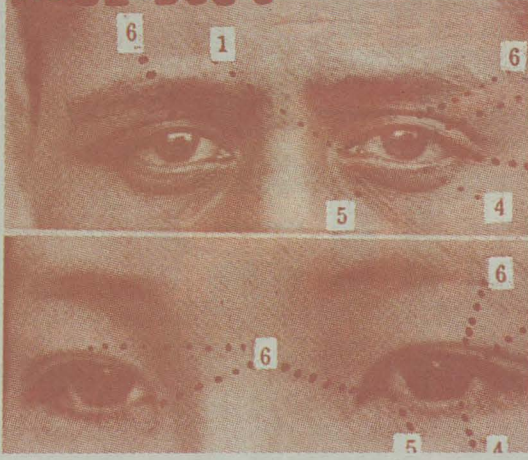


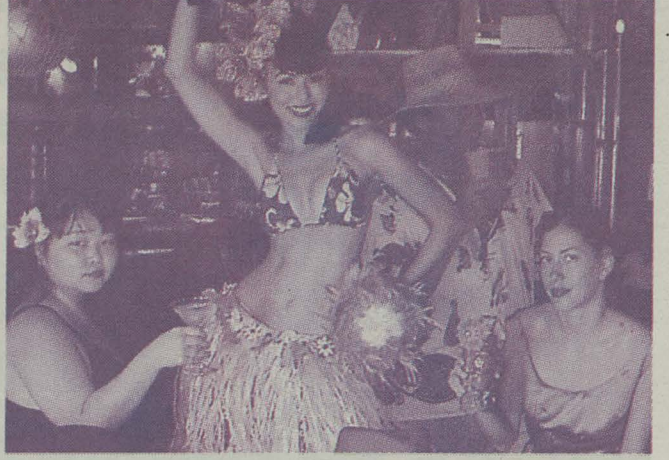
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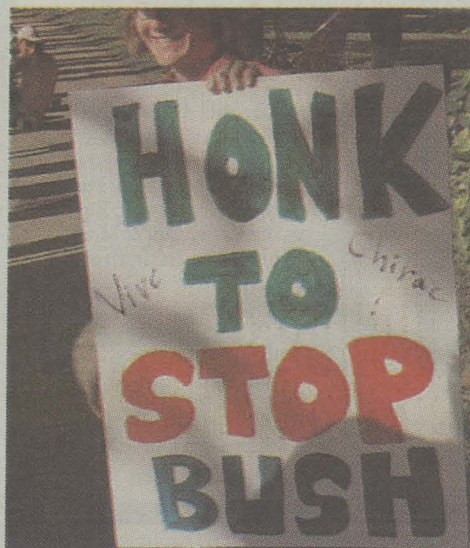
What next, antiwarriors?

Can the antiwar movement retain its broad base while struggling to find a new message?

SARAH FERGUSON

These are not easy times for American peace activists. Support for the war in Iraq (now that it's over) has surged, and protesters are meeting ugly resistance, both from jeering Bush patriots and disturbingly aggressive police.

CONTINUED ON PAGE 6





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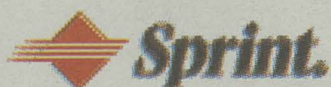
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The mayor's art show

I take issue with the unflattering portrait of Waikiki in your newspaper (Cover Story, "The Mayor's Big Art Show," *HW*, 4/2). Many dedicated people have worked hard to restore Waikiki's reputation as a place where residents and visitors can experience the living culture of our islands. Prior to the mid-1990s, decades of neglect resulted in O'ahu's premier visitor destination becoming a homogenous beach resort that reflected little of the spirit of Hawai'i's culture and its people. Much of our hotel architecture was modernistic and lacked distinctive local features.

That began to change after the late George Kanahale challenged us to recapture the cultural identity of one of our island's most historic districts. Under his leadership, the city set about revitalizing Waikiki by evoking what he called a "Hawaiian sense of place." Since then we've integrated elements of the host culture in architectural planning and design processes, sought to achieve a balance between economic growth and environmental and cultural preservation, and created forums for art and multicultural experiences.

Kanahale spoke eloquently of the need to share the richness of Waikiki's history, and that is why we have dedicated statues honoring Hawai'i's royalty in the places where they spent much of their lives. This history is revealed to those who

walk the Waikiki Historic Trail and visit the likenesses of important figures like Queen Kapi'olani, Prince Kūhiō and Princess Ka'iulani.

While some observers suggest that statues of people of importance in Hawaiian history lack the sophistication of the Noguchi "Skygate," these works of art are beautiful and important in their own right. I know they are much appreciated by those who cherish the legacy of our Hawaiian culture.

Mayor Jeremy Harris

Honolulu Weekly was unnecessarily critical of the new sculptures on Kalākaua Avenue in Waikiki. After all, it is not exactly the Avenue Champs Élysées in Paris — it's a tropical beach resort. This is a community, after all, which closed off Kalākaua Avenue for its First Annual Spam Festival.

Karen Hansen

Eh, brah, lay off da mayor 'bout all dem statues. Da pigeons gotta have some'ing to crap on!

Chris Lee

The *Weekly* really broke new journalistic ground by discovering the new political center of America. Watch out, soccer moms — "shirtless man sipping Miller Lite" is the heartbeat of American popular thought, the new symbolic voter of 2003.

What does he think on the issues of the day? How does he avoid sunburn on his nipples? America needs to know!

Matt Cohen

Menor's dishonesty

Who is Ron Menor trying to fool (Letters, "Menor responds," *HW*, 4/9)? Menor certainly did play a role in the net metering legislation. His role was to water down the bill — after he was outvoted in his efforts to kill the bill.

Menor has consistently used his power as chair of the Commerce and Consumer Protection Committee behind closed doors to block environmental legislation. He received a meager 29 percent according to the Environmental Scorecard.

Menor's dishonesty does nothing to further constructive dialogue on environmental issues at the Legislature.

David Kimo Frankel

Don't diss NYC

After reading Sarah Daniels' article, "Samoans in the Bowery," in your April 9 Clubbed to Death section, it seems that Sarah Daniels was taught a lesson in humility that she couldn't handle.

The article actually started out on a very interesting note, describing how her search for a Samoan community in New York City led her to cross paths with Cowboy Hat Philip. Unfortunately she chose to take the great potential this experience had, and turn it into a reflection of her own insecurities.

She seemed genuinely shocked when comedian Rick Shapiro didn't embrace her negative comments towards him with arms wide open. She even seemed indignant that someone would dare shut her down, and give her back a little taste of the medicine she wished to dispense.

Daniels justifies her arrogance by stating, "All I wanted was to ask him when I could see him on a night his flow would maybe not be so ... off." In other words, she told him

"you suck" and wanted to ask him "When can I catch you on a night you won't suck?" She then goes on to describe her feelings of shock after being told to fuck off. Why do I doubt she would have gone to see him, had he chosen to dignify her insult with an answer?

Not being able to handle the comeback, she disses all of NYC by calling Shapiro a "typical" New Yorker who "couldn't handle half a second on the other side." The fact of the matter is that "typical" New Yorkers mind their own business and don't go up to strangers with the sole intention of insulting them.

The next time your ego chooses to speak on your behalf, Sarah, just remind it: If you want to get respect, you have to give some.

