

H O N O L U L U  
**Weekly** FREE

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PIEBALD 17



GAY FLICKS 18



IONA 13

MAKE WAY FOR THE

EXPLORE

Will car-crazy Honolulu adjust to a lane-hogging, Bus Rapid Transit system? Maybe it has to.

Karl Kim

page 6



ORIGINAL, UNFETTERED, UNADULTERATED.  
OFTEN IMITATED, NEVER DUPLICATED.



# The Weekly's 10th annual Best of Honolulu poll

Think of it as a pop quiz in which the questions are actually stimulating and all answers are acceptable. This is the 10th time we've asked our akamai readers to take a few minutes to write out (legibly!) their answers to some questions about life in Honolulu. We'll report back in the Best of Honolulu issue, August 14.

We're looking for illumination, for insight into this sweet, exasperating Pacific city. Fill out the ballot and drop it in the mail, and we'll get back to you in August. It's amazing how seriously some people take the results.

*Rules: All ballots must be signed, with at least 20 items filled in. Mailed ballots must be postmarked no later than Saturday, June 22, 2002. Caveat: No ballot stuffing; offenders risk being pilloried in print. One ballot per envelope, please, and no photocopied or faxed ballots.*

## City Life

Best local hero: \_\_\_\_\_  
Best street to use during rush hour: \_\_\_\_\_  
Best retail neighborhood: \_\_\_\_\_  
Best place to meet interesting people: \_\_\_\_\_  
Most charming street: \_\_\_\_\_  
Best public building: \_\_\_\_\_  
Best building to restore: \_\_\_\_\_

## Recreation

Best place for a picnic: \_\_\_\_\_  
Best reasonably priced Neighbor Island hotel: \_\_\_\_\_  
Best festival: \_\_\_\_\_  
Best golf course: \_\_\_\_\_  
Best place on O'ahu to feel like you're *not* on O'ahu: \_\_\_\_\_  
Best view in the state: \_\_\_\_\_  
Best waterman: \_\_\_\_\_  
Best waterwoman: \_\_\_\_\_

## Retail and Services

Best overall customer service: \_\_\_\_\_  
Best men's aloha shirts: \_\_\_\_\_  
Best spa: \_\_\_\_\_  
Best jewelry: \_\_\_\_\_  
Best car repair: \_\_\_\_\_  
Best arts classes: \_\_\_\_\_  
Best place to get cheap airline tickets: \_\_\_\_\_  
Best tattoo shop: \_\_\_\_\_  
Best laundromat: \_\_\_\_\_  
Best secondhand furniture: \_\_\_\_\_  
Best martial arts school: \_\_\_\_\_  
Best healer: \_\_\_\_\_  
Best yoga instructor: \_\_\_\_\_  
Best sports store: \_\_\_\_\_  
Best place to buy women's clothes: \_\_\_\_\_  
Best place to buy lingerie: \_\_\_\_\_

## Night Life

Best new scene: \_\_\_\_\_  
Best after-hours club: \_\_\_\_\_  
Best local band: \_\_\_\_\_  
Best place to hear Hawaiian music: \_\_\_\_\_  
Best happy hour: \_\_\_\_\_  
Best place to "hook up": \_\_\_\_\_  
Best place for a moonlight swim: \_\_\_\_\_

## Arts and Entertainment

Best local performer: \_\_\_\_\_  
Best local poet: \_\_\_\_\_  
Best local artist: \_\_\_\_\_  
Best live music venue: \_\_\_\_\_  
Best live theater: \_\_\_\_\_  
Best movie theater: \_\_\_\_\_

## Civic Affairs

Best candidate for governor: \_\_\_\_\_  
Best candidate for mayor: \_\_\_\_\_  
Best politician to run out of town: \_\_\_\_\_  
Worst state department: \_\_\_\_\_  
Best community college: \_\_\_\_\_  
Best college professor: \_\_\_\_\_  
Best environmental group: \_\_\_\_\_  
Best paragon of aloha spirit: \_\_\_\_\_  
Best accomplishment of Ben Cayetano: \_\_\_\_\_  
Best site (or facility) to name after Sen. Dan Inouye: \_\_\_\_\_

## Media

Best radio station: \_\_\_\_\_  
Best reporter (TV or print): \_\_\_\_\_  
Worst local TV news: \_\_\_\_\_  
Most ignored local story: \_\_\_\_\_  
Best Hawai'i reference book: \_\_\_\_\_  
Best idea to improve *Honolulu Weekly*: \_\_\_\_\_

## Food

Best neighborhood coffeehouse: \_\_\_\_\_  
Best local chef: \_\_\_\_\_  
Best bento: \_\_\_\_\_  
Best bakery: \_\_\_\_\_  
Best brunch: \_\_\_\_\_  
Best Italian: \_\_\_\_\_  
Best value: \_\_\_\_\_  
Best noodle house: \_\_\_\_\_  
Best neighborhood for food: \_\_\_\_\_  
Best new restaurant (last 12 mos.): \_\_\_\_\_  
Best restaurant when you're not paying: \_\_\_\_\_

## Romance

Best local celebrity to take on a date: \_\_\_\_\_  
Best reason to date military personnel: \_\_\_\_\_  
Best reason *not* to date military personnel: \_\_\_\_\_  
Best place for a marriage proposal: \_\_\_\_\_  
Best excuse for breaking up: \_\_\_\_\_

Please sign  
ballot

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mail today!

**Waimea & Weinberg**

There's no doubt that the deterioration of Waimea Falls Park's world-renowned arboretum is a disgrace and an embarrassment to the City & County at the very least (Honolulu Diary, "Weeds in the garden," *HW*, 5/22). And there's no doubt that the Weinberg Foundation has more money than it will be able to count in several lifetimes ("Weinberg's Legacy," *HW*, 5/22).

So, even though Waimea's arboretum may be outside the usual scope of the Weinberg philanthropic realm, wouldn't it be wonderful if a check to cover the cost of simply maintaining the arboretum until cooler, wiser heads prevail casually appeared in the mailbox of the struggling, nonprofit Waimea Arboretum Foundation? That's the sort of thing that makes a maverick charity maverick, right?

Cliff Marsh

**Dairy & diabetes**

Claire Ku'uleilani Hughes (DOH) states, "traditionally the majority of Hawaiians were lean and muscular, since there were no pastries, no french fries and no soda" ("The Sweet Affliction," *HW*, 5/15). She forgot to include cow's milk. Type 1 diabetes has been linked to dairy products. Research has found a specific dairy protein, which sparked an autoimmune reaction thought to destroy insulin-producing cells of the pancreas.

Mothers take note — human infants need human milk and after infancy have no need of milk. This applies to all mammals. A vegan diet can help prevent diabetes and is useful for those who suffer already.

Lois Raynor

**Smart white men**

Perhaps Robert M. Rees should add his own name to that list of "Stupid White Men" ("Two stupid books," *HW*, 5/8). In his review of Michael Moore's book of that name he sniffs, "Moore's *Weltanschauung*, by the way, may explain the absence of references to the events of 9/11." Perhaps the omission is due to slightly less sinister forces. On 9/11 Moore's book had already been printed, boxed and was awaiting shipment to bookstores from the publisher's plant in Pennsylvania. It would have taken an act of truly divine omniscience on Moore's part to comment on a news event that had yet to occur at press time.

If Rees were not so lazy, he would not have repeated this baseless accusation, which surfaced on conservative blogs last month. At least he could have made the effort to log onto Moore's site to read the response.

As has been widely reported in the media, Moore's publisher, HarperCollins, held up release of the book for months because they feared the author's criticism of President Bush would result in some sort of conservative backlash and lost revenue for the company. This is all such old news. Where has Rees been?

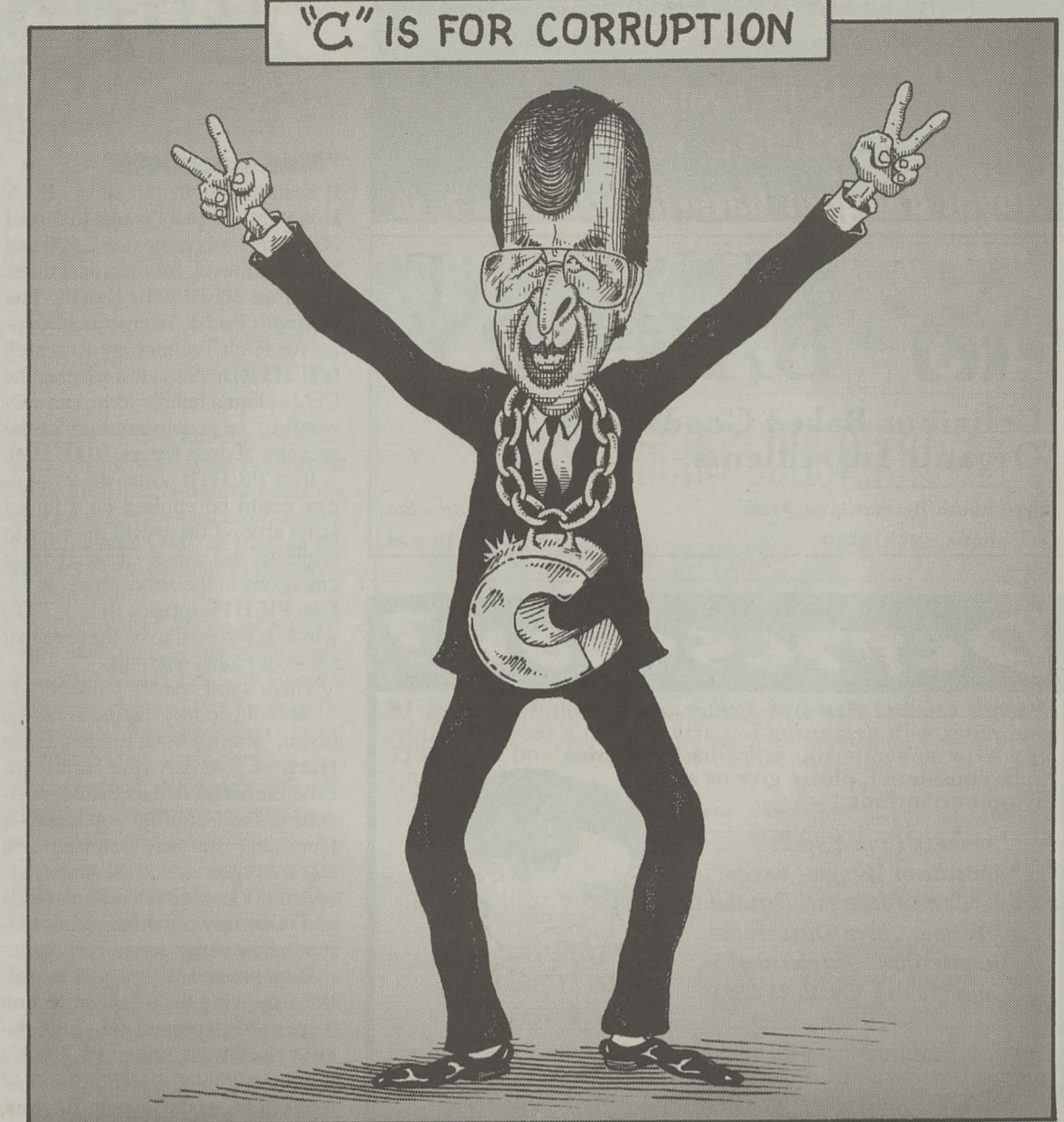
While it is a shame that you cannot find a more energetic book reviewer, or at least one with his own ideas, the subtext of Rees' aside is troubling. One can certainly critique Moore's often simplistic views of economics and his quixotic backing of Ralph Nader in the 2000 presidential election, but Rees' not-so-subtle accusation that Moore is somehow *un-American* by keeping silent on the terrorist attacks is downright creepy. It seems that in this new era of lock-step patriotism the *Honolulu Weekly's* staff is starting to fall in line too.

Rob Vaughan

*Robert M. Rees responds: Mr. Vaughan fabricates a straw man for himself when he prevaricates that I made a "not-so-subtle accusation that Moore is somehow un-American by keeping silent on the terrorist attacks." You will find no assertion, implication or even hint of this in the article.*

*What you will find is the assertion that Mr. Moore's view of the world — "You name the problem ... and I'll bet you 10 bucks I can put a white face on it" — is stupid. As I wrote, "This [view] leaves one to ponder whether Moore has heard of forced abortion in China, of suppression in Indonesia or of maiming in Africa. Moore's Weltanschauung, by the way, may explain the absence of references to the events of 9/11."*

*We know that Mr. Moore was still engaged in writing his book at least until July 28, 2001, and probably later, because that is the date of one of his sources for chapter 10. In the unlikely event, as Mr. Vaughan wants us to believe, that the book was "finished, printed and boxed by Sept. 11," and that "HarperCollins*



*held up release for months," then there was plenty of time to reprint the very limited quantities that constitute a first press run. In fact, given the importance of the event to Moore's thesis and to our epoch, an author less interested in quickly capitalizing on the politically correct would have so insisted.*

**Playing God**

A courageous lady died a few weeks ago. Diane Pretty, a 43-year-old mother of two who lived in England, was in the advanced stages of motor neuron disease when she passed on in a hospice near her home last Saturday. Her disease left her paralyzed, catheterized and fed through a tube. Months before her death she said, "I am fully aware of what the future holds and have decided to refuse artificial ventilation. Rather than die by choking or suffocation, I want a doctor to help me die when I am no longer able to communicate with my family and friends."

