close to your conscious awareness this week, Cancer.

LEO

(July 23 - Aug. 22):

When I was young and amoral, back before I got into the legitimate end of the magic business, I had a spell-casting service. In return for a fee, I'd perform the juju necessary to tip the cosmic scales in my clients' behalf. To celebrate the fifteenth anniversary of the last time I prostituted my wizardry, I'll be casting a lusty (though scrupulously ethical) romantic spell for you this week — absolutely free. To be honest, though, you don't really need it. Still, under your own special power, my dear Leo, you're quite likely to stir up a firestorm of tender intimacy.

VIRGO

(Aug. 23 - Sept. 22):

Shall we count all the fabulous ways your problems can be turned into opportunities? Let's see now. They often serve as excellent attention-getting devices, and can be great fun to complain about. They may even garner sympathy and affection from people you long to be closer to. If you're an artist or writer, your predicaments can be handy for inspiring creative masterpieces. In the right circumstances, your difficulties can win you money in a lawsuit or payment as a guest on a TV talk show. Last but not least, they can force you to grow when you've become perfectly numb to the dull ache of mediocrity.

LIBRA

(Sept. 23 - Oct. 22):

There's just one standard by which your success this week can be measured: Will you understand yourself better at the end than you do at the beginning? It's true that a new privilege may fall into your lap, as well as a connection that'll boost your status, and maybe even a proposition that'll encourage you to temper your love of harmony with greater self-assertion. But they'll all be irrelevant unless you heed my new, improved version of Socrates' best sound bite: Know thyself — or else.

SCORPIO

(Oct. 23 - Nov. 21):

Cancerians are hidiers. Sagittarians are seekers. You Scorpios are hide-and-seekers. Sometimes you stalk life's tantalizing secrets like a feral cat toying with a mouse. At other times you devise ingenious tactics for eluding life's tantalizing secrets — as if you felt you were their prey. But I've never seen you trying to impersonate both hunter and hunted at the same time — until now. Will this wickedly interesting game produce a win-win or a lose-lose? It may all depend on whether you realize that the supposed adversaries are as dependent on each other as lovers.

SAGITTARIUS

(Nov. 22 - Dec. 21):

As I was meditating on your fate, I dozed off. I dreamed you were an astronaut in a ship orbiting the Earth. Clad in a silver spacesuit and attached by a tether, you opened the big metal doors and floated out into the clear blackness. Through the glass of your helmet, your face looked shocked yet exultant, as if you felt you'd escaped every limitation. When I woke up, you were doing cartwheels as you passed over the Himalayas below. Now here's my dream interpretation: You will soon have a brush with a dizzying liberation. It'll imprint you profoundly. The entire rest of your life will be freer because of what happens this week.

CAPRICORN

(Dec. 22 - Jan. 19):

Ten minutes ago I kissed my stuffed tyrannosaurus rex and welled up with loving thoughts about your inner monster. Next I took stones from a big pile and hurled them in the direction of heaven, protesting, in your behalf, all the bureaucratic screw-ups up there. And now I'm sucking my thumb and breaking a raw egg on my head and wearing a sign that says "Kick Me," hoping in this way to distract you from feeling sorry for yourself. My last task, which I have not worked up the courage for quite yet, will be to whip my shoulders with a leather belt while crying out how much I love you, seeking thereby to attain atonement for your sins.

AQUARIUS

(Jan. 20 - Feb. 18):

I wish your cereal came in a box decorated with paintings by Matisse and Chagall. I wish you only had six shampoos to choose from at the store, not 30. I wish you knew how beautiful you are. I wish that when you made a brave move to follow an unexpected fork in your destiny, the important people in your life greeted it with excitement and curiosity, not fear and resistance. And I wish you would let your imagination burble and rave as you dream of all the fantastic innovations you might wish for during this, the Aquarian Wishing Season.

PISCES

(Feb. 19 - March 20):

Calling all you big fishes in small ponds, all you closet geniuses who're weary of being legends merely in your own minds, all you temperamental actors who've locked yourself in your dressing rooms: Three million years of rehearsal is probably long enough, don't you think? Get the show on the road before I award you an Oscar for "Most Excuses in a Starving Role." You say you're waiting till your knees stop shivering and your heart stops palpitating? I've got good news for you: The greater your stage fright, the more moving your performance will be.