Jay Irani
Queens, NY

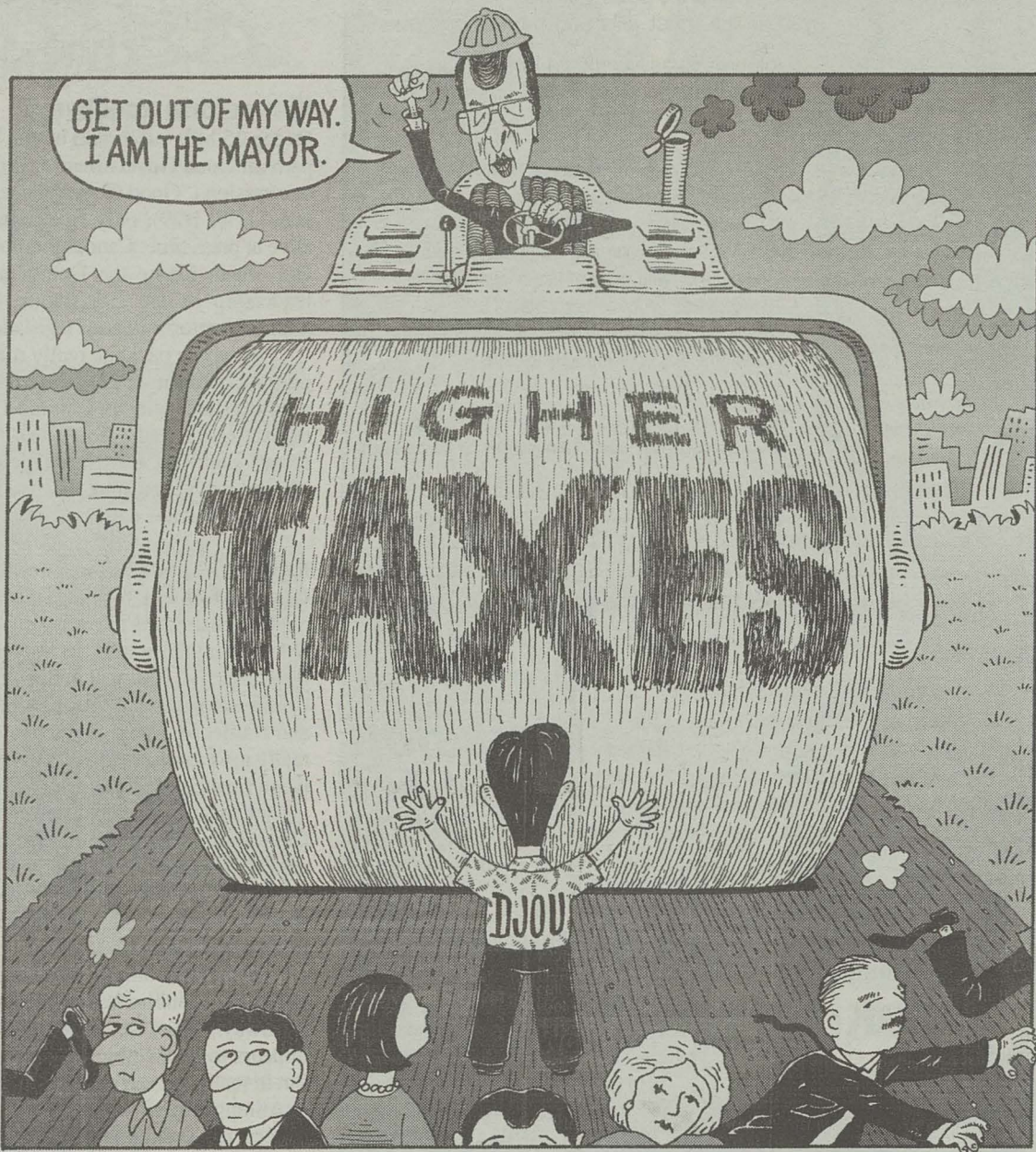
Bohemian rhapsody

I felt that Ric Valdez's article on people living in caves on O'ahu was very interesting and a bit of a surprise to me (Cover Story, "Fringe Dwellers," *HW*, 2/12). I have lived here my entire 54 years and never imagined that anyone was living in caves. Like everyone else, I have seen the homeless living down at the beach and sleeping under stairwells but never did I imagine that anyone was living in caves! Pretty ingenious, in a bohemian sort of way.

With a cameraman as Ric's assistant, in my opinion his article would be a *National Geographic* bestseller.

Dennis Nakashima

Write to: Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI, 96817, or fax to 528-3144. E-mail to editorial@honoluluweekly.com.



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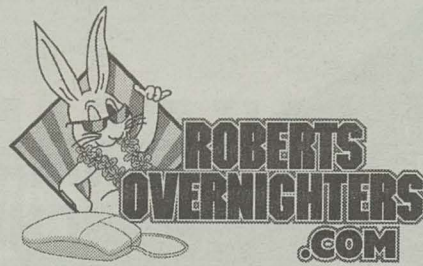
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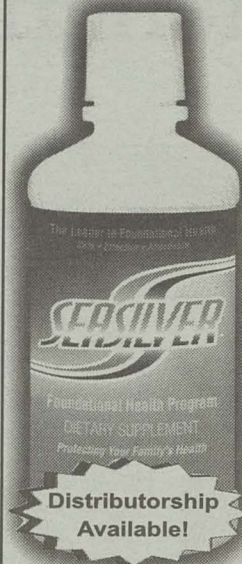
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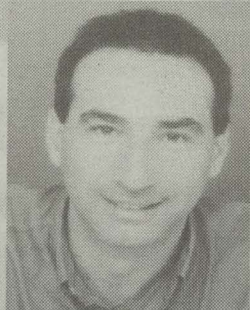
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Kiss reform goodbye

Of the 25 bills submitted by the bipartisan **Good Government Caucus** this session ("Good Government, at last," *HW*, 1/29), only five remain alive at press time. Caucus members and others blame the Democratic leadership at the Legislature for killing the reform-minded legislation. "The whole package really made good, common sense, but many members in leadership on the Democratic side really don't want reform," said Rep. **Cynthia Thielen**. "In my 13 years here, I've never seen such intense partisanship."

"I'm disappointed," said fellow Republican and caucus member Sen. **Gordon Trimble**. "Perhaps the war on Iraq distracted the local media from giving these bills the attention they deserved. [Campaign Spending Commission director] Bob Watada and **Daniel Mollway** say that we actually took steps *backwards* in campaign finance reform and ethics."

Mollway, head of the State Ethics Commission, fired off a letter to Senate President Robert Bunda on April 17, blasting Senate Bill 299, which would make five major amendments to the State Ethics Code.

"These amendments were never subject to a public hearing," wrote Mollway. "This 'stealth legislation' appears to be an ethics reform bill, but in reality it is an anti-ethics bill." Among SB299's most disturbing aspects is a section that "obliterates the standard for defining a conflict of interest [for state officials and employees] that has been in the Code for over 35 years," wrote Mollway.

As of Tuesday, SB299 was alive in conference committee.

Democratic Sen. **Les Ihara** said that major bills to better regulate election campaigns and government ethics are likely to pass by session's end May 1. "But these bills open up loopholes so wide that watchdog agencies will only be able to watch in vain as more and more inappropriate campaign and ethics behavior occurs," Ihara said.

One former legislator told the *Weekly*, "The leadership is preoccupied with the crisis of having a Republican governor. Ihara's grandstanding on the Good Government bills doesn't help, either, although some of this package is great stuff. But the rhythms of the session do not contribute to thoughtful deliberation."

"Many legislators hope these bills have unattended deaths, so the public doesn't notice or care who killed them," Ihara complained.

"The people have to get involved," said Trimble. "If they don't call their senators and representatives, then the legislative process is going to be controlled by special interest groups."

—Chad Blair

Rumors of SARS

Nam Fong restaurant does good roast pork. Ask anyone in Chinatown. The stuff dished out here is 100-percent Hong Kong-style char siu, sold cheap and by the slab. It consistently draws a line of hungry customers.

But in the last few weeks, the little eatery on Maunakea, like other businesses on this street, has been quiet. Caught up in unfounded rumors of a Severe Acute Respiratory Syndrome outbreak originating in Chinatown, Nam Fong was hit hard.