Diane began a long and unsuccessful battle with the British courts, where she was seeking the right to an assisted death. "If I were physically able I could take my own life. That's not illegal. But because of the terrible nature of my illness I cannot take my own life — to carry out my wish I will need as-

sistance." Although the court admitted Diane faced a "humiliating and distressing death," it concluded that her suffering was preferable to changing the law to allow assisted death. Following her death, Brian, her loving husband of 25 years, stated, "Diane had to go through the one thing she had foreseen and was afraid of — and there was nothing I could do to help."

Half a world away our own Senate struck down a bill that would have allowed a competent, terminally ill adult like Diane the right to request assistance in hastening death and thus put an end to prolonged pain or suffering (Honolulu Diary, "Death without dignity," *HW*, 5/8). Diane's case reflects what assisted dying legislation is all about. Her decision to request an end to her suffering was neither "coerced" nor motivated by a "duty to die," both familiar arguments opponents use as justification against legalizing physician-assisted death.

It is hard to fathom that in our "civilized" society many accept prolonged agony and suffering as being preferable to honoring a person's own wish to end their life. How many more Dianes will it take before we realize that assisting a terminally ill and suffering person to end their life is not playing God, but that trying

to keep someone alive against their own wishes is?

Roland L. Halpern  
Compassion In Dying of Hawai'i

**Lazy asses**

I was just on your Web site and I was hoping that you'd have Clubbed to Death for me to read, just because my ass is just too lazy to go and pick one up, so this is a suggestion for you to have Clubbed to Death on this Web site ... yes, yes, yes, I know, just to please one person. Actually I'd figured that you would have everything you print up on paper on your Web site, but, I guess I was wrong.

I know one measly person won't change the way you do your Web site, but I figured it was worth a shot. Also, did you have any women write in this section about their clubbing experience or anything? Just wondering.

Haikela Focker

*Editor's note: Yes, women have written and continue to write Clubbed to Death columns. As for putting the column on our Web page, well, we're just too damn lazy.*

**Dept. of Corrections**

• Elizabeth Birch's partner Hilary Rosen was misidentified (Honolulu Diary, "The 'ō'ō," *HW*, 5/22). The *Weekly* regrets the error.

HONOLULU  
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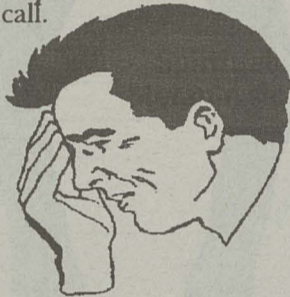
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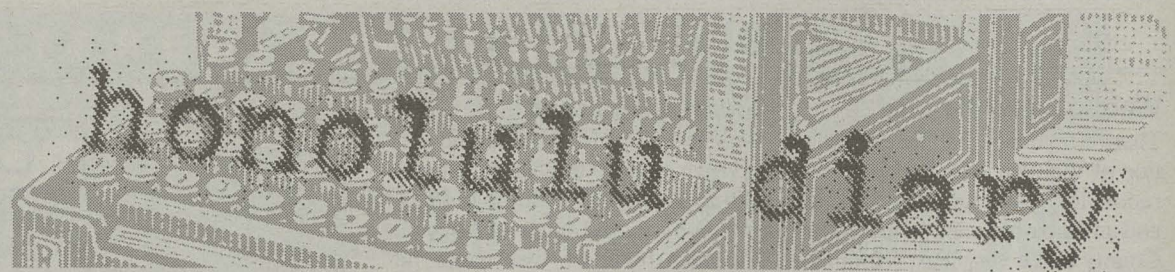
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### "Mad scientists"

It seems straight out of sci-fi: A Honolulu company wants to funnel 20 tons of carbon dioxide 2,600 feet below sea level, four nautical miles out from Nāwiliwili, Kaua'i. The nonprofit Pacific International Center for High Technology Research (PICHTR) hopes to test whether the CO<sub>2</sub>, in liquid bubble form, can successfully be sequestered under the pressure of deep waters (9,000 feet).

If so, PICHTR posits, the technology could be applied on a larger scale around the world in order to sequester and reduce carbon dioxide emissions in the atmosphere. In effect, PICHTR intends to hide CO<sub>2</sub>, which is believed to be the principal cause of global warming.

There's just one big problem.

"It could destroy marine life in the ocean," warned Maui resident Isaac Harp of KAHEA (the Hawaiian-Environmental Alliance) and president of the Coalition Against CO<sub>2</sub> Dumping. Because sequestration takes oxygen out of the water, affected pH levels could kill plankton and other tiny organisms, thus disrupting the entire ocean food chain.

Harp pointed to computer projections showing that if sequestration were to be deployed off of the Pacific Northwest, one of PICHTR's other designated sites, millions of tons of CO<sub>2</sub> would, in only 20 years, create a deep-ocean plume that would extend all the way to South America.

"It's a science-fiction nightmare," Harp argued. "The people who want to do this have been called 'mad scientists,' and I agree."

So do many others, including the Sierra Club, the World Wildlife Fund and the Union of Concerned Scientists, which reported in November 2000 that "biological approaches to marine sequestration have potentially severe negative environmental impacts."

Though the issue has generated international interest and concern, it's a local battle, led by the Coalition Against CO<sub>2</sub> Dumping, made up of over 25 environmental, fishing and other groups. The coalition's executive director, David Holzman, explained that intense community opposition succeeded in forcing PICHTR to abandon plans to sequester some 60 tons of carbon dioxide in state-controlled waters off of Keāhole Point in Kailua-Kona, Hawai'i, two years ago.

Undeterred, PICHTR set its sights on federal waters off the Garden Isle. Statewide public hearings this month were held as part of PICHTR's permit request with the Environmental Protection Agency, which has until June 14 to rule on the permit.

The coalition is demanding that a federal Environmental Impact Statement be conducted on the sequestration. Additionally, the coalition claims that PICHTR's ultimate goal is to secure a lucrative patent for its sequestration technology.

"It's a gold mine," said Holzman, noting that a multinational consortium, including ChevronTexaco, ExxonMobil, General Motors and Ford — i.e., industries that stand to lose billions of dollars if fossil-fuel emissions are curbed — are backing PICHTR. So is the U.S. Department of Energy ... and the University of Hawai'i. Indeed, UH President

Evan Dobelle sits on PICHTR's board of directors. (So does former Governor George Ariyoshi.)

"PICHTR has sold it all as 'hi-tech Hawai'i,' Holzman said. "They say it's just a harmless little experiment, that it could save the planet, but they have been lying and lying and lying."

Not so, responded PICHTR's climate-change program manager, Gerard Nihous.

"They are trying to depict us as greedy engineers, but the patent charge is false. We are a nonprofit. We have nothing to gain."

Rather, PICHTR's intent is purely academic, Nihous said. "It is to advance data research to be published." If PICHTR's permit for the Nāwiliwili research is approved, Nihous said that in this mid-ocean-level field test, the CO<sub>2</sub>, which will be sent down by a steel tube, "will rise in a matter of a few hours, and then it will dissolve rather fast."

One source wishing to remain anonymous hinted that the EPA was leaning toward denying PICHTR's application, as the dumping of new materials off Nāwiliwili would violate the federal clean-water act. The EPA's point man on PICHTR's permit request, Allan Ota, can be reached at (415) 972-3476, or at [ota.allan@epamail.epa.gov](mailto:ota.allan@epamail.epa.gov).

—Chad Blair

### Press time

Things are tense over at *The Honolulu Advertiser* this week as union and management negotiators race the clock to reach a new labor agreement before the newspaper's current contracts expire on June 9.

Gannett, the nation's largest newspaper chain and owner of *The Advertiser*, is demanding wage cuts of 6 to 11 percent. The company is also proposing eliminating a "no layoffs" clause in the current contract, and wants to do away with a longstanding agreement to automatically carry over terms of the existing contract if negotiations extend past its expiration date. Another proposal would eliminate overtime pay for some or all reporters by declaring them "professionals."

When combined with other company proposals, including higher employee payments and a longer working day, most employees would be facing a 15 percent cut.

*Advertiser* employees belong to several different unions which bargain jointly as the Hawai'i Newspaper and Printing Trades Council.

*Advertiser* Publisher Michael Fisch blames the poor economy, increased competition and declining ad rates for the pressure to slash labor costs.

In a message last week to all *Advertiser* employees, Fisch said *Advertiser* employees are paid more than staffers at rival *Honolulu Star-Bulletin*, where the Newspaper Guild reluctantly agreed to concessions as part of a deal to keep the afternoon paper alive.

But while the *Advertiser* pushes to slash labor costs, Gannett has been on a corporate buying spree, acquiring several local companies over the past year, including community newspaper publisher PMP Co., *Pennysaver* (a free classified paper) and smaller classified publications on Maui.

Some *Advertiser* staffers fear the

company is aiming beyond controlling costs and actually intends to break the unions' power by provoking a strike, as Gannett did in Detroit during a bitter, five-year strike and lockout. *The Advertiser* is reportedly the only fully unionized paper remaining in the Gannett chain.

—Ian Lind

### Hannemann-land

Driving up the Leeward Coast on Farrington Highway, one gets the distinct impression of entering Hannemann-land.

Past Kahe point at the entrance to Nānākuli, a phalanx of 2-by-4-foot, black-and-scarlet "Hannemann for Mayor" poster-board signs greets drivers. They're on private property — in yards, on fences, in trees. Up the road in Mā'ili, a raft of signs stake the candidate's claim to the district. An informal count showed there were, as of May 27, over 35 Hannemann signs along Farrington Highway up to Mākaha Beach Park.

Whether Mufi Hannemann has the jump on mayoral rivals Duke Bainum, Mazie Hirono and Keith Kaneshiro in the district or not, the casual impression is that he does. Only trouble is, there's the matter of a state law (HRS 445-112) prohibiting the posting of election-related signage more than 45 days before an election.

The winner-take-all, special-vacancy mayoral election will be held on Saturday, Sept. 21, in conjunction with the state primary election, provided Mayor Jeremy Harris resigns to run for governor. According to the law then, there should be no mayoral signs until Aug. 1.

Outdoor Circle CEO Mary Steiner reported that "a few" complaints about Hannemann's Wai'anae signs from area residents have come into her office but said the Outdoor Circle doesn't act on private-property-sign complaints, only signs on public property. Complaints about political signage surface every two years. "It's nothing new," Steiner said, "but it does seem the signs are popping up earlier and earlier." She mentions politicking in Kapolei, on Kalaniana'ole Highway and at Kualoa. The *Weekly* has noted isolated roadside signs up for lieutenant governor candidate Dalton Tanonaka, and, from the Anderson political dynasty, 24-year-old J. Ikaika Anderson, running for the state House from Waimānalo.

Despite the law, premature political signage is unlikely to attract legal scrutiny or police action. In October 1996, the AG's office produced an opinion at Governor Ben Cayetano's request, declaring HRS 445-112 (11) to be "presumptively unconstitutional," and "unenforceable."

"In purporting to apply durational limitations to political signs but not to other signs, [the law] grants commercial speech greater protection than noncommercial speech," the opinion noted.

Hannemann campaign advisor David Wilson of McNeil Wilson Communications said he was unaware of the signage situation, but said, "if there's a law, we should check out the law and act accordingly."

In past elections, the Outdoor Circle sent out letters to candidates, asking for signage restraint, but Steiner said that this year, maybe not.

—Curt Sanburn

ILLUSTRATION: BOOTS LUPENU

When land-use law becomes a pain in the ass, they call up Don Clegg.

# Hired gun

JOHN WYTHE WHITE

It would be difficult to find a more inappropriate place for a rock quarry than in the foothills above Waialua, along winding, two-lane Kaukonahua Road. Yet 10 years ago, Ameron HC&D wanted to build one there, complete with concrete- and asphalt-mixing plants.

Concerned about truck traffic, noise, air pollution, water pollution and environmental deterioration, the North Shore Neighborhood Board, the city Department of Transportation Services, the state departments of Health and Agriculture, and the Commission on Water Resource Management all opposed the quarry proposal.

But Ameron had a friend in a high place: Donald Clegg, director of the City & County of Honolulu's Department of Land Utilization (DLU). Dismissing all objections, Clegg issued Ameron a conditional use permit to proceed. Thanks to North Shore residents who mobilized to protest, the quarry was never built. But they had not seen the last of Don Clegg.

A few years later, Susan Smith, owner of the Hale'iwa McDonald's restaurant, decided to add a drive-through window. Hale'iwa is designated a pedestrian- and historic-oriented "special district" and forbids drive-throughs, so she needed a variance. No problem. To help her get it (and thereby undermine decades of community planning), she hired Clegg.