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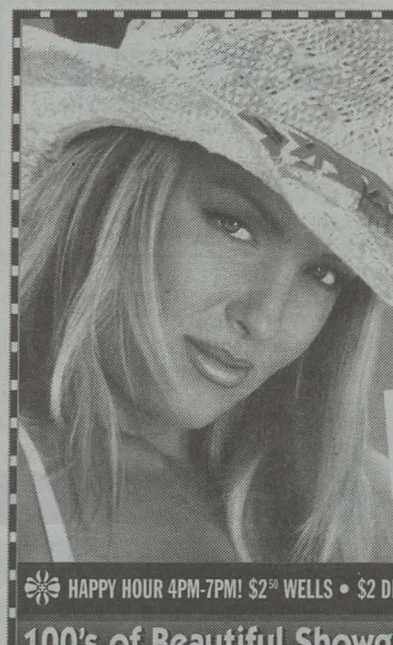
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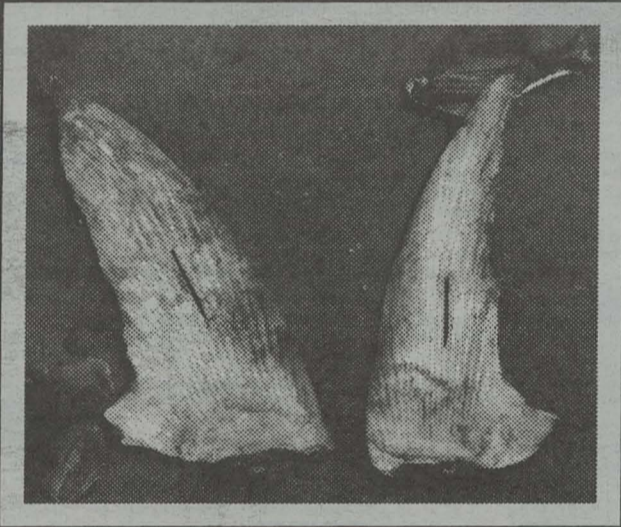
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An Open Letter to Secretary of Commerce William Daley and Senator Daniel Inouye

The People of Hawai'i Say NO to Shark Finning



Part of a single shipment of 11 tons of fins.

Dear Secretary Daley and Senator Inouye:

We the undersigned residents of the State of Hawai'i, want to express our deep concern over the continuing practice of shark finning in the U.S. Pacific, its impact on our global image as an environmentally sensitive and caring state, and the health of Pacific shark populations.

The practice of shark finning, the wasteful and destructive practice of slicing off a shark fin and discarding its carcass back into the ocean, is banned in much of the rest of the U.S., but not in Hawai'i.

Commercial and recreational fishermen, conservation groups, and the State's administration, as well as both native and non-native residents of the State find this practice an indefensible waste of a valuable natural resource. The federal government indicates that a prohibition of finning will have no adverse economic impact on the Hawaiian longline fleet, yet the finning of 60,000 sharks each year continues.

The National Marine Fisheries Service and the National Oceanic and Atmospheric Administration have both directed the Western Pacific Fishery

After slicing off the fin,
the rest of the shark is simply
thrown back in the ocean.

Management Council to stop shark finning immediately. But, nevertheless, the Council has abdicated its responsibility to protect and promote the long-term health of this nation's marine resources, and disregarded these policy directives. The Council's persistent support of finning stands in direct contradiction to U.S. domestic and international shark management policies and public sentiment.

We support an end to this wasteful, destructive and biologically risky practice, including a Secretarial intervention to begin rule making for an amendment to the Pelagic Fishery Management Plan for full utilization of all sharks.

Hawai'i is an island State with a great dependence on healthy and properly managed fisheries, including sharks. As Vice President Gore stated, "Oceans are critical—not just to our economy, not just to our food supply—but to the fabric of life itself." We all want a legacy of healthy oceans.

Aloha, 'Owau no meka ha'aha'a
(We remain humbly yours),

**The Honorable Benjamin J. Cayetano, Governor,
State of Hawai'i**

State Department of Land and Natural Resources

State Division of Aquatic Resources

State Representative Brian Schatz

Office of Hawaiian Affairs

Baywatch Hawai'i,
Producers and Cast

Hawai'i Audubon Society

Western Pacific Fisheries
Coalition

Hawai'i Fishermen's
Foundation

National Audubon Society,
Living Ocean's Program,
Hawai'i Office

Earthjustice Legal Defense
Fund, Hawai'i Office

Envirowatch

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Hawai'i

Protect Kahoolawe Ohana,
Kahu (Rev.) Charles Kauluwehi
Maxwell Sr.

Sierra Club, Hawai'i Chapter

Life of the Land, Hawai'i
Destination Midway

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Hawai'i Yacht Club

Waianae Boat Fishing Club

The Lahaina Jackpot Fishing
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Rick Gaffney, Central Pacific
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