"Business went down 25-30 percent," estimated Nam Fong's co-owner **Francis Wong**. Two doors down at the Glowing Dragon Seafood Restaurant, co-owner **Michael Wong** put his loss at around 35-50 percent.

The Glowing Dragon was the first to feel the heat, said Wong, when two separate rumors began to drive away customers. The first rumor was that the state Department of Health had shut down the restaurant temporarily after a worker became ill. "Not true," said Wong, and the DOH backed him up.

The second rumor was that the two sons of Wong's business partner had been taken out of school with a mysterious sickness. "But my business partner doesn't have sons," said Wong. "Only a daughter."

After a few days of dismal business, the owners at the Glowing Dragon called the DOH to ask for help. They obliged by issuing a statement, now pasted on the restaurant's door, verifying that there were no cases of SARS anywhere in Chinatown.

The stories proved infectious, however. Blocks away at Vietnam Café, owner **Cao** said the Hotel Street photo place had emptied out in the last few weeks. **Teresa Tam**, who sells jewelry and trinkets in Maunakea Marketplace, said that people had been avoiding the whole neighborhood.

The DOH's **Linda Rosen** told the *Weekly* that DOH had been doing their best to dispel the rumors. "I've eaten in Chinatown twice in the last week," she said. "None of the people under investigation [for SARS] by the DOH are from Chinatown. Nobody in Chinatown has been under investigation."

Governor Lingle took her cabinet to lunch at the Glowing Dragon on Wednesday. Michael Wong praised the governor for a good tactical choice.

"If we're closed, we'll be unemployed, and then who will pay the bills?" he said.

—Kristin Jones

Drivers' ed

"The U.S. troops landed right here," **Richard Kinney** said, pointing towards the harbor and then behind him toward Iolani Palace, where the U.S. military forced the overthrow of Queen Lili'uokalani 110 years ago.

Kinney joined about 20 others at last Friday's weekly peace vigil at the corner of Ala Moana Boulevard and Richards Street. He was there not only to protest the events of the 19th century but today as well.

"The U.S. war in Iraq is just history repeating itself on a grander scale," Kinney said. Adorned with antiwar buttons and a cap with a distressed flag stuck in it, Kinney joined about 20 others, all of whom oppose the Bush administration's "war on terror."

Last week marked the 83rd consecutive Friday people have been coming to the Federal Building, from 4 p.m. to 6 p.m., to stand against what has become an evolving slate of issues. The Ad-Hoc Committee for Peace organized the first vigil on Sept. 21, 2001, two Fridays after the terrorist attacks. The vigil has attracted as many as 150 and as few as six attendees.

Bok-Dong, a Korean unification

activist, explained in a calm voice the way the vigil has morphed — from concerns over the safety of Afghan civilians to the attacks on civil liberties in America to the occupation of Iraq and now the possibility of military action in Syria or the Korean Peninsula — even as a man biking down Ala Moana shouted out a pro-war slogan.

"That testifies to the need for more education," Bok-Dong said. "Those who hate the peace movement don't really understand the peace movement."

A UPS driver stopped his truck in order to argue with protesters. Most trolley and bus drivers, though, honked in approval or gave shaka waves.

Rosemary Tucker said she comes to the vigil occasionally to stand against war, which "turns people into barbarians."

Deborah Lynn, one of the founders of the vigil, came every week for the first year and still comes regularly — not only to protest the actions she knows are wrong, but also for the community. "Here I meet the kind of people that I am," she said.

—Sebastian Blanco

Criminalize and control

"Drug policy should be grounded in health, science and human rights," **Ethan Nadelmann** told a roomful of drug-policy reformers last Monday at Alan Wong's Pineapple Room. "The war on drugs is about a government driven by its own moral prejudices," he said.

Nadelmann's host, the **Drug Policy Forum of Hawai'i** (DPFH), was marking its 10th anniversary. DPFH officers Pam Lichty, Karen Umamoto and Dick Miller presented president **Donald Topping** with the Ho'omaluhia Award. Topping admonished the audience that the drug war is a "serious oppressor of a minority that needs our help."

Nadelmann was no equivocator, either. In a fast-paced talk, Nadelmann, founder and director of the national Drug Policy Alliance (the "point man" in the war against the war on drugs, wrote *Rolling Stone*) reviewed the last decade of small victories against the war on drugs, and said that, last year, "we took a licking," referring to the several states that rejected proposed progressive drug laws.

Nadelmann spoke about the usefulness of studies regarding drug use: "Honest academic research in America is like it was in Soviet Russia — it's now ideologically restrained. People can't write grants anymore for government funding using terms like 'harm reduction.'"

The Bush administration, Nadelmann said, his voice quaking with urgency, is zeroing in on marijuana and drug testing as an effective way to criminalize and control the largest number of citizens.

"Front and center is the criminal justice system, and next to that is the ideology that the only permissible relationship between drugs and a human being is abstinence," Nadelmann explained. "But there has never been a drug-free society on the planet, and probably never will be."

He added, "We sure are criminalizing a lot of people for a state that we cannot attain."

—Juliet Begley

PHOTO: D.R. THOMPSON

From pig farms to melon patches, Hawai'i tries putting its farms and ranches on display.

Agtourism now

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During any given week, the lush fields of Kahuā Ranch on the Big Island host some 2,000 cows, 1,500 ewes — and roughly 200 tourists.

Visitors to the ranch can stay at a bed-and-breakfast, ride horses and ATVs, shoot skeet, use the .22 caliber indoor pistol range and eat sirloin steak at a pavilion while paniolo lasso and brand things.

"All of this was built and put in place with the idea of attracting the Japanese market," explained Charles Cosgrove, comptroller at the ranch. "That didn't really come through, but we've filled in with Mainland guests."

Across the Kohala mountains at the Ahualoa Hog Farm in Honoka'a, visitors can get informal tours of Daphne and Ron McKeehan's small family operation. Guests learn how the McKeehans raise hogs without antibiotics or growth hormones. They see pens where sows are artificially inseminated and meet the three boars kept around for old-fashioned backup purposes.

So far, the McKeehans have hosted exactly three tourists — all hog farmers themselves. They've given plenty of tours to school kids and 4-H-ers, though. Tours are free and frozen pork souvenirs cost just \$1 per pound.

"It helps a little," said Ron McKeehan about the economic benefit of opening the farm to the public. "And I think any time you get word out about the farm, it's good for the farm."

The 8,500-acre ranch and the 20-acre hog farm occupy opposite ends of a budding niche in the visitor industry known as agricultural tourism, or agtourism.

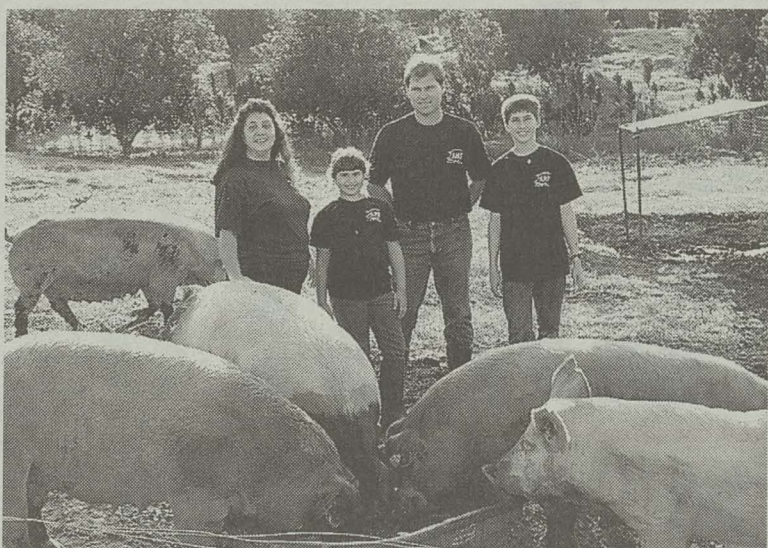
Pinning down precisely what constitutes agricultural tourism is tricky since agtourism supporters disagree over the definition. Some see it broadly, others narrowly.