Clegg had left his post at the DLU in 1994 to reactivate Analytic Planning Consultants, a company he had formed in the early '70s to work on the city's Revised General Plan. In 1973, Clegg, a military planner by training, had joined the Fasi administration as deputy chief planning officer; by 1990 he was DLU director.

"Clegg was part of the old Fasi mafia," said a political observer who requested not to be identified. "He was Fasi's poller. He knows how to handle numbers, he knows the community interface, he's an extremely savvy guy politically."

Ken Newfield, former chair of the North Shore Neighborhood Board when McDonald's applied for its variance, said, "Clegg is one of the most accomplished people in the city at delaying or circumventing the rules regarding land use. He knows how poorly the system runs and takes advantage of it."

Newfield said that Clegg had sandbagged him. "I was new as chairman, and I got calls from Clegg and Smith asking me if I would put this item on the agenda for the next neighborhood board meeting. They had not yet applied to the city, but they assured me they would. I took them at their word. I didn't under-

stand that it was too soon. They were trying to fast-track the approval process before anyone had time to organize against it."

At the meeting, Newfield was asked why the variance was on the agenda when there had been no notice from the city. He tried to remove it, but Smith and Clegg had already lined up the board members' votes and packed the audience with McDonald's supporters. The board approved the variance.

A recent suit filed by Life of the

Felix not to stop running his wedding business from his beachfront home in 'Aina Haina, even after the city issued Felix a citation; and, in November of 1999, he filed an appeal on Felix's behalf to the city's Zoning Board.

Clegg helped Home Depot purchase land from the city while small-business owners and City Council members protested that the huge retailer was being given preferential treatment. They cited a potential conflict of interest: At the time, in 1998, Clegg was serving as a political consultant to Mayor Jeremy Harris.

In a letter to the *Honolulu Star-Bulletin*, Clegg dismissed the conflict charge as "self-serving trash." He wrote: "Home Depot hired me to help the city with the zoning application because that's the kind of thing I do for a living, and I am good at it. Sure, I do polling for Mayor Harris. So what? I'm also good at that. There is no connection."

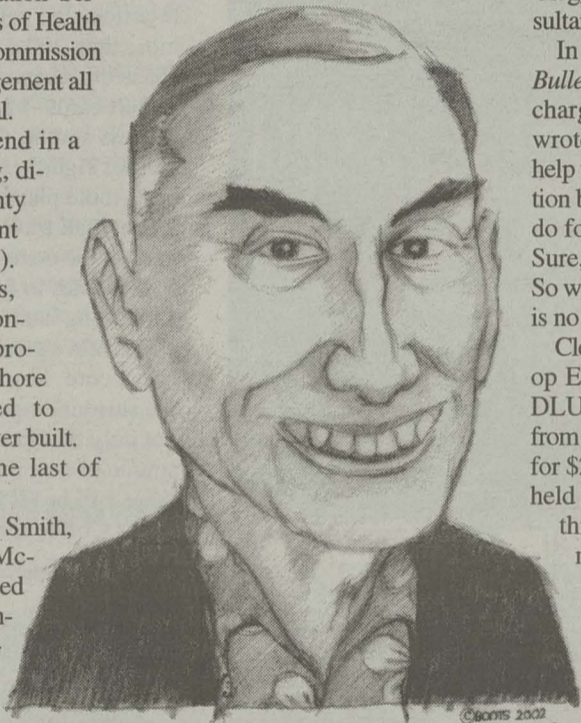
Clegg was even linked to the Bishop Estate trustee scandal when, as DLU director, he received a check from ousted trustee Lokelani Lindsey for \$2,000 for tickets to a fundraiser held by Frank Fasi's Best Party — this at a time when Lindsey was negotiating with the city for a zoning variance to renovate her home in Punalu'u. Two months after Clegg got the check, Lindsey got the variance. Her fine was reduced from \$1,550 to \$335. Much later, during the state's investigation in 2000, Clegg denied that Lindsey had received special treatment.

Indeed, Clegg is neither defensive nor apologetic. Asked about his pro-development agenda for the North Shore, he said, "The North Shore cannot just sit and let time pass it by. Change is inevitable."

About the Hale'iwa special-district ordinance and McDonald's drive-through: "Today's ordinance can become yesterday's ordinance. There is no way of assuring that the future will always be the way the present is."

About unpermitted activities at Waimea Falls Park: "Some people want the park to remain a place where you walk around and watch the grass grow and the hibiscus turn red. But the city doesn't have the money to do that. If you want people to pay to get in, you have to offer more."

In a letter to *The Honolulu Advertiser*, North Shore activist Larry McElheny summed up the feelings of many community members when he wrote, "Clegg's abilities are sought by those who have decided that they do not want to follow land-use ordinances. ... Clegg claims his work is just a part of democracy in action. I would say that the opposite is true and that his close relationship with prominent local politicians damages our democracy."



Land failed, and now the law permits a second drive-through in Hale'iwa.

Over the past decade, the operators of Waimea Falls Park made 44 additions to the valley — including a paint-ball range, ATV rides, a "Jungle Trek" playground, even a pump to enhance the flow of the valley's waterfall — and all without permits. Now that the city plans to purchase the park, real-estate disclosure laws compel a resolution of the violations.

Again, no problem. Park owner Christian Wollfer and Ray Greene, the current operator, have hired Clegg to help them. With Clegg seeking retroactive approvals, the case is progressing smoothly: The city's Department of Planning and Permitting decided not to cite the park for lack of compliance because, according to department director Randall Fujiki, "No one complained." Fujiki said his department imposed no fines for permit violations because he felt that none of the unapproved features posed safety threats or affected the shoreline.

North Shore environmentalists are astounded that the park operators are going to get away with it. Watchdog group Hawai'i's Thousand Friends called the fiasco a "wholesale abuse of the system."

The North Shore isn't Clegg's only domain. He counseled Honolulu City Councilmember John Henry

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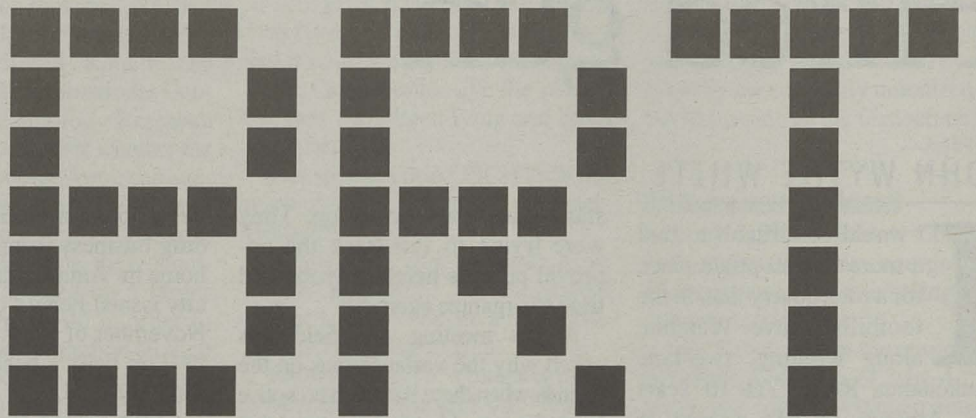
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*The city is poised to push ahead on a billion-dollar revamp of TheBus to speed intracity transit and make it a better ride.*

BY KARL KIM

**B**us Rapid Transit (BRT) sounds like a real oxymoron. The notion that transit by bus could be *rapid* seems to be someone's idea of a bad joke. Yet BRT is gathering momentum both here in Honolulu and in cities across the world. Poised to make a billion-dollar investment in bus technology, the Honolulu City Council is on the verge of implementing Phase I of the Harris administration's BRT plan (see sidebar).

Yet some big questions loom about our city's plans. How will more buses fit into our already crowded roadway system? Who will benefit from these improvements? Why not fixed rail? But most importantly, why should I and so many other *Car Talk* enthusiasts support a plan that will limit the number of lanes and parking spaces in order to accommodate transit for the masses?

According to the Texas Transportation Institute, congestion annually costs Americans 4.5 billion hours of delay, 6.5 billion gallons of wasted fuel and a whopping \$78 billion in lost wages. Add to that the increased air pollution as well as the aggravation associated with being stuck in traffic, and it is easy to understand why "congestion management" has become big business for urban planners. To the simple-minded, cures seem obvious. Build more highways. Add more lanes. Increase vehicle speeds.

But the problem with these solutions is that they are predicated not just on the assumption that driving is the preferred mode of travel, but that we as a society should continue our long-standing tradition of catering to the car.

## TIPPING THE BALANCE

**B**RT tips the balance in favor of the bus — that lowly, lumbering mode of transport that we have come to loathe. The bus conjures sensory images of smelly diesel fumes and even smellier people pressed up against each oth-



er in what could only be described as a really bad way to move around. Who in their right mind would want to take the bus when they could drive? For many, busing is a cruel form of bondage, a painful experience that need only be endured until the bucks, car keys and freedom arrive.

BRT, therefore, involves a serious make-over for the bus. Riding the bus becomes faster, more convenient and hassle-free compared to driving, hunting for parking and fighting traffic. Instead of being on the bottom, travel by bus becomes a better way to go. Buses will receive preferential treatment by creating lanes or bus malls (like on Hotel Street) dedicated exclusively to buses, by allowing them to cruise unimpeded on highway HOV (high-occupancy vehicle) lanes, or by granting buses traffic-signal priority (technology which either extends a green light for buses or enables buses to preempt other vehicles at intersections). Investing in bus stations, shelters, fare collection technologies and traveler information services, the public image of bus transit is enhanced. Through improved vehicle design with low-floors allowing for roll-on, roll-off for persons in wheelchairs or for bikes and strollers, wide doors, curb-side precision docking and attractive interior design, the bus-commuting experience

becomes more accessible and comfortable. With electric motors, buses can be both quieter and less polluting. Instead of the standard 40-foot bus, the BRT fleet includes a combination of articulated and bi-articulated vehicles which can carry more than 200 passengers. Advance purchase of tickets or passes or electronic "smart cards" hastens the boarding process and the "dwell time" at stops decreases significantly. Through more efficient route planning, stops are minimized and overall travel times decrease. By integrating the development of stations and trunk routes in key travel corridors with supporting land-use policies, we can plan and achieve greater densities within the urban core. More activity and more people surrounding stations and stops ensure not only that there will be a continued source of new riders, but importantly, that there will be all kinds of amenities (Starbucks Coffee shops, newsstands, retail services, etc.) available to the bus patron.

## BUSES ARE BETTER

**C**onsider our options in Honolulu: In spite of the claims that there is plenty of room for more roadways, you gotta wonder where we would construct yet another highway. There are some

## PHASE I

"A building-block system of components," is how one Honolulu City Council aide described the Harris administration's Bus Rapid Transit package, which coalesced out of the three-year O'ahu Trans2K planning process as the transit component of the O'ahu Regional Transportation Plan. Formulation of all this has involved literally hundreds of community meetings.

"It's not like fixed rail, where the city would have to build the whole system at once," the aide explained. "With this approach, we can stop it if we decide it's not working."

The phased-in, piecemeal approach might help explain why so much of the news reporting on BRT has been fitful and unclear, and why public debate about total cost and potential impacts on the city's traffic-choked streets has been so muffled and uncontentious, if not nonexistent.

Herewith is a condensed guide to the machinations at Honolulu Hale:

Now moving through the City Council are various funding and plan amendments for Phase I of the BRT, the Iwilei-to-Waikiki route. The project's Supplemental Draft Environmental Impact Statement completed its public-comment period on May 7. The Department of Transportation Services is currently reviewing and responding to the input before releasing a

Final EIS as early as late summer.

Meanwhile, Harris' budget request of \$35 million for the city's share of the cost of Phase I was never an issue in the Council's budget negotiations, an indication that the project has substantial Council support. The request will be voted up or down following a public hearing on Wednesday, May 29.