Kent Fleming, a professor of farm management and an extension economist with University of Hawai'i's College of Tropical Agriculture and Human Resources, takes the wide view.

"Very simply, agtourism is the overlap between agriculture and tourism," Fleming said. He includes agricultural festivals, farmers markets, B&Bs that grow some produce, and even restaurants serving regional cuisine in his definition of agtourism.

Paula Helfrich, president of the Hawai'i Island Economic Development Board, limits the definition to tourism activities on working farms. She believes that keeping tourism secondary to agriculture is critical to easing concerns among farmers that agtourism will result in the gentrification of agricultural land.

"We have some old-guard guys



Go hog wild: The McKeehans welcome visitors to their farm in Honoka'a.

who think that if there's some highfalutin' agtourism operation next door, it's going to chill their enjoyment of the right to farm," she said. "We do have a lot of one-tree, one-cow operations calling themselves agtourism and they're not."

The only statistics capturing the scope of agtourism come from a 2000 survey done by the Hawai'i Agricultural Statistics Service and College of Tropical Agriculture and Human Resources. Using a definition that limits agtourism to commercial, tourism-related enterprises on working farms, the survey found 126 of the state's 5,500 farms involved in agtourism.

Overall, the survey valued agtourism at \$26 million. That figure belies the small scale of most agtourism operations, however, since the 18 largest operations — such as Kahua Ranch and Dole Plantation — each reported \$1 million or more in agtourism revenue.

The Big Island has taken the lead in developing agtourism. Across the island, information racks are stuffed with series of brochures discussing flowers and foliage, vegetables, livestock and aquaculture, and orchards. West Hawai'i visitors can find a handsome "Kona Coffee Country" map for self-guided agricultural tours. Conferences have been held, Web sites put up and an Agricultural Tourism Committee formed.

Much of these agtourism initiatives were funded by the Hawai'i Tourism Authority, which doles out money to the counties to promote various types of niche tourism as the counties see fit. Other HTA-funded niches are techno-tourism, educational tourism and ecotourism.

The spirit behind niche tourism is to offer visitors real-world experiences while helping local communities benefit from tourism without being overrun, according to Annette Kaohelaulii, president of the Hawaii Ecotourism Association.

"Mainstream tourism has been very consumptive of resources, and that whole trend is starting to change," said Kaohelaulii. "People want to experience smaller, more intimate kinds of things."

Meanwhile, county officials on the Big Island have been drafting an ordinance and a set of rules and regulations that would address tourism activities on agriculturally zoned land.

"If you bring some people to your farm to look at and drink some coffee, that is a permitted use," said Margarita Hopkins, economic development specialist with the County of Hawai'i. "But, if you're going to build a big pavilion or a parking lot or public bathrooms — if it's a substantial change in the nature of your farm — we don't really have an ordinance or even rules and regs pertaining to this type of activity."

At the state level, a House bill passed that would have allowed agtourism activities on agriculturally zoned land throughout the state, so long as the activity didn't interfere with surrounding agricultural operations. The bill didn't clear the Senate.

Aloun Farms on O'ahu runs a seasonal agtourism operation called "Ewa Good Time Picking at the Maze in Kapolei." It's a 2.5-acre corn labyrinth surrounded by pick-and-pay fields bearing melons: cantaloupe, honey dew, watermelon. The farm also offers pumpkin picking in the fall, as well as farm tours, hayrides, a petting zoo, special events year round.

Most of the 14,000 or so people who visit the farm each year are local residents rather than tourists, according to Stacy Davis, the farm's director of marketing and community outreach.

Davis believes that without aggressive state marketing, agtourism will always remain a tiny niche in the tourism industry. In the meantime, agtourism is a nice way for local people to connect with farms, she said.

"Every single school kid who comes to our farm gets a sticker — I put it on them when they get off the bus so they go home labeled with our logo," Davis said. "I tell them when they go to the grocery store, go hunt for our logo and tell their parents where their food comes from."

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MORNING'S at seven

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Bush's illegitimate war in Iraq is over. What to do now? A lot, including a nonviolent regime change in 2004.

What next, antiwarriors?



SARAH FERGUSON

Continued from the cover

Antiwar demonstrations continue, from civil disobedience actions at weapons facilities, to vigils and marches, to the flurry of April 15 "war-tax resistance" rallies. Coordinated by the oft-maligned anti-imperialists of International Answer, these protests coincided with large protests across Europe and Latin America. Meanwhile, there's a call for a national "showdown in Texas" targeting George W. Bush and his state's nexus of oil interests and "war profiteers" on May 3.

Still, after the footage of jubilant Iraqis cheering the downfall of Saddam Hussein, antiwar campaigners concede that their universal plea — "U.S. out of Iraq!" — has become more difficult for the American public to hear.

Already, the war party pundits are in full gloat-mode, happily declaring victory for President Bush — "the most successful war since World War II," boasts William Kristol — while doing their best to cast antiwar activists as a bunch of misguided, Saddam-loving anti-Americans.

"We have entered the era of a new civil war between the forces of freedom and the powers of Islamofascist and communist darkness," proclaims neoconservative commentator David Horowitz, "and once again the left is clearly determined to take its stand on the other side."

Even moderate voices are now openly wondering: Was the peace movement wrong about Iraq?

Such questions enrage Kevin Danaher, co-founder of the Bay Area human rights group Global Exchange. "Of course people will celebrate the fall of a dictator, who wouldn't? The military outcome of this

war was never in doubt. But Bush lost the war politically, because he proved to the world that we are a barbarian nation, with no respect for international law."

Here in the U.S., that message will be hard to get across amid the euphoria over Saddam Hussein's rapid fall. Yet with the Bush administration now directing increasingly belligerent rhetoric at Syria, activists say the need to oppose a foreign policy based on unilateral first strikes remains vital.

"The most immediate thing the peace movement needs to do is to delegitimize this war," says Phyllis Bennis, a research fellow at the Institute for Policy Studies in Washington, D.C., who works closely with the umbrella group United for Peace and Justice. "Because if [the Bush administration] gets away with this, they'll feel free to just do it all over again." The Iraqi people dancing in the streets, Danaher asserts, probably weren't those who lost family members to coalition bombs.

Peace activists may agree on the goal, but they remain divided on how best to achieve it. What antiwar activists must figure out, Bennis suggests, is how to support the downfall of a brutal tyrant while questioning the means by which he was overthrown: a reckless and globally divisive invasion which has killed and mutilated thousands, and now threatens to destabilize an entire region.

"The media keeps comparing this to the fall of the Berlin Wall," notes Gordon Clark of the Iraq Pledge of Resistance, pointing to the now-famous footage of the giant statue of Saddam being toppled in Baghdad. "But what people forget is that wall was brought down by a popular uprising, not some outside invading foreign force. There could have been other, far less violent means of dealing with Saddam Hussein than this."

Part of the problem for the antiwar movement is that the Bush administration and its neoconservative backers have co-

opted the call for democracy and human rights in Iraq. The stated goal of this war has shifted from disarming Iraq of weapons of mass destruction (which have yet to materialize) to a moral crusade to liberate the Iraqi people from a hated and repressive regime.

Never mind that, during the 1980s, when Saddam gassed Iranian troops and Kurdish civilians, Washington's conservative hawks, including Pentagon boss Donald Rumsfeld, were cutting deals with the Iraqi leader in a play to check the Iranian revolution, and U.S. firms were selling him biological and chemical seed stocks, with the express sanction of the U.S. government. Back then, it was progressives and human rights groups who were denouncing U.S. connivance with the brutal regime. Yet in what looks like a classic bit of Karl Rovean political jujitsu, the left got stuck holding the bag, defending a horrible status quo as the lesser evil to all-out war.

Of course, simply pointing out the right's hypocrisy in helping to create the monster they waged a war to decapitate will do little for the peace movement now.

Partisan finger-pointing will not, by itself, win converts to the peace cause. Nor will it respond to the questions so many Americans were asking just a month ago: Did Saddam pose a big enough threat to U.S. and international security to warrant a war on his regime; and would such an attack simply fuel more terrorism and what's become a self-fulfilling war on terror?

Some antiwar groups are doing their best to turn the military victory in Iraq on its head, claiming that the relative ease with which coalition forces swept through Iraq only supports their stance. "If Saddam had weapons of mass destruction,

why didn't he use them?" asks David Cortright of the Fourth Freedom Foundation. "The fact that his forces were so weak and ill-equipped just validates our case that there was no need to go to war."

For much of the American public, however, delivering freedom to the Iraqi people seems a worthy cause for sacrifice — at least for now. Whether that's still the case after a lengthy and costly occupation remains to be seen.

The long-term implications in Iraq are daunting — even hawks and White House officials admit that much. The violence is likely to play out long after the U.S. declares victory, as the suicide strike that injured two Marines last week shows. In Iraq's major cities, "liberation" was followed by anarchy, with widespread looting of businesses, government offices, schools, even hospitals. The fact that U.S. and British forces stood by while Iraq's National Museum — the legacy of 6,000 years of Middle Eastern civilization — was plundered has only added to perceptions across the Arab world that the Bush administration's intentions in Iraq are far from benevolent.

Saddam's forces may have melted away, but thousands of Arab fighters have reportedly crossed into the country in recent weeks, ready to sacrifice their lives to fend off the Western invaders. Kurdish fighters in the north are reportedly forcing Arab residents from their homes, and Shiites in the south are engaged in fierce power struggles. And, all too predictably, Osama bin Laden has resurfaced, calling for more suicide strikes against American and British forces. Meanwhile, in that other war of terror, the top suspects in the USS Cole attack have escaped from their Yemeni prison cell.

The question is what can the peace camp do now?

For pacifists and much of the antiwar left, the answer is fairly simple: Stop the war, pull the troops out now. Other elements of the movement, including more mainstream groups such as the celebrity-backed Win Without War, True Majority and MoveOn.org, have been reluctant to adopt that kind of stand. Leaving now, they assert, would do little to bring peace to Iraq and would only exacerbate the humanitarian crisis.

"Now that we've destabilized the country ... to leave now would mean to leave the country in chaos, and could potentially cause lots more deaths," says Rev. Bob Edgar, executive director of the National Council of Churches and the co-chair of Win Without War. Although Edgar has helped organize several civil disobedience protests against the war among his coalition of religious leaders, "the best consensus we've been able to arrive at is to call for a swift close to the war and to bring the troops home as soon as possible."

While acknowledging the concern that a rampant White House may seek to broaden the war, the so-called "realists" in the antiwar movement insist the "Get Out Now" message is too simplistic.

"We cannot pull out now. You'd be creating another Somalia, which would be much

more of a nightmare for the Iraqi people," insists Steve Sawyer, a political advisor to Greenpeace International. Pointing to the threat of Iraq's religious, ethnic and

tribal groups duking it out for control of the country, and the absence of any other force on the ground to oversee humanitarian aid, Sawyer says "there is an enormous power vacuum which the U.S. is obligated to fulfill." Sadly, Sawyer notes, the United Nations has neither the peacekeeping resources, nor the willingness to take over

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the U.S. role at this point. While Sawyer and others agree on the need to transition to some kind of U.N.-sanctioned peace-keeping force, they worry that by asking for an immediate U.S. withdrawal, antiwar activists are failing to hold the Bush administration accountable for the immense destruction of this war. If U.S. troops leave now, they ask, what incentive will Washington have to pay for Iraq's reconstruction?

Such talk angers many in the peace camp, like Danaher and Michael Letwin, of New York Labor Against the War. They claim the "realists" are traveling down a slippery moral slope toward condoning the U.S. occupation.

"Chaos is not worse than continuing what is an immoral war of conquest for control of Iraq's resources," Letwin declares. "Those who argue otherwise are buying in to the idea that the U.S. went in there as a force for good. The U.S. doesn't intend to stop with Iraq, and the longer it stays and exercises control there, the more tempted it will be to go on to other places."

Danaher also rejects the suggestion that the activists must accept some continued U.S. oversight in Iraq to ensure the country's reconstruction. Expecting the White House to champion democracy in Iraq, he asserts, is a fool's wager.

"They don't believe in democracy here, so why would they bring democracy to Iraq? You can't bring democracy at the end of a tank," he argues. "Do you really think the U.S. government is going to pay for all the handicapped children they just created over there when they won't pay for the kids we have here?"

Others say the demands are not necessarily contradictory: "The fact that there are no good solutions is because the U.S. has screwed it up," says Bennis. "We have to stop the occupation, and we have to demand that the U.S. pays to restore all the

water, food and security it has destroyed. And we have to insist that the transition to Iraqi governance be overseen by the U.N., because that is the only way the new Iraqi government will have legitimacy."

What's tragic, Bennis says, is that despite continued opposition to the war within the General Assembly, no country has been willing to risk the wrath of the U.S. by calling for a vote to condemn the invasion on principle. The leading opponents to the war — France, Germany and Russia — quickly toned down their criticism once the fighting got underway. That's made it difficult for peace activists to rally around any clear alternative, multilateral plan for the reconstruction of Iraq. In the meantime, the U.S. steams ahead with its unilateral agenda to remake the country.

One thing activists do agree on is the need to challenge the administration's apparent efforts to turn the rebuilding process into a feeding frenzy for U.S. corporations. The Bush administration has routinely insisted it doesn't want to maintain a costly military occupation longer than is absolutely necessary (though it probably wouldn't mind a military base or two in the country). What activists fear is the ensuing "corporate invasion" of Iraq.

Last month, members of Global Exchange launched a new Web site, www.stopjaygarner.com, aimed at opposing the Pentagon's efforts to install Lt. Army General Jay Garner as the new "civilian administrator" in Iraq. While Garner won the confidence of the Kurds when he directed a U.N.-backed relief effort following the first Gulf War, his last post was president of SY Coleman, a defense contractor that makes some of the missile guidance systems currently deployed in Israel and Iraq.



"Why do the Iraqis want someone who made money off of bombing them running the country?" demands Global Exchange's Medea Benjamin. Taking note of the Pentagon's plans to appoint the former president of Shell Oil to head up Iraq's oil production, she adds, "the nakedness is astounding."

"Strategically, we're hoping to ensure that some good comes of this," says Eli Pariser of MoveOn, which is also urging its 2 million online members to write letters to newspapers insisting that the U.N. have more than a perfunctory role in the postwar reconstruction and the effort to build a representative government in Iraq. "We're trying to avert a scenario where Iraq is transferred to an American general, which prompts more terrorists to be shipped to training camps, and the leadership of the country is transferred to a weak Iraqi who is overthrown and then another Saddam Hussein is back in there."

Activists, and mainstream Democrats, are also looking to play up the domestic costs of the war. However proud Americans might feel about helping free the Iraqis from a brutal dictator, they may not be so happy to see billions of their tax dollars going to rebuild Iraqi cities when their own cities and schools are slashing budgets. Focusing on the domestic costs of the war, activists reason, will help rein in hawkish schemes for expanding this war into the rest of the Middle East. It will also play into what some say should be the antiwar movement's larger goal: unseating Bush in 2004.