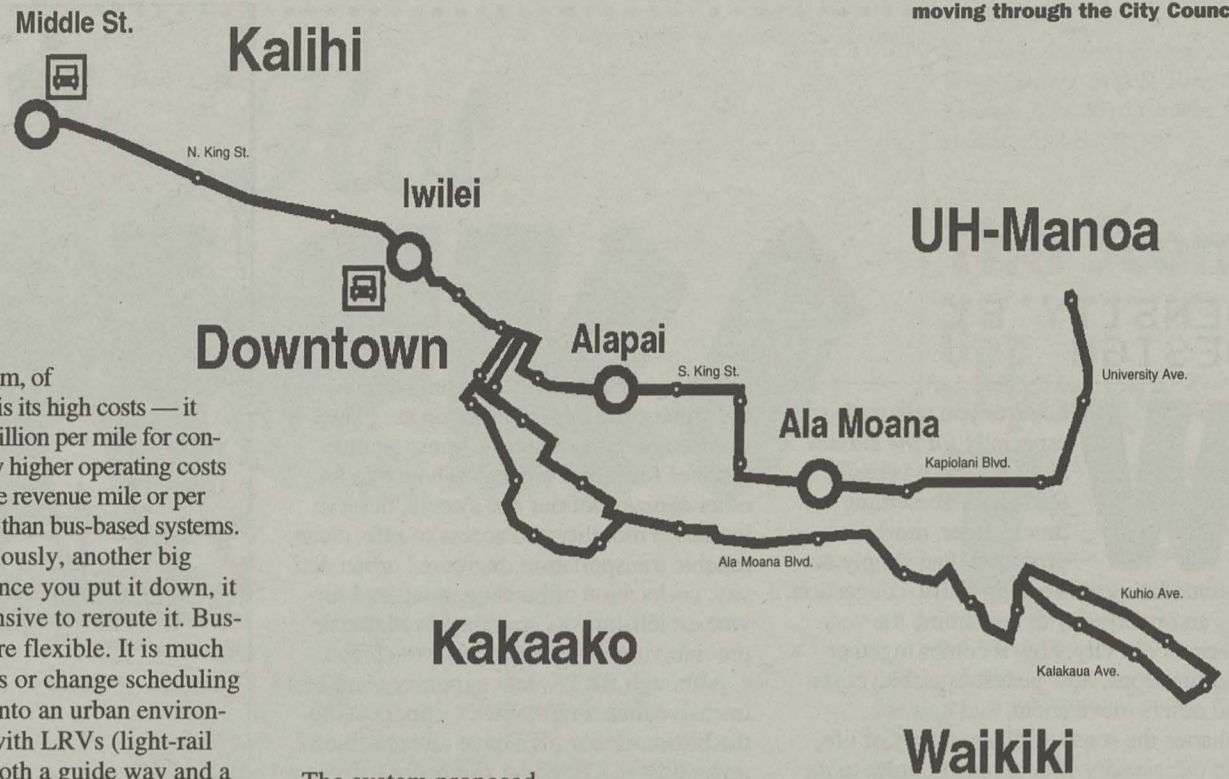
And lastly, Bill 34 would amend Oahu's Development Plan Public Facilities Map to designate the streets involved in Phase I of the BRT as transit corridors. The joint Transportation/Planning committee unanimously passed the bill out for second reading on May 17. It goes before the full Council for public hearing and a vote, also on May 29. Then the bill goes back to the joint committee and then to the full Council for a final vote on June 26. Assuming the budget request and Bill 34 both pass, the city will be ready to proceed, pending the release of the Final EIS.

"When we began looking at transit alternatives three and a half years ago, we started by asking people what they wanted," said Councilmember Duke Bainum, chair of the Transportation Committee and mayoral candidate. "The answer was very clear, a bus system that is faster, quicker, more reliable — and flexible enough to grow and change with the city."

—Curt Sanburn

For more information about the BRT, visit [www.OahuTrans2K.com](http://www.OahuTrans2K.com).

The in-town BRT route map. Funding and permitting approvals for Phase I of the system, linking Iwilei to Waikiki, are now moving through the City Council.



really spooky ideas out there — like building a reef roadway, or a trans-Ko‘olau mountain-top expressway, or simply double-decking all of the H-1. If you think these ideas are really ridiculous consider the sad fact that we did build the H-3. One has to ponder why we built that billion-dollar highway to nowhere instead of a fixed rail system linking ‘Ewa to downtown and East Honolulu. Because of the chronic failure to address the very real transportation needs in the urban core, we desperately need to do something.

BRT is a hybrid solution, capturing the best features of light-rail systems while capitalizing on the lower costs of using buses. There has been a renaissance in light rail. Since 1980, new systems have opened in 12 cities in the United States: Baltimore, Buffalo, Dallas, Denver, Los Angeles, Pittsburgh, Portland, Ore.; Sacramento, San Diego, San Jose, St. Louis and Salt Lake City, as well as in northern New Jersey; several others (Minneapolis and Seattle) are planning new systems.

Typically these systems use an overhead power source and operate both in exclusive and shared right-of-way environments. Light rail has been an impetus to urban re-development as businesses, and mixed-use establishments and housing scurry to re-locate around stations. Many of the systems connect university campuses, shopping centers, amusement parks or other high-volume activity generators with residential areas and downtown centers.

The nagging problem, of course, with light rail is its high costs — it averages about \$35 million per mile for construction and routinely higher operating costs (either on a per vehicle revenue mile or per vehicle revenue hour) than bus-based systems.

There is also, obviously, another big problem with rail. Once you put it down, it is difficult and expensive to reroute it. Buses are inherently more flexible. It is much easier to add vehicles or change scheduling and integrate buses into an urban environment than working with LRVs (light-rail vehicles) that need both a guide way and a power source. With light rail, there is generally the added problem of the visual blight and clutter of overhead power lines strung throughout our city. There have been some exciting developments in bus vehicle technologies — new propulsion systems, new fuels, electric and hybrid motors and other enhancements designed to make buses quieter, less polluting and more comfortable. It is also much easier to subcontract the operation of buses to the private sector, allowing both for competition and private-sector participation in transportation services.

The system proposed by Mayor Harris and city transit chief Cheryl Soon consists of two components — a regional, high-speed BRT linking Kapolei to Middle Street and an in-town system for serving Downtown, Kaka‘ako, UH-Mānoa and Waikīkī. The city plans to spend an estimated \$234 million on highway improvements (zipper and express lanes, new on/off ramps, transit centers and park and ride lots) for the Regional BRT; \$388 million for the In-town BRT (exclusive and semi-exclusive lanes, stops and stations); and \$440 million for new buses and Handi-Van vehicles. An addi-

tional \$181 million in annual operating and maintenance costs also needs to be factored into the cost projections. Before freaking out with sticker shock, consider the fact that 62 percent of the capital costs are expected to be paid for by federal sources, with the remainder being financed principally by debt. The neat thing about this hybridization of transit is that it enables us to utilize both federal transit and highway funds to cover our costs.

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— **Dr. Wayne Dyer**, Author, Lecturer, Spiritual Teacher

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— **Reverend Dr. Roger W. Teel**

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— **Reverend Dr. Michael Beckwith**, Founder Agape International Center of Truth

As a member of Sanctuary for many years, the techniques illustrated in this book seem quite normal to me and to the many people I have sent to the real-life Max.

— **Linda Gray**, Actress

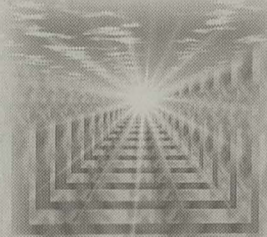
I've seen Max do some amazing things, with me and with others. It would be unfortunate for anyone not to avail themselves of energetic balancing.

— **Burt Bacharach**, Composer, Performer

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# BRT

An artist's rendering depicts a BRT stop at South King and Richards streets. Under the plan, King Street and other major arterials will lose up to two lanes for the BRT.

## DENSITY BY DESIGN

**W**henever you talk transit, especially for the masses mass transit, it is really a lead-in for something much larger, more profound than simply accommodating cars easing traffic congestion. It's an opportunity to reexamine the very fabric of our city, how it comes together and functions, how pedestrians, bicyclists and others move about, and how we enhance the sense of place quality of life, and our sensory experience. In order to improve our physical and social environment and our psychic well-being, we do need real alternatives to driving. In order to unshackle our city from being taken over by the private automobile, we need to invest in mass transit. There are, no doubt, many who would be served by a better bus system: students, low-income commuters, people running simple errands, persons with disabilities — and people who just don't want to put up with all the accoutrements of driving (insurance, registration, gasoline and repair bills, car loans and speeding tickets). We also need to recognize that as the third-

fastest aging state in the nation, with one of the highest life expectancies on the planet, we need to vastly improve transportation services for senior citizens. They, like the other denizens of our bus system, deserve increased mobility and access to safe, clean, reliable transportation. Increased urban density, co-location of housing, retail and service establishments, and improved transit provide, moreover, an antidote to sprawl.

Although BRT is less expensive and less intrusive than a rail system, opponents to the billion-dollar plan have already lined up against it. They fear the loss of driving privileges and the significant decrease in on-street parking and travel lanes for cars. The planned In-town BRT will eat up two lanes of traffic for exclusive bus use (with shared use at intersections for turning). This will affect major arterials such as South King Street, Kapi'olani, Dillingham, Pensacola, Ke'eumoku and University. Of the 12.8 miles within the urban core, 38 percent of the system would run in exclusive transit lanes located in the median strip, while 29 percent of the system would operate along the curb in semi-exclusive lanes. Transit



stops in the middle of the street are designed to be 8 feet wide, 160 feet long and approximately 13 inches higher than the street.

These platforms would be accessed by signal-controlled, marked crosswalks in compliance with the Americans With Disabilities Act. Others oppose the city's efforts because they feel that it hasn't gone far enough. They contend that buying more buses and adding a few more ramps and express lanes is too little, too late. What's needed, they say, is a more extensive system of public transit includ-

ing an automated, elevated rail system. BRT may merely be but a start — paving the way for other innovations in urban transport.

In spite of its risks and costs and our proclivity to do nothing about our increasing traffic and dependency on the car, BRT represents a bold compromise (another oxymoron), between buses and rail, between new technologies and familiar travel patterns, between what we need and what we can afford, between the traffic engineers and urban planners, and between those who drive and those just along for the ride. ■

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Community: An Enchanted Evening in Micronesia

## Community

### Magic of Micronesia

Forty-three years ago, when Micronesia was a U.S. Trust Territory, UH-Mānoa music professor Barbara B. Smith helped organize the University Micronesian Club. She became entranced with the Micronesian students' singing, and saw fit to record it. A 33 rpm record called *An Enchanted Evening in Micronesia* came out of her impulse, one of the first recordings ever made of the uniquely Micronesian choral singing style.

Smith did this not only to promote better understanding of vast Micronesia (some 2,000 islands scattered across three million square miles of the western Pacific), but also to help a people who have been under oppressive and neglectful colonial occupation since the 16th century.

This Friday, the Micronesia Friendship League celebrates the songs recorded on the 43-year-old album at Honolulu Hale as part of the city's Ethnic Heritage Series. The evening offers a rare opportunity to experience traditional Micronesian music and dance, arts and crafts, and cuisine from the islands of Palau, Yap, Chuuk, Guam, the Marianas, Pohnpei, the Marshalls and Kosrae. It's also a chance to join with the growing Micronesian community on O'ahu in celebration of Oceanic unity.

—Li Wang

Honolulu Hale (first floor courtyard), 530 S. King St.: Fri 5/31, 7 p.m. Free. 523-4674.

## Concerts

### The fab three

Early one evening in the spring of 1957, a young publicist stumbled upon a group of college-age musicians performing at a joint called the Cracked Pot, in San Francisco's North Beach. By morning, Bob Shane, Nick Reynolds and Dave Guard had signed a contract on a paper napkin and adopted a name — the Kingston Trio, chosen for its calypso appeal.

A few months later, after some voice coaching, the trio packed SF's Purple Onion and then the Hungry i. In 1958, after a gig at The Royal Hawaiian (Shane and Guard

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PHOTOS: COURTESY; TERADACTYL BY RAY POTES

# Hot PICKS

Museums: *Dreamworlds — Real Worlds: Children's Book Illustrations*

are Punahou boys, class of '52), Capitol Records signed the group based on the strength of the single "Tom Dooley."

Even with Elvis dominating the scene, the Kingston Trio created something of a national folk-music revival. Their hits included "Scotch and Soda," "Greenback Dollar," "Seasons in the Sun," "Scarlet Ribbons" and "Wimoweh" (later reworked into the Token's big hit, "The Lion Sleeps Tonight"). The trio's acoustic sound paved the way for the likes of Bob Dylan, Peter, Paul & Mary and the Byrds in the '60s.

Guard went solo in '61 and was replaced by the trio's then-producer, John Stewart. The band finally called it quits in 1967, but it has regrouped under various configurations over the years. Shane (he's pictured below, seated at right) leads the latest lineup, with George Grove and Bob Haworth. They will play Punahou's venerable Dillingham Hall (designed by Bertram Goodhue, circa 1929) for three nights beginning Tuesday, June 4.

—Chad Blair

Dillingham Hall, Punahou School campus (corner of Punahou and Wilder): Tue 6/4 — Thu 6/6, 7 p.m. \$35 (\$75 for post-concert "Dress Circle" reception Tue & Thu only). 943-3683.



Concerts: The Kingston Trio



## Museums

### Man-child

"Where do I get my ideas? They're all smushed up inside my head," reads the neat block lettering on the panels beginning *Dreamworlds — Real Worlds: Children's Book Illustrations*, now on view at the Honolulu Academy of Arts.

The exhibit spotlights the award-winning career of writer and illustrator, William Joyce. From an expertly executed "Cow on Stilts," drawn when the artist was a child, to the boy embracing the nose of Dinosaur Bob, Joyce depicts what he once said were "blissful high adventures, where everyone is kind, good, witty, brave and frightfully well dressed and where everything works out for the best."

In *George Shrinks*, Joyce pondered "how fun, scary and neat" it would be if "you were the same size as your toys."

His art has also helped him become a grown-up. In *Bently & Egg*, a tree frog is jealous of his duck-buddy's egg. Only later, Joyce said,

did he realize the story was about becoming a dad.