"Bush I was sky-high in the polls after the first Gulf War," Pariser says. "But he quickly dropped into the abyss because of people's concern over jobs, and we're in much worse shape now. Tactically speaking, if we want a foreign policy that's not about military adventurism, we have to change the leadership." ■

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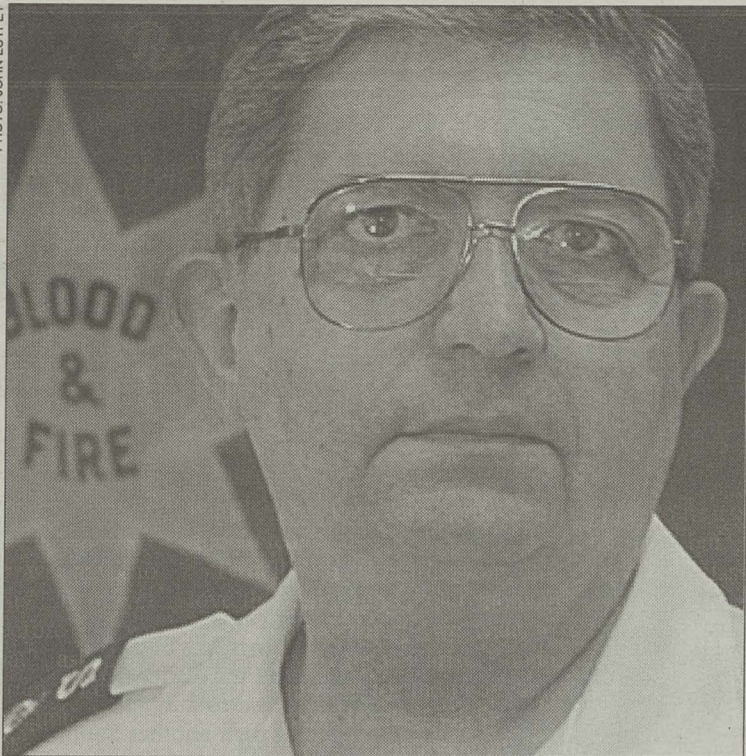
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BY ANDREA BAER

What are your duties as divisional commander?

I've had credentialed degrees in business administration and religious education, so I'm responsible for seeing that we balance our books and do our programs well and so forth. I'm also the liturgical leader for the division, so I carry a spiritual responsibility as well as an administrative one. I have wonderful support staff who help carry that load, including Ivy, my wife.

What do you consider your greatest accomplishment?

I think the most gratifying experience I had was when we kept 600 families in their homes in the midst of the 9/11 travesty. We felt really good about that. Another challenge was maintaining stability of our Family Services Department and Addiction Treatment Services, because people were staying in our programs longer than the norm. This last year we were just literally praying for the \$50,000 a month to do that, and before the end of October, that \$150,000 was already in the bank from three different foundations. We feel very strongly that a healthy Family Services office is one that gradually reduces the services relied upon. If we just give a handout without giving a hand up, then we miss our goal of helping families identify ways they can become self-sustaining.

What does the Salvation Army need in the way of donations?

There's a whole gamut of items that can help families out, but food and clothing are the big things, particularly infant types of things. People going through a work-therapy program to help them get through their drug and alcohol problems and get on their feet are financed totally by the stuff going out through our thrift stores. And

if someone comes through our Family Services offices needing something from our thrift store, we'll give them a voucher and it doesn't cost them anything.

Do you use volunteers?

Yes, all the time. We just have to make sure we don't hire any pedophiles, so we have a screening process.

Who inspired you?

My dad, Ralph senior. I grew up in the Salvation Army church in Fresno, California. My dad was a corps sergeant major. He was a very strong carpenter, built homes and bowling alleys. I also felt a call from the Lord to be in the Salvation Army.

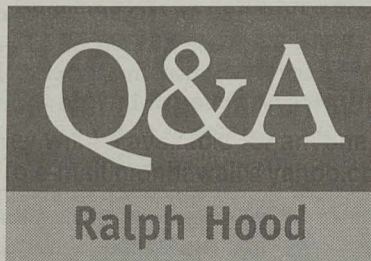
What kinds of hobbies do you have?

I like to do wood crafting. When I've been in the house where there's been a garage, it's been nice to go on a Saturday afternoon to make toys or work on different projects.

Any childhood stories that would indicate your path in life?

I'm the oldest of eight children, so I'm not sure you want me to get carried off in the stories we all tell when we're together. One of the neat stories I've shared with the congregation is about a family of 10 who had a fire in their home and lost everything. My father got our family and the neighborhood together and we moved them into a new, completely furnished apartment and got them food and Christmas gifts. When we pulled them up to their new apartment complex, there was even a Christmas tree with all the lights lit up in the window. So those were the kinds of things I was nurtured on, that if you put your life in the Lord's hands and do what He wants you to do, then He will provide the resources from unexpected directions and you can help people in the process.

Thank you for your time.
Lord bless.



"A church with its sleeves rolled up," is how Major Ralph Hood, divisional commander for the Salvation Army's Hawai'i and Pacific regions, describes his organization's place in the community. A chain of thrift stores and a bell-ringing presence at Christmastime, sure, but the Salvation Army is first and foremost a branch of the Christian church, quasi-military in nature, in which members — or "soldiers" — carry out services ranging anywhere from family casework and drug and alcohol detox programs, to daycare for children and seniors to summer camps for inner-city kids.

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Skin-deep

In 1915, USC student Takeo Ozawa applied for U.S. citizenship, arguing that his skin color was as white as most Americans, and that loyalty to the nation's principles was far more important than race. But the U.S. Supreme Court ruled that Ozawa, a Japanese immigrant, was Mongoloid, not Caucasian. The 1790 Naturalization Act limited naturalized citizenship to "free, white persons."

Ozawa's story is told in "The House We Live In," the third episode of the new, three-part PBS series, *Race: The Power of an Illusion*, which begins airing on KHET on Thursday night, April 24.

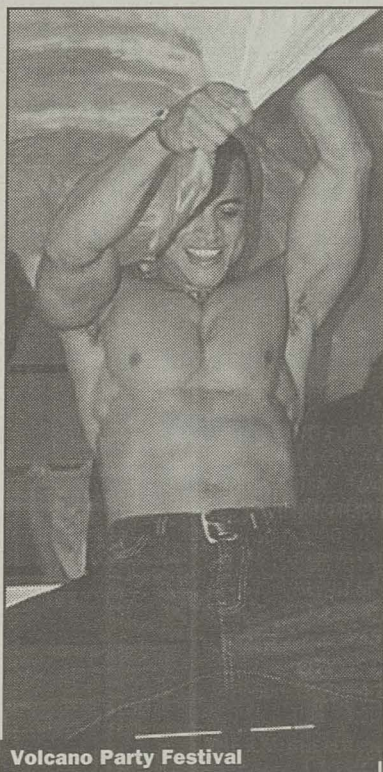
Immigration restrictions, affirmative action struggles, ethnic cleansing — the debate over race has not abated. This is so even though the recent cracking of our genetic code revealed that there is no such thing as "race" (85 percent of all genetic variants can be found within any population).

Episode 1, "The Difference Between Us," looks at the science of race (pictured is a "comparison" of European and Asian eyes). Episode 2, "The Story We Tell," examines the origins and impacts of racial ideals in North America. The third episode addresses the privileges of race that persist today.

Financial problems forced Ozawa to give up his dream of being a lawyer. He moved to Honolulu, went to work for Theo H. Davies and later founded Kaimuki Dry Goods (77 years later, it's still operating). Ozawa's daughter, Edith Takeya, 90, told the *Weekly*: "We all have to live together and live in peace and harmony."