While warming up for a project called *Billy's Booger*, Joyce drew some leaf-like figures. The result was *The Leaf Men and the Brave Good Bugs*, a tale inspired by the illness of his best friend in the whole wide world (the oil and acrylic illustration "Spider Holding Metal Man" is pictured above).

Also on display are works from *Santa Calls* and videos featuring the round world of the Disney Channel's robot lad, Rolie Polie Olie.

At a time when watching the 5 o'clock news can be like watching a scary movie, there's no way you guys should miss the art of this talented man-child, who says his vocation is akin to "getting paid for recess."

—Andrea Baer

Honolulu Academy of Arts, Education Wing Gallery, 900 S. Beretania St.: Through 7/14. \$7, \$4 seniors, students, military. 532-8700.

## The Scene

### Upp unplugged

Tucked away in the Maki Shopping Village on Wilder is the Sure Shot Cafe. Cozy rather than small, the inside of this bright, clean coffee shop offers liquid refreshment from the drab world outside. Once a month, however, refreshment comes in another form.

Local event organizer and fierce scene fixture Doug Upp hosts an open mic at the Sure Shot on the last Thursday of each month, encouraging people to step up and share their words and music. The next show this Thursday goes heavy on the latter with no less than five local bands performing. Scheduled to play are Teradactyl (pictured below), The Persephone Myth, Linus, Life In The Iron Lung and The Alexander Supertramps — a lineup whose music can run from shoe-gazer sweet to all out aggro.

As emcee, Doug will introduce each group, bridging the silence between bands with customarily unpredictable banter. A past open mic featured a drag-clad Doug who, at one point, extemporaneously encouraged housewives everywhere to "run away from your man."

Such imprecations have surely helped to keep the vapid parade of mouth-breathers at bay. A typical Doug crowd is young and hip (without quotes), and will surely cringe upon reading this characterization of them and their host. Join them this Thursday and drink deep from the sights and sounds of the Sure Shot.

—Robb Bonnell

Sure Shot Cafe, 1249 Wilder Ave. Thu 6/30, 6:30 p.m. Free. 523-2326.



The Scene: "Speak Upp! Doug's Open Mic"







# Dance

PHOTO: COURTESY

IONA Contemporary Dance Theatre premieres *Destiny*.

## Dropping the pear

RACHEL BERMAN

**I**ona Pear is the name of Cheryl Flaharty's New York roommate's aunt, a woman she has never met. When Flaharty first formed her dance company 12 years ago, the eccentric name seemed to fit. Now she says it's time to let the "Pear" go and evolve into something new called IONA Contemporary Dance Theatre.

IONA's much-anticipated work, *Destiny*, debuts at the Hawai'i Theatre this weekend. It's the company's first evening-length piece in five years. *Destiny* is the culmination of two years of creation, a time period that Flaharty says has been critical for the company's evolution. Steeped in butoh and modern dance, the company will employ video and spoken word for the first time.

Dancer Summer Partlon, who's been with Iona since the beginning, says, "Flaharty's work has shifted from the very nonemotional to showing more emotion on the face, and now the use of voice. I do not speak in this production, but I am curious about acting as I watch some of the others."

During the first run-through over two weeks ago, the performers transported this writer into a surreal and beautiful dream world. The performance unfolds into a journey guided by intelligence and insightful humor.

There are 14 performers in *Destiny* — dancers, actors and singers — all wearing the white body make-up that characterizes butoh and that has become a signature component of IONA.

The curtain opens on a garden filled with women dressed as opulent trees with twisted velvet roots and shimmering leaves. A giant spider perches high on her blue web. Aerialists and goddesses move as if through thick air.

"*Destiny* draws its content and imagery from a fantasy garden of eternal truths, with stark images of deforestation and the role of religions, gods, goddesses," Flaharty says. "It is all part of the planet's constellation moving from the masculine Piscean age, which has ruled the sky for the past 2000 years, to the age of Aquarius, bringing a balance of feminine energies such as wholeness, nurturing and healing."

The next two hours are spent trying to return to that moment of earthly delight — to regain Eden. The "Fool" as he appears on the



tarot card takes us on this journey, just one of many fate-inspired images and references that thread through the story. Poetry on the feminine shift of the planet, written by Victoria Nalani Kneubuhl, is recited between dance passages. Kneubuhl last collaborated with Flaharty on IONA's *Hawaiian Myths and Legends* in 1998.

Local mixed-media artist Mark Kadota and New York photographer and documentary producer Sergio Goes created video pieces for the performance, adding another layer to the visuals and often serving as super titles. Sections of *Destiny* use the ethereal music of composer John Signor, a Juilliard graduate who's currently the musical director for the show *Ualena* on Maui.

*Destiny* is a dance of empowered women who move weightlessly, simultaneously showing strength and athleticism. Sequences draw on Flaharty's Limon training with Betty Jones in Hawai'i and with Jennifer Muller in New York. There is a recurring movement theme danced by a trio of women in taffeta gowns (later echoed by the entire cast) of the basic principals of modern dance; rolling, contracting and releasing, fall and recovery.

The male dancers enter to lift the women overhead and move them through space. At one point a quartet of men cross behind the women

stomping out a rhythm, clapping and marching powerfully as a super title reads the "Patriarch." The men here are often observers, facilitators. They do the manual labor and carry the women. The male dancers, it seems, represent technology and the fascination with the cerebral.

A "snake" enters the garden and slithers by. Twice a bushel of apples is dropped from the folds of a woman's dress left for the men to gather. Sami Akuna, another longtime IONA member, plays the "wolf" as he gathers the forbidden fruit. Later Akuna appears in full drag, decked out in red, in balance.

Dancer Partlon says, "I represent the goddess Kali [pictured above], who is the goddess of creation and destruction. Even though my costumes change, I remain that character or some form of her. I also play 'Little Red,' and Sami is my counterpart as he plays the wolf and the devil throughout. I'm excited about the fact that the production is about the matriarchs and goddesses, that it is about women."

*Destiny* — Hawai'i Theatre, 1130 Bethel St.: Fri 5/31 & Sat 6/1, 8 p.m.; Sun 6/2, 4 p.m. \$25 - \$35. 528-0506.

Rachel Berman has been a professional dancer for 17 years, locally as associate artistic director with the Tau Dance Theater.

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Mānoa Valley Theatre's  
Wit isn't quite there.

# The truth is out there

WAYNE MUROMOTO

There's a lot to like about Mānoa Valley Theatre's production of *Wit*, a Pulitzer prize-winning play written by Margaret Edsen. But there's also a lot that kept it from engaging the heart.

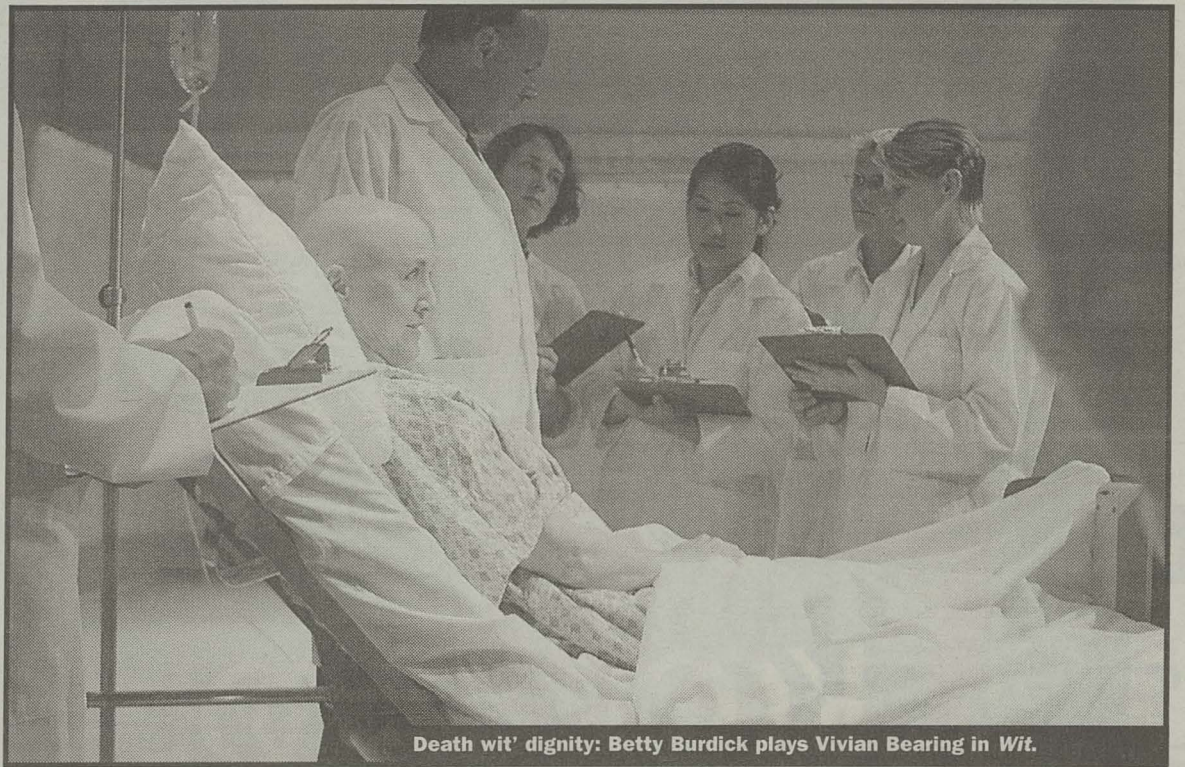
In the one-act play, a professor of English literature, Vivian Bearing (Betty Burdick), is in the last stages of ovarian cancer. Bearing narrates her tale, from the painful moment her doctor (Dave Schaeffer) informs her about the cancer to her final moments. In between, we are given glimpses of her past and her inner turmoil as she deals with her mortality. Flashbacks reveal the professor to be a harsh taskmaster who lives for the poetry of John Donne. Other vignettes show the humiliating effects of chemotherapy.

There are some good supporting

roles. An intern with zero bedside manner (Brent Yoshikami) drew the most laughs from the audience. Not just a comic, the actor hit his marks as an emotionally challenged young man. Schaeffer pulls double duty as the fatherly doctor and as Bearing's distant father. He does well projecting both aloofness and overbearing self-confidence. Sharon Adair, by turns stern and motherly, is excellent as Bearing's mentor.

The set, designed by Joseph Dodd, is done with minimalist simplicity, evoking a hospital ward with very few props. The lighting by Ed James complements the most important dramatic moments of the play, especially the transcendent ending.

But the problem with this production of *Wit* is that its weaknesses are part of its strengths. The script is the most touted aspect of the play, having won several awards since its first production in 1995. It has moments of power as it mixes Donne's poetry with Bearing's existential



Death wit' dignity: Betty Burdick plays Vivian Bearing in *Wit*.

angst. But there's not enough variation in the action to convey a rounded sense of the main character. The play is a polemic about the health profession, care-giving and the anguish of dealing with death and life. But it loses the audience when it comes to fleshing out the main character, who appears in every second of the play.

A truly gifted actor or director could perhaps have worked their way around this weakness of the script by subtle, between-the-

lines interpretations. Burdick affects sternness and academic haughtiness quite well, but she wasn't able to show enough vulnerability for me to have much sympathy for her.

Bearing's mentor notes that John Donne's poetry should not be revered for its sharp intellectual repartee. "It is not wit — it is truth," she says of Donne.

There's a lot of truth in the play as well as some wit. But perhaps a pinch more subtlety and emotion

(other than the anguish and pain of dying) might have helped. *Wit* leaves one with deep and dark intellectual questions. But it didn't have enough charm to strike at the heart. And more than wit, it is the heart that guides us to the very, very end of things. ■

*Wit* — Mānoa Valley Theatre, 2833 East Mānoa Rd.: Wed 5/29 & 6/5, Thu 5/30 & 6/6 7:30 p.m.; Fri 5/31, Sat 6/1 8 p.m.; Sun 6/2, 4 p.m. \$25. 988-6131.