—Chad Blair

PBS Hawaii: Thu 4/24, Thu 5/1 & Thu 5/8, 10 p.m. www.pbs.org



Volcano Party Festival

Gay

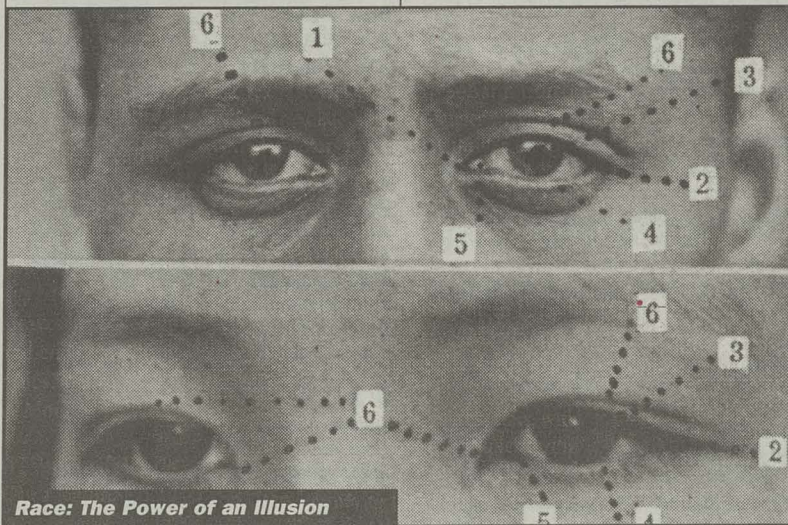
Circuit city

Honolulu gets a big dose of buffed manhood this weekend, when it joins fleshpots like Montreal,

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Hot PICKS

PHOTOS: COURTESY



Race: The Power of an Illusion

Palm Springs, New Orleans and Miami on the global circuit of gay party weekends.

Organizers of the second-annual Volcano Party Festival, led by the Maui AIDS Foundation (MAF), are expecting hundreds of guys from the Mainland, Asia and the Pacific to descend on Waikiki for a series of pool and dance parties climaxing in the monster Volcano Party (with headlining DJ Tracy Young) at the Hawai'i Convention Center on Saturday night, April 26, followed by the "Eruption" after-hours party at Mist.

The Waikiki Beach Marriot Resort has reserved a block of rooms for the horde. Jimmy Toomey, manager of the Cabana at Waikiki, a 15-suite gay hotel on Cartwright Road, reports that the boutique hotel is booked solid for that weekend through the following week.

"It's like communion," says Ron Cannarella, a Honolulu-based, circuit-party regular, describing the intensity of the circuit-party dance floor. "All these guys, united in the music, moving as one."

The party picks up again the following weekend on Maui, at the Lava Party, Friday, May 2, at the Grand Waikapu Resort (aka the Frank Lloyd Wright/Marilyn Monroe place).

The festival, a fundraiser for MAF, is one of 10 signature festivals funded in part by the Hawai'i Tourism Authority this year. Last year's Volcano Party raised \$34,000. Weekend passes for all five official Honolulu events cost \$125, \$75 for kama'aina.

—Curt Sanburn

Hawai'i Convention Center: Sat 4/26, 8 p.m. - 3 a.m. \$75 at the door. 1 (877) 242-4900. See www.volcanoparty.com for a complete schedule of events.

The Scene

TCM's soiree

For one night, the shoe department at Neiman Marcus is cleared out to make way for "boogeying," as The Contemporary Museum director Georgiana Lagoria puts it. Lagoria promises that the glam NM dancefloor will not clear until the clock strikes midnight at the bargain (\$50) After Party, which follows TCM's annual ConTempo fundraiser dinner, also at the store. The After Party is an opportunity for those who want to contribute to TCM (and dress up and dance), but don't have the jack to run with the normal fundraiser-dinner crowd.

"This event has a lot of younger people," says Lagoria. "The setting is unique. The lighting is spectacular, people are dressed to the nines. It's an amazing mix of people across generations. There are the hippest people of all ages. You see major donors boogeying with major artists with hair down past their waists — and I mean the men."

Ginai and the JTB Band supply the dance grooves, and After Party-goers can join the auction to bid on art and art-related travel and dining. A group of local artists created dog-themed pieces for the silent auction, which also has works by artists ranging from Lesley Dill to Toshiko Takaazu.

—Li Wang

Neiman Marcus, Ala Moana Center: Sat 4/26, 9 p.m. - midnight. \$50. Tickets must be purchased before Sat 4/25 at TCM or by calling 526-1322.

Traveling tiki troupe

In the land that inspired the "tiki phenomenon," it seems important to have access to actual tiki culture, as opposed to merely the experience of a cookie-cutter lū'au or a watered-down mai tai.

When 92-year-old composer and undisputed Tiki King Martin Denny makes his appearance (from 10 - 11 p.m.) at Tiki Lounge 5-0 on Saturday, the maestro's venerable presence — and La Mariana Sailing Club's impeccable décor — will create a history-making, bonafide authentic milieu. With vintage surf sounds from The King Pins, a performance by Willow "The Huli Huli Hula Girl" Chang and DJs Ginger, Mary Ann and Professor, this night of exotica and tropical revelry pays homage to the craze that endeared Hawai'i to the rest of the world. An Elvis, circa *Blue Hawaii*, also appears. Clearly, this event wants to nail the tiki experience.

Retro aloha attire and spirit are suggested, and the first 100 through the door get lei'd.

What makes events like Tiki Lounge so important is that they're not staged for a mocking posse of pink Rotarians on holiday. The night promises an earnest and rootsy celebration of the kitsch and camp of lava lamps and cocktails in coconut shells. Anyone who has ever seen the sunset from Waikiki or taken pride that they hail from the same land as Don Ho will be happy to be there.

—Jamie Winpenny

La Mariana Sailing Club, 50 Sand Island Access Rd.: Sat 4/26, 10 p.m. - 2 a.m. \$5 (21-plus), \$8 (18-plus). 848-2800.



Tiki Lounge 5-0



14th-annual LCC Dance Festival

Dance

Center stage

The next generation of local dance talent storms the stage at Leeward Community College Theatre this weekend, aiming to provoke, entertain and get noticed in a massive show with over 60 dancers performing premier works by 11 local and two outside choreographers. Performers include Seabury Hall Dance Ensemble, Ginko Marischino, Mid-Pac and the LCC Dance Ensemble, doing a bunch of genres from modern to ballet to samba, jazz, hip-hop and more. The night concludes with a show of little Kenny Endos from the Taiko Center of the Pacific Youth Group.

"One of the highlights is a piece by Kane Balbin about the forces of the universe," says coordinator Stephanie Palombo. "It's very moving."

"I tell people this is the dance concert for everybody, your next-door neighbor, your mom. Some pieces are provocative and some will give pause for reflection."

The piece "Masochist" (pictured) by Leeward student Philip Kelley is choreographed to music by Janet Jackson. Palombo calls the piece "sexy and hard-edged."

She adds, "And when I saw 'No Mas' by Melissa Teodoro at UH in the fall, I was blown away. This group of 18-to-25-year-olds really give us a sense of their aesthetics and what's happening now."

—Li Wang

Leeward Community College Theatre, Ala Like Rd.: Fri 4/25 & Sat 4/26, 7:30 p.m. \$10 presale, \$12. 455-0385.

THE SCENE



The thin purple line

"Why bother with newspapers, if this is all they offer? Agnew was right. The press is a gang of cruel faggots. Journalism is not a profession or a trade. It is a cheap catch-all for fuckoffs and misfits — a false doorway to the backside of life, a filthy piss-ridden little hole nailed off by the building inspector, but just deep enough for a wino to curl up from the sidewalk and masturbate like a chimp in a zoo-cage."

—Hunter S. Thompson

"Impudence" was enough to have me exiled to Las Vegas to cover the annual Misunduztood Journalists Conference armed with only a carton of Marlboro Lights, a suitcase filled with Red Bulls and a generous alcohol per diem.