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### FILM: HGLCF FILM FESTIVAL

The Honolulu Gay and Lesbian Cultural Foundation presents the 13th annual Adam Baran Film Festival. **May 30, 31 and June 1, 2**

### LECTURE: ARTISTS OF HAWAII 2002 JUROR

Dr. Rifkin is the Director of the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution in Washington, D.C. and will discuss his selections for this year's *Artists of Hawaii* exhibition and the basis for his decision-making. **June 2 at 2:00 pm, free.**

### FILM: TREMBLING BEFORE G-D

*Dir: Sandi Simcha DuBowski. U.S., 2001 84m*  
Shot during a period of five years in New York, Los Angeles, London, Miami, San Francisco and Israel, *Trembling Before G-d* examines the lives of people struggling with a seemingly irreconcilable paradox: to be both gay and an Orthodox Jew. Winner of the Teddy Award for Best Documentary at the Berlin Film Festival. **June 3, 4, 5 at 7:30 pm**



### FILM: PAULINE AND PAULETTE

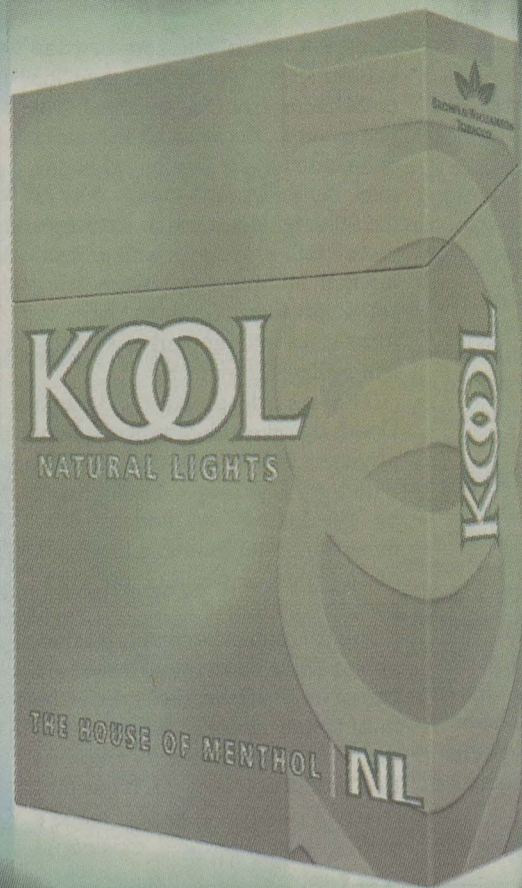
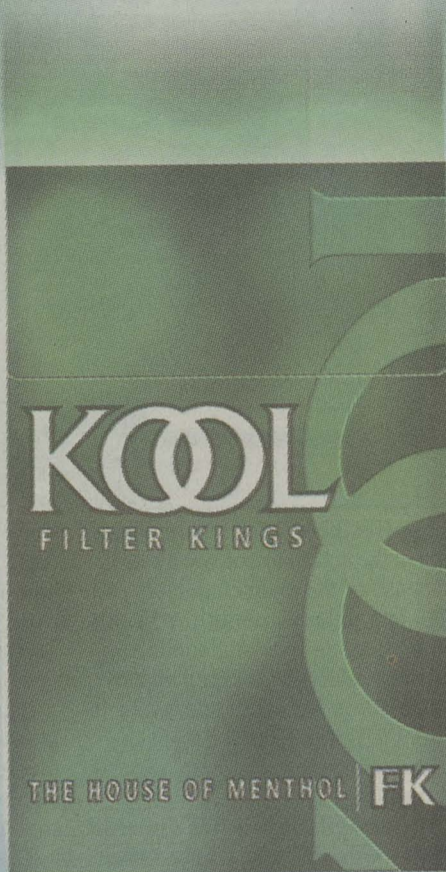
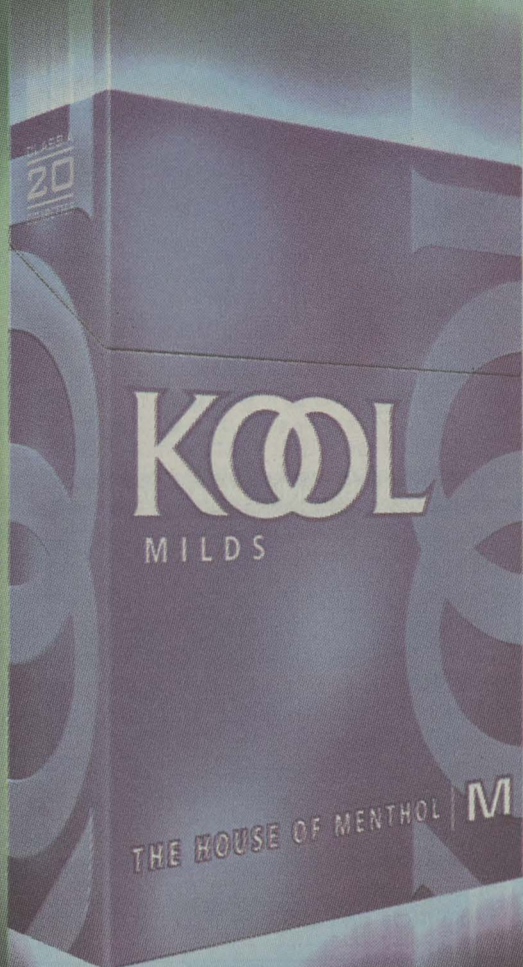
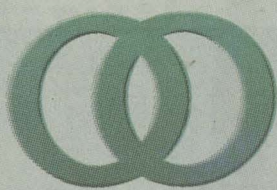
*Dir: Lieven Debrauwer. Belgium, 2000 78m*  
Winner of the Audience Award at Cannes, plus five Belgian Oscars, this beguiling fable shows how three elderly sisters each deal with their 66-year-old mentally disabled sibling. First time director Debrauwer combines bittersweet realism with finely wrought, poetic details of provincial life to craft a believable, old-fashioned relationship film about the important things in life. **June 6, 7, 8 at 7:30 pm**

### FILM: THE CHERRY ORCHARD

*Dir: Michael Cacoyannis. Greece/France/Cyprus 1999 135m*  
Renowned Greek filmmaker Michael Cacoyannis (*Zorba the Greek*) assembled a stellar international cast for his screen adaptation of Chekhov's final drama, including pitch perfect performances by Charlotte Rampling, Alan Bates (*Gosford Park*), Katrin Cartlidge (*Breaking the Waves*), and Melanie Lynskey (*Heavenly Creatures*). Set in Russia at the turn of the century, *The Cherry Orchard* chronicles the stubborn pride and tragic desperation of 19th century aristocracy. **June 9 at 4 pm and June 10 and 11 at 7:30 pm**

### FILM: WENDIGO

*Dir: Larry Fessenden. U.S., 2001 91m*  
A blue Volvo carries a vacationing family of city dwellers through the fading light of a chilly winter evening to a farmhouse in upstate New York. A fluke accident sets off a chain of events that alters their lives forever and conjures up the ferocious spirit of the Wendigo, a Native American myth made manifest in a boy's imagination. *The Body Snatcher* meets *The Shining* meets *The Blair Witch Project*. **June 12, 13, 14, 15 at 7:30 pm**



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## Concerts

PHOTOS: PIEBALD BY BRYAN SHEFFIELD, BRONSON COURTESY

Boston's Piebald plays the Pink Cadillac ...  
just before it conquers the world.

# Wuss rock



Mild threat: Piebald is (from left) Aaron Stuart, Lucian Garro, Andrew Bonner and Travis Shettel.

JEFF SANNER

With the recent popularity of the overtly sensitive "emo" genre in mainstream rock, it's hard to imagine how the mislabeled "emo" band Piebald could stay independent.

After touring with New Found Glory, Saves the Day and Jimmy Eat World, Boston's Piebald earned a lot of notoriety. The indie cult band is still on an independent label, but appears ready for rock stardom. Its releases on the Big Wheel Recreation (BWR) record label have sold over 45,000 copies of back catalog material. Piebald's new third album, *We are the Only Friends We Have*, is BWR's best-selling record to date.

"I've had 70,000 people ask me, 'So, how do you feel, being an emo band?' If you call us emo, every band in every kind of music in the world is emo," says vocalist/guitarist Travis Shettel. If anything, Piebald sounds like wuss-rock, if you need to classify the band. Listening to the music, it's easy to see that bandmembers are not the typical run-of-the-mill indie rockers. Piebald's latest, *We are the Only Friends We Have*, shows just how complex and unique its music is — not just the usual indie-formula guitar, bass, drums and distortion. The lyrics are mixed with humor and love, and peppered with jokes. Think Ben Folds and They Might Be Giants, add a little Weezer into the mix, and that's what Piebald sounds a lot like. The band adds noticeable instrumentation: layered effects, Moog, piano, bongos, trumpets, synths, organs, children singing and even hand claps.

Piebald — Shettel (vocals and guitar), Aaron Stuart (guitar), Andrew Bonner (bass) and Lucian Garro (drums) — formed in 1994 when the guys were sophomores in high school. Their last album was recorded at Q Division Studios and pro-

duced by Paul Q. Kolderie, who has also produced major-label acts like Radiohead, Hole and the Pixies.

"We have finally created the album we've always wanted to," Shettel says. "Every time we go into studio, we have these huge incredible ideas that never pan out, due to time constraints in a small studio. This time, with Paul, every idea we had was possible. The outcome is something we are all very proud of."

"We were able to try new things and have people come in and play things on the record or sing on the record. We just had the chance to make it so much better than it would have been with our usual 10 days in the studio with someone. We hope to seriously conquer the world. That's our goal."

Conquering the world a little at a time, Piebald rolls into Honolulu with two shows this weekend. Scheduled to appear separately and along with Piebald is the Lonely Kings, a three-piece punk band from Santa Cruz. Together since 1994, the Kings have played with Papa Roach, At the Drive-in, Strung Out, Lagwagon, Sublime, Good Riddance, The Swinging Utters, The Juliana Theory, AFI and others. With three releases behind them, and two more coming this fall, the Lonely Kings are peaking just as they hit the Islands. ■

*The Lonely Kings, 2face4 and Neutral Void — Pipeline Café, 805 Puhukaina St.: Thu 5/30, 7 - 11 p.m. \$10. 589-1999.*

*Piebald, The Lonely Kings, Bronson and Lose Money — Pink Cadillac, 478 'Ena Rd.: Fri 5/31, 6:30 - 10:30 p.m. \$10. 589-1999.*

*Piebald, Teradactyl, Hutchinson and Welfair — Pink Cadillac, 478 'Ena Rd.: Sat 6/1, 7 - 10 p.m. \$7. 946-6499.*

## Bronson's jury



Local pop-rock band Bronson opens for Piebald and the Lonely Kings on May 31. "We take our music very seriously," said Bronson frontman Ian Smith. "We have goals and determination to get off our butts and make things happen."

This isn't just lip service from the 25-year-old Hong Kong native. After a little more than a year together, the quartet has already released a self-produced album, created a record label and amassed an underground cult of Bronson believers. Their impressive resume shadows the upcoming debut of their sophomore effort, slated for release this month.

Bronson resurrects the confusion of early '90s grunge, iced with snappy melodies and topped with Smith's piercing vocals. Cheerful synths breeze over a jigsawed soundscape to bake a delightful cake of power pop. Despite its growing popularity, Bronson holds the audience as the only jury when it comes to its music.

"We want to make an impression in people," Smith said. "We want them to see the passion that we have for our music."

When Bronson takes center stage don't expect a half-assed performance of campfire harmonies. Driving sounds will rocket like a knuckle ball, sending audience apathy limping back to the dugout.

—Jason Paz

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# O'ahu Films

Unattributed film synopses indicate movies not yet reviewed by HW staff.

## Opening

**Adam Baran Gay & Lesbian Film Festival** See Pages 18 & 19. **Academy Theater The Importance of Being Earnest** Rupert Everett (*Shakespeare in Love*) and Reese Witherspoon (*Legally Blonde*) star in the film adaptation of Oscar Wilde's play.

**The Singles Ward** A latter-day romantic comedy. **Art House at Restaurant Row**  
**The Sum of All Fears** Ben Affleck stars in the newest Tom Clancy adaptation. If you enjoyed *Patriot Games* or *Clear and Present Danger*. ...

**Triumph of Love** Co-written by Bernardo Bertolucci, Mira Sorvino and Ben Kingsley star in this 18th-century romantic comedy adapted from the play by Marivaux. **Art House at Restaurant Row**

**Undercover Brother** Can you dig it? Eddie Griffin is Anton Jackson, a secret agent with a big afro fighting the white establishment. The theme song is not sung by Isaac Hayes. **Yana's Friends** Russian immigrants to Israel are the subject of this romantic comedy, set in 1991 during the Gulf War. **Art House at Restaurant Row**

## Continuing

**About a Boy** Hugh Grant plays a 38-year-old bachelor who decides to make vulnerable single moms a target of sexual advances. He joins a support group for single parents and bonds with one of the single mom's sons. *About a Boy* is too gentle and low-key for box-office grandeur; but it's welcome relief from the deeply shallow stuff currently ricocheting around the multiplexes. The film delivers Grant's best

screen performance to date. (Reviewed 5/22) —Bob Green

**Changing Lanes** Road rage, culture clashes: Ben Affleck and Samuel L. Jackson square off. **Dolphins** An IMAX take on our favorite marine mammals. **IMAX Polynesian**

**Enough** J. Lo learns to beat the shit out of male attackers. Also starring Billy Campbell of TV's *Once and Again* as the one who is going down.

**Extreme** IMAX snowboard, surf, ice climbing epic returns. **IMAX Waikiki**

**Hidden Hawai'i** An IMAX tourist-oriented tour of the Islands. **IMAX Waikiki**

**Insomnia** The writer-director of *Memento* gives us his newest, a killer thriller with Al Pacino, Robin Williams and Hilary Swank.

**The Living Sea** An IMAX around the world on ... you guessed it. **IMAX Polynesian**

**The New Guy** Comedy about a former loser finding luck with popularity in a new high school.

**The Rookie** Baseball/kids/fatherhood.

**The Scorpion King** Kahlil boy The Rock in his first starring film role, a "prequel" to the *Mummy* films franchise. Hulk Hogan must surely be jealous.

**Spider-Man** "Yeah, good," says one 5-year-old. "There was good humor," says an 8-year-old. "And the Green Goblin was cool, especially his glider." Maybe the die-hard comic book fans will beg to differ, and some of the action sequences were too fake-looking, but, all in all, "cool." (Reviewed 5/8) —Chad Blair

**Spirit: Stallion of the Cimarron** A family-targeted animated movie starring a horse named Spirit journeying through the untamed Western frontier.

**Star Wars: Episode II — Attack of the Clones** This second prequel in the threadbare *Star Wars* franchise has less exposition and more action than its predecessor, but it still shares its fatal flaw. Both of these films are filled with such reverence for themselves. The tone is decidedly solemn and holy. The storytelling, if you can call it that, is both preten-

tious and portentous. It is as if things like humor, drama, conflict and character are considered blasphemous. (Reviewed 5/22) —Rose Kahele

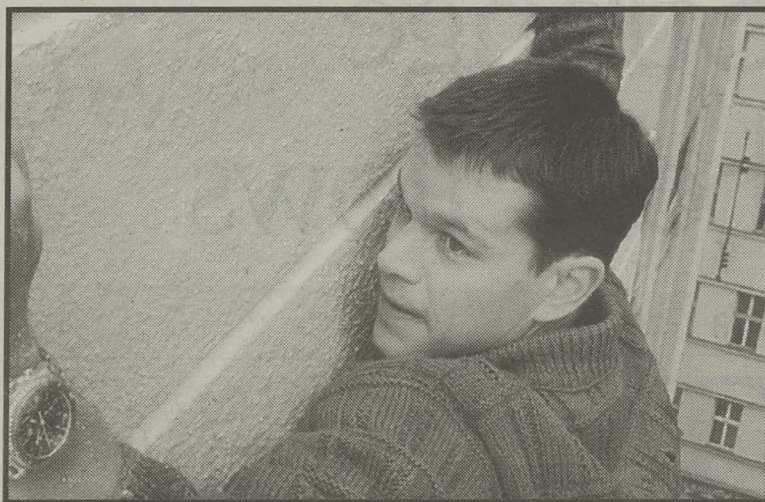
**Ultimate X — The Movie** Unlike most IMAX features, this one has just the right pacing. Forty-two minutes in front of the ultralarge screen lets viewers feel the insanity of today's extreme athletes. Shot at last year's X-Games in Philadelphia, many of the action shots were filmed with cameras mounted on bikes, skateboards and street luges. —Li Wang **IMAX Waikiki**

**Unfaithful** *Unfaithful* may have the depth of a romance novel, but it's a sinful eye-fel that'll steam up eyeglasses and keep you gawking with guilty pleasure. Diane Lane acts out (well) every suburban wife's fantasy in director Adrian Lyne's (*Fatal Attraction*) newest spin on sins between the sheets and their accompanying punishments. Lane's raw, conflicted performance keeps the film treading water to the end. She and Richard Gere play off each other nicely, increasing the tension at a good pace and keeping their intimacy, or lack thereof, believable. (Reviewed 5/15) —Aarin Correa

## Short Runs, Art & Revival Houses

**American Adobo** A comedy about life in New York City. Over the course of one year, five Filipino-American friends share dinners, experiences, friendship and romance. Though each person in the group has his own uniquely independent personality, the friends all find a way to relate to each other. **Art House at Restaurant Row**

**The Cat's Meow** (U.S./Germany/UK, 2001) Director Peter Bogdanovich does his comeback take on a real-life, hush-hush Hollywood scandal involving sex, death and betrayal aboard William Randolph Hearst's



I'll show those people that cast Tobey Maguire: Matt Damon plays the hero in *The Bourne Identity*, opening June 14.

infamous love-tryst yacht. —B.G. **Art House at Restaurant Row**

**Monsoon Wedding** Director Mira Nair (*Salaam Bombay!*) comes up with a winning comedy about doings in an Indian wedding — and attendant moments before and after. Everything works here, and the picture emerges as perhaps the best movie in town. A gem, pure and (mostly) simple. —B.G. **Varsity Theater**

**The Son of the Bride (El Hijo de la Novia)** At 42, Rafael Belvedere lives in the shadow of his father, feels guilty about rarely visiting his mother, his ex-wife says he doesn't spend enough time with their daughter and he has yet to make a commitment to his girlfriend. A heart attack reunites him with a childhood friend who helps Rafael reconstruct his past and look at the present in new ways. **Art House at Restaurant Row**

**The Last Waltz** (1978) Arguably the best rock concert film of all, as directed by Martin Scorsese. A compilation of several concerts by the band, performers include

Bob Dylan, Muddy Waters, Eric Clapton, Joni Mitchell and more. Allegedly about the Band's 1976 Thanksgiving concert, this superior film has some studio-shot numbers. Robbie Robertson fans, unite. —B.G. **Movie Museum**

**The Winslow Boy** (1999) David Mamet directed this version of the classic play ... about honor. The cast includes Nigel Hawthorne, the inevitable Rebecca Pidgeon and Jeremy Northam (*Gosford Park*). —B.G. **Movie Museum**

**With a Friend Like Harry** (France, 2000) When a schoolteacher meets up with an old school chum Harry, the new companion follows his family home and threatens their lives. This film, unsettlingly real, is all too possible. An ingenious movie in the Hitchcock tradition. —B.G. **Movie Museum**

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## Restaurant Review

PHOTO: JOHN LUTFEY

Hong Kong-style fast food on Kapi'olani.

# Street cred



Big surprise: We swear we didn't set this up — Bruddah Sam and Lina Girl just happened to be grinding at Hong Kong Orchid Café when photographer John Lutfey showed up.

JOANNE FUJITA

Every culture has its own version of street food — the quick, cheap meal-on-the-fly that has lots of “comfort” value. American street food, largely co-opted and institutionalized by huge fast-food chains, has lost most of its regional identity. In other countries, however, street food has retained a lot more of its regional character. Hong Kong has an especially rich tradition.

Hong Kong Orchid Café specializes in this highly diverse cuisine, which runs the gamut from traditional rice soup (congee) dishes to curries unknown to Indians to spaghetti dishes no Italian would ever recognize. One dish, Spaghetti with Chicken and Coconut Sauce (\$6.50) has both curry and spaghetti — with hunks of succulent fried chicken in a coconut curry sauce. The chicken is tasty, but the curry is so rich that the pasta is a bit difficult to take in large quantity. It appears the Hong Kong style of spaghetti is very meat-heavy, frequently using cuts like pork chops and short ribs.

Street food in general tends to be rather fatty, though here you can find lighter choices among the more traditional Chinese dishes.

Hainan Chicken Rice (\$7.50) certainly qualifies as one such dish. The poached chicken has plenty of natural savor, and is enhanced with a heady mince of fresh ginger and scallions and a dab of sweet chili sauce. I wish the rice were as good — what I had seemed a little bland and chalky. A somewhat sweet broth with nuggets of winter squash completes this soothing repast, good for someone under the weather.

But there are lots of restaurants where you can follow your diet. The emphasis of street food is on fun. Crispy fried wontons with just a tiny smidge of filling are paired with a chunky tomato-based sauce chock full of scallops, shrimp, bell peppers and onions in the Seafood Wonton (\$6.50) appetizer. The diner scoops up the goodies with the thin, flat wontons like chips in dip. The sweet-sour sauce and the crunchy texture of the wontons are a winning combination. Equally toothsome (though it's not really a street food) is Shrimp with Walnuts (\$8.50), a deadly concoction that sets irresistible caramelized walnuts against fried shrimp doused in mayonnaise. It sounds disgusting, but it tastes fabulous. As a matter of fact, while eating it you'll recognize that the concoction is a form of food porn; but, as self-righteous as you might get, you still won't be able to help getting turned on.

Since Hong Kong Orchid Café is designed to feed you street food, the menu isn't meant to provide balanced square meals. The food is supposed to be a little frivolous — the sort of thing to amuse you and offer nourishment for the soul rather than the body.

Yet, if you want to eat a proper meal here you can. There's a selection of conventional entrees like Beef with Broccoli (\$8.50), and they all come with soup and rice. Though it's not on the menu, you can ask for — and supplement your dinner with — choy sum in garlic sauce for \$3.50 for a bit of healthy roughage.

For the ultimate in frivolity you can't beat dessert, and this eatery does them nicely. Slices of cake go for about \$4.50 each, and the green tea/azuki version has an intensely flavored green tea icing that's quite

scrumptious. If you want to treat a group of people to dessert, the coffee-flavored cake roll is perfect, as you'd be able to buy a half-roll (yields about four slices) for only \$3.95. The cakes here are wondrously light and highly recommended. Bubble Pearl Tea (\$2.95) fans will be happy to know that there's a good selection of their favorite beverage.

Tidy and sleek, the brightly lit dining room is an inviting place for a snack and a chat with friends — so long as you wear enough to keep from freezing. It's cold enough in there to practically make your breath cloud. People who chill easily are advised to bring along a sweater. This, on the other hand, will make it a welcome destination for many as summer begins to heat up.

Hong Kong Orchid Café is open from early morning to midnight, offering breakfast, lunch and dinner. But because of its unique menu, this restaurant will be most valuable for those times when you don't want a conventional meal. Perhaps you were too busy to eat before 3 p.m. but you have a big dinner to go to at 6 p.m. and you need something small to tide you over. Or you have the munchies late at night. Or you just have the urge to eat as irresponsibly as possible. These are the sorts of occasions street food is meant for. May the tradition live on. ■

**Hong Kong Orchid Café, 1159 Kapi'olani Blvd.: Mon - Fri, 7 a.m. - midnight; Sat & Sun, 8 a.m. - midnight. 593-8186.**

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# The Straight Dope

**M**y relatives who lived during World War II insist that all the scrap-metal and rubber drives, supposedly done to preserve resources for the war effort, were only for propaganda. None of the metal and rubber collected was ever used for anything. Is this true?

—Anthony Allen, Los Angeles

**W**e live in a cynical age, Anthony. World War II scrap drives were a lot like the federal government, Dennis Rodman and the Oscars: They partook of a considerable measure of hot air and bullshit. But not 100 percent.

In 1942, when the first scrap drives were organized, the war was far from won, and frightened civilians at all levels were anxious to do something, anything, to help. So campaigns were organized to collect not just metal and rubber but kitchen fat, newspapers, rags and so on. These drives were extremely successful — millions of tons of material were collected. It was only afterward, contemplating the assembled mounds of junk, that those in charge

of the war effort asked themselves: What are we going to do with all this crap?

World War II shortages weren't just home-front propaganda. Japanese conquests in Malaya and the Dutch East Indies cut off access to natural rubber supplies. President Roosevelt urged Americans to turn in "old tires, old rubber raincoats, old garden hose, rubber shoes, bathing caps, gloves" and so on at their local service stations. Just one problem: there wasn't (and still isn't) an efficient way of recycling rubber products. Rubber's complex chemistry and the variety of formulations in use made recycling slow and expensive and the resultant material inferior to virgin rubber. The real solutions were development of synthetic rubber and conservation (gas rationing was primarily meant to save tires, not gas).

Many of the other materials collected couldn't readily be recycled either. Many who lived through the war remember collecting old newspapers, but apart from using them as packing material and such there was little to be done with them. A 1941 aluminum-scrap drive to help the

plucky Brits pulled in 70,000 tons of aluminum pots and pans, but only virgin aluminum could be used to manufacture aircraft.

Iron and steel were a different story, up to a point. These metals could be easily melted down and used for munitions. But it's not like the U.S. lacked domestic sources of iron ore. The real challenge was gearing up American industry for war production. That meant everything from increasing steel-making capacity to building more factories and designing better weapons. Recycling of steel and iron unquestionably helped, though. One campaign netted 5 million tons of steel in just three weeks, and scrap-metal drives continued for most of the war.

Useful though recycled steel and iron were, some scrap drives went

overboard. In addition to old streetcar tracks, wrought iron fences, church bells and the like, people carted off relics of previous wars, including cannons, park statues and other memorials. When memorials were being rebuilt after the war, many wished they hadn't been so hasty.

There's no denying scrap drives and other World War II home-defense efforts were meant in part as morale builders. Some seem pretty loopy in retrospect — air-raid blackouts in Nebraska, for example. But a few were surprisingly effective. In 1943 victory gardens produced 40 percent of the country's fresh vegetables. Salvaged kitchen fat was used to produce glycerin, an ingredient in drugs and explosives. Then there's the Civil Air Patrol, organized in 1941 to watch the

coasts and assist in search and rescue operations. Less help than hindrance, right? Not so. In the 18 months before the navy took over patrol duty, the CAP spotted 173 U-boats, located 363 survivors of sunken ships and downed aircraft and reported 91 ships in distress. Lest you think all home-front volunteers were paunchy air-raid wardens in tin hats.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, [www.straightdope.com](http://www.straightdope.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.



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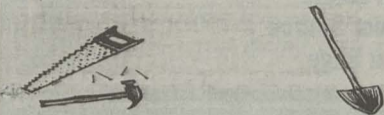




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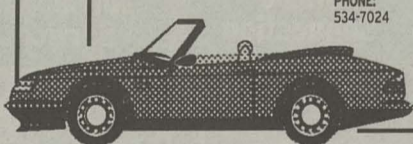
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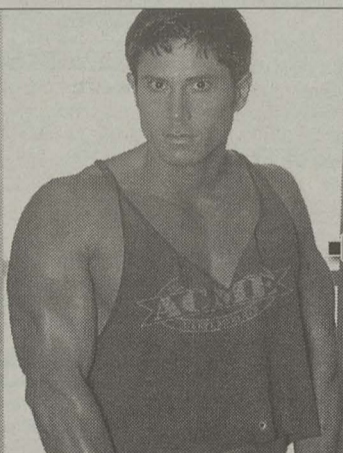
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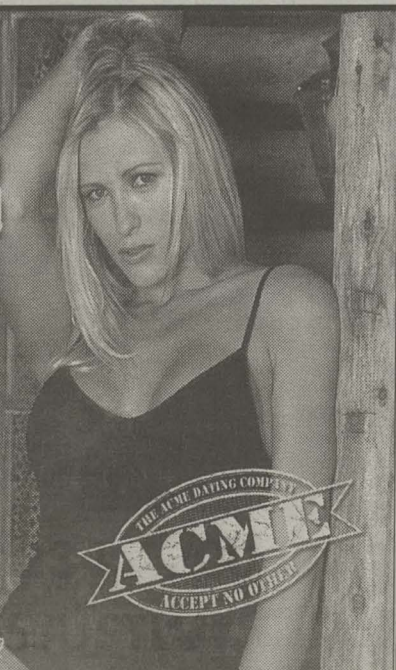
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**HALAU KU MANA CHARTER SCHOOL** seeks passionate Directors & Teachers. Must teach integrated curriculum. Prefer Certification; knowledge of Hawaiian language, community & culture. 945-1401

**NATIVE ASTRONOMY PROJECT** seeks P/T Director, Teacher Trainer, F/T Curriculum Developer, Admin Asst. Also contract positions: Fiscal Mgr, Cultural Resource Specialists, Curriculum Consultants. Call 945-1401

### Help Wanted

#### HONOLULU WEEKLY SEEKS DISPLAY SALES PROFESSIONAL

A creative & energetic sales professional to represent the state's top alternative news weekly. We seek a candidate w/media sales experience who has the ability to manage multiple demands and who appreciates the alternative press. If you are an accomplished seller who would excel at representing Hawaii's top news weekly to a terrific clientele, here is your chance! You'll need outstanding written & verbal communication skills, good organizational instincts, and a great track record in customer service as well as enthusiasm, intelligence and a sense of humor. Send your stuff to: Sales Manager Honolulu Weekly 1200 College Walk #214 Honolulu, HI 96817. Qualified prospects will be contacted for interview so no phone calls please.

**INTERESTED IN Political Careers?** Learn campaigning from professionals. Gain organizing experience on high-profile Congressional campaigns through the Democratic Campaign Management Program. Housing/expense allowance, 888-922-1008 (AAN CAN)

**P/T TEACHER ASSISTANT** needed by Early Education Program in Ko'olauloa. Good pay; will train. Hawaiian culture; CDA preferred. Call 293-8577 and ask for Nalani at Na Kamalei

### Help Wanted

**KAHEA: The Hawaiian Environmental Alliance** is seeking an Information Coordinator/Administrative Assistant to maintain databases, assist with outreach, oversee development and distribution of educational materials, plus basic administrative support and information coordination. Must be Mac savvy, self motivated, and responsible. EOE. Send resume to KAHEA, PO Box 27112, Honolulu, HI 96827

**KOKUA MARKET seeks BOOKKEEPER/OFFICE MANAGER.** Part time mornings. Applicant must have experience with Quickbooks systems, A/R, A/P Payroll, daily deposit, retail operations. Organizing and managing a small but busy office, answering phone, filing, preparing EOM reports. Resume to: General Manager, Kokua Market, 2643 S. King St, Honolulu, HI 96826. NO PHONE CALLS PLEASE.

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### Volunteers/ Internships

#### USS Arizona

Memorial Fund seeks volunteers for an on-site fundraising campaign at the Memorial Visitors Center. Volunteers should be outgoing and articulate, and are needed Mon-Sat for shifts of at least 4 hours. Volunteer opportunities include greeting visitors and taking donations, and general office work. Volunteers with their own stories and memories of the attack on Pearl Harbor are especially welcome. For more information call Amy at 265-1870 or send an e-mail to rememberpearl@yahoo.com

**WAIMANALO STREAM BANK RESTORATION.** Waimanalo Health Center needs volunteers for weeding and replanting from now through June. For info, call Rick or Matt at 259-6580

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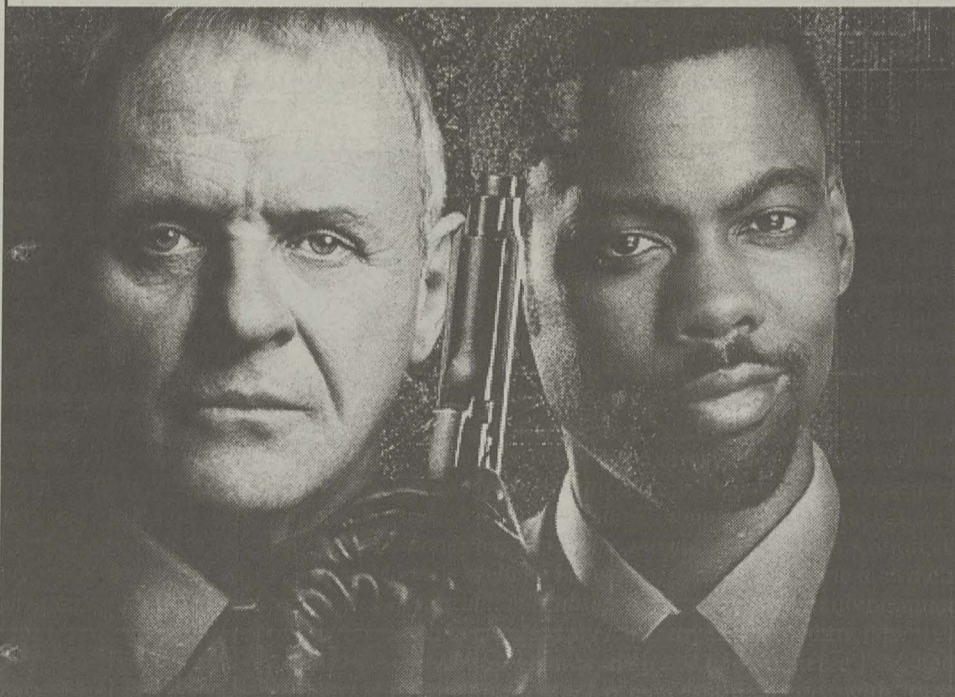


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## HONOLULU Weekly



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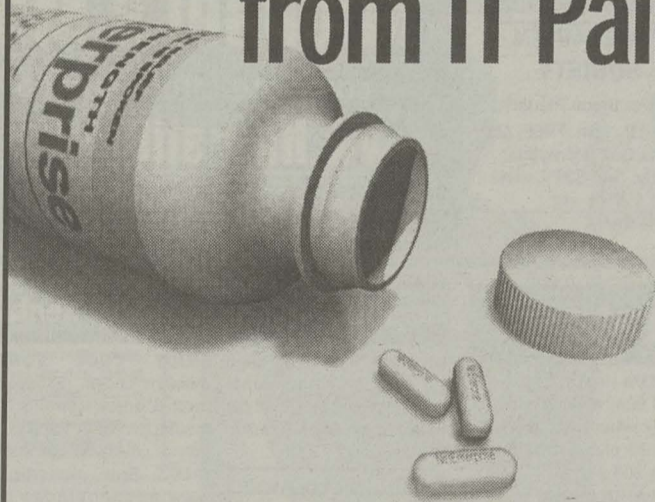
THE WORLD IS IN GOOD HANDS

For your chance to win a complimentary pass good for two to a special advance screening of **Bad Company**, please send a self-addressed, stamped envelope to: **Bad Company**, 1200 College Walk Suite 214, Honolulu HI 96817 by 2 p.m. Friday May 31. One entry per household please. Winning entries will be selected in a random drawing and notified by mail. No phone calls, please. Screening is 7 p.m. Tuesday, June 4 at Signature Dole Cannery Theaters, 735 B Iwilei Rd.

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# Chinese NBA Jams

Zhiyuan Cong at the East-West Center

The Houston Rockets are expected to select the Shanghai Shark's 7-foot-5 Yao Ming as the first pick in this year's NBA draft; and artist Zhiyuan Cong's "Basketball Series" — one of the components of his current exhibit *Nature and Spirit* at the East-West Center Gallery — couldn't be timelier.

Hulking hoopsters take the ball to the rack, surrounded by flying maidens, in a mystical maelstrom in "Paradise" (detail shown here). "The Sun in my Heart" has elbows flying as the players fight for a jump ball for the sun, while what appears to be rows of Buddhas with Western faces oversee the action.

A visiting artist at the East-West Center this past spring, the classically



PHOTO: COURTESY

trained, Jiangsu-native Cong says, "With a strong background in Chinese arts, I began to explore the combination of Eastern and Western arts when I came to Indiana University in 1988. More than 10 years of exposure to Western arts have given me the ideal opportunity to compare, to develop and

to construct my own artistic language." —Li Wang

**Nature and Spirit: Works by Zhiyuan Cong**  
East-West Center Gallery, 1601 East-West Rd.: Mon - Fri, 8 a.m. - 5 p.m.; Sun, noon - 4 p.m. Through 7/26. Free. 944-7584.

# ¡Viva CUBA Libre!

LCC profs get access

While Cuba is only 90 miles from Miami, it is relatively untouched by American culture. The longstanding embargo declared by the United States in 1962 has kept most American commerce — and visitors — out.

Now, with things beginning to loosen up and in the wake of Jimmy Carter's statesmanly challenge to President Bush's hard-line Cuba policy, a group of UH-system students is planning a five-week visit to Cuba leaving June 23. The study-abroad program is the first such Hawai'i trip

to Cuba.

Unable to get the program off the ground last year, this year Leeward Community College professors Richard Bailey, Ed Casey and Morgan Andaluz finally got a State Department license for the educational exchange. Among other places, the students will visit Bahía de Cochinos (the Bay of Pigs) in the south and the beach town of Varadero.

Continuation of the program next summer relies on students' response,



PHOTO: COURTESY

which Bailey hopes will be positive. "I can't imagine that people would go there and have a bad experience," he says. "There are very few Americans there, so Americans are met with quite a bit of curiosity — and with such open arms."

—Lisa Huynh

## LISTENING Room

Easy Internet radio

Internet radio is a relatively new medium, untouched by broadcast regulation or commercial limitation. DJs wanting the freedom to create their own unique platforms have migrated into cyberspace, plunging into the Internet melting pot.

*The Rough Guide to Internet Radio* (Penguin Books, 2002; \$9.95) by L. A. Heberlein provides a survey of hundreds of shows in the online radio community. All of the traditional genres are represented from hip-hop to classical, from political commentary to religion. The book is a haven for a slew of oddities. Check out "Audio



Kitchen" ([www.wfmu.com](http://www.wfmu.com)), a show that archives found audio, such as old answering machine messages and home made, self-motivational tapes. Try "Police Scanner" ([www.policescanner.com](http://www.policescanner.com)), a show that lets you eavesdrop on cop talk.

*The Rough Guide to Internet Radio* also provides a rudimentary explanation on how audio files like MP3s and WAVs work, and information on how to start your own show. If you've never listened to online radio, and you're daunted by the endless barrage of information, this book will help clear up all that static. Tune in to the next show broadcasting something like (as the *Guide* describes) "experimental music derived from signals received by radio telescopes." Turn the volume up, sit back and appreciate its existence.

—James Nakamura

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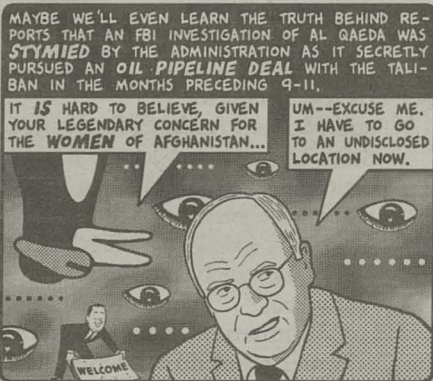
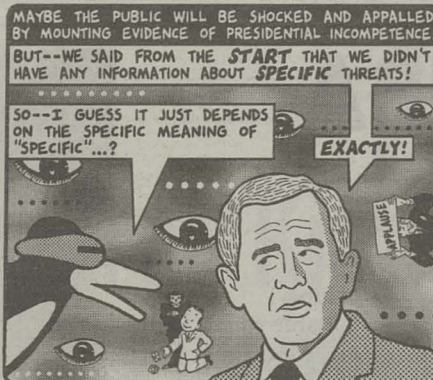
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