The first seminar was titled "Reader Misinterpretations — It's Not Your Fault." There were a lot of good pointers, most of which revolved around handling perceptions of disrespect with John Coltrane CDs, a lot of bourbon and a viewing of *Good Will Hunting*. Once the lecture was over, I accompanied my lawyer and some fellow attendees to the infamous Palms Hotel and Casino — former home of MTV's *The Real World*.

By the sheer type of coincidence only possible in Sin City, we rolled up to the valet to find ourselves beneath the huge hotel sign proclaiming the final episode party for the hit reality show. "Meet the cast of *The Real World* at the Palapa Lounge." We did a flyby, but negative — the pattern was full, completely packed with TV fans.

My lawyer nudged me. "As your attorney, I advise you to seek an alternative venue for libations."

None of us wanted to see the cast that badly so we meandered through the slot machines and table games. (I mean, what would you say to a *Real World* cast member anyway? "Gosh, you really seemed like yourself.")

We ended up at the elevator to the infamous *Ghost Bar* for Tuesday's hip-hop lounge. The *Ghost Bar*'s claim to nocturnal fame is that it is 55 stories above the ground with a killer view of the Strip. Of note is the terrace's vertigo-inducing glass floor.

With the bar's reputation, I expected inebriated women to be squatting in their black miniskirts to give bean shots to the ants below, but if anything, the glass floor didn't make them randy, only frightened. Girlfriends had to be practically dragged onto the platform for a two-second photo op.

The second seminar was "Sense of Humor: The Thin Purple Line Between Satire and Sexist Racism." That one consisted of a PowerPoint presentation filled with Lenny Bruce quotes and an Andrew W.K. soundtrack.

Once excused, we rolled into one of the many ultra-lounges sweeping the desert: **Risqué** at the Paris Hotel.

Although the joint was empty, the space itself was awe-inspiring. Darkened with billowing curtains, plush couches and a balcony view that overlooked Caesar's Palace and the crazy foot traffic on Las Vegas Boulevard, this place was a hidden gem. It would be a shame if it closes down within a year. It even put me in the Ketel One mood to tip the Bathroom Attendant.

"You want cologne, bro?" the BA asked, gesturing to a bottle lined counter that rivaled Macy's.

"What do you recommend?"
"The Dolce. That's the good shit, yo."
And so Dolce and Garbanzo it was.

Much more crowded was V Bar at the Venetian: candle-lit minimalist space (i.e., couches and large, black, square tables) with strange alien fetus videos and a DJ spinning everything from roots reggae to Lenny Kravitz's most underrated song, "If You Can't Say No." Also worth the trip was Shadow at Caesar's. It was just a bar, but the main draw was the silhouettes of female dancers gyrating behind white screens; very *Showgirls*.

Reeking of martini and hopped up on taurine, I managed to attend the final strand, "Constructive Criticism or 'Making Fun At Others' Expense." The entire "lecture" was old *Letterman* clips.

"Hogwash. As your attorney, I advise you to leave immediately and seek dissimilar varieties of diversion."

So, after Bloody Marys at the MGM Grand's ultra-lounge **Tabu** — whose gimmick was tabletops with "interactive" images of bubbles and water drops on the surface — and a killer line at Studio 54, we ended up at the Bellagio.

Eminem's DJ, **Green Lantern**, was spinning at the signature nightclub **Light**. I wasn't sure what type of music he was into, but I was certain it would be appropriate for a superhero. Turns out it was... more hip-hop. Who knew the king of the DC Comics' second-tier line shakes his ass to Sean Paul just like every other I-94'er at Ocean's? With the ABC Store making a killing in the downtown area, how much longer before the Las Vegas-Ninth Island Theory becomes reality?

"A little bit of this town goes a very long way. After five days in Vegas you feel like you've been here for five years."

—Hunter S. Thompson

RYAN SENAGA

"The Scene" is a selective listing of arts, entertainment and other activities in the Honolulu area. ♾, the coveted Weekly dingbat of approval, signifies events of special interest. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning. Avoid disappointment: Call ahead.

Gigs

23/Wednesday

BLUES

Open Blues Jam w/ Oopso Facto, *Tiare's Sports Bar & Grill* (10 p.m.) 230-8911

COMEDY

Orny Adams, *Laugh Factory* (8 p.m.) 931-4490
Andy Bumatai & Augie T., *Brew Moon* (9 p.m.) 593-0088

CONTEMPORARY

Roland Chang, *Harry's Bar*, *Hyatt Regency Waikiki* (5 p.m.) 923-1234
Emerald House, *Planet Hollywood* (6:30 p.m.) 924-7877

Lance and The Hydrants, *Chart House* (7:30 p.m.) 941-6660
Wayne Takamine, *3660 On the Rise* (6:30 p.m.) 737-1177

Ryan Tang, *Nick's Fishmarket* (7 p.m.) 955-6333
Tin Idol (formerly Native Tongue), *Cheeseburger in Paradise* (7 p.m.) 923-3731

Tino & Rhythm Club, *Esprit* (8:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), *Aaron's atop the Ala Moana* (8:30 p.m.) 955-4466

Al Waterson and You (karaoke talent search), *Don Ho's Island Grill* (7 p.m.) 528-0807

DJ

B-Side: DJ Spinobi, *Wave Waikiki* (9 p.m.) 941-0424, ext. 12

Syncopation (drum 'n' bass w/ DJs Toki, Monkey and weekly special guests), *Cafe Sistina* (10 p.m.) 596-0061

Smooth Groove Wednesdays, *Pipeline Cafe* (10 p.m.) 589-1999

Split 101 (Split and the Stone Groove Family), *Compadres* (10 p.m.) 591-8307

HAWAIIAN

Mel Amina, *Mai Tai Bar*, *Royal Hawaiian* (7:30 p.m.) 923-7311

Brothers Cazimero, *Chai's Bistro* (7 p.m.) 585-0011
Jonah Cummings, *Barefoot Bar*, *Outrigger Waikiki Hotel* (4 & 10 p.m.) 922-2268

Keith & Carmen Haugen, *Mai Tai Bar*, *Royal Hawaiian* (4:30 p.m.) 923-7311

Guy Imoto, *Fox & Hounds, Kāhala* (8 p.m.) 738-5655
Henry Kapono, *Kapono's* (5:30 p.m.) 536-2161
Ku'uipo Kumukahi, *Poolside, Sheraton-Waikiki* (6 p.m.) 922-4422

Inao 'Ole, *Kapono's* (9 p.m.) 536-2161

Cory Oliveros, *Tiki's Grill* (4:30 p.m.) 923-8454
Cory Oliveros & Kimo Opiana, *Tiki's Grill & Bar* (9 p.m.) 923-8454

Aloha Serenaders, *Halekūlani* (5 p.m.) 923-2311

JAZZ

Bruce Hamada & Jim Howard, *Lewers Lounge, Halekūlani Hotel* (8:30 p.m.) 923-2311

Live Jazz w/ Chuck James, Winston Raval, Lou Benato, *Meritage Restaurant* (5 p.m.) 529-8686

Keahi Conjugacion, Dan Del Negro & Friends, *Honolulu Club* (6 p.m.) 543-3916

Jeff Peterson, *Che Pasta* (5 p.m.) 524-0004

Piano Bar (various), *Chuck's Cellar, Outrigger East Hotel* (6 p.m.) 923-4488

Winston Raval Trio, *Meritage Restaurant* (5 p.m.) 529-8686

ROCK/R&B

Big Trouble, *Da Dawg House, International Marketplace* (9:30 p.m.) 924-3294

Sol Circle, *Indigo, Green Room* (9:30 p.m.) 521-2900

John Cruz, *Anna Bannana's* (10:30 p.m.) 946-5190

Guy Cruz, *Gordon Biersch* (5:30 p.m.) 599-4877

Not for Deadheads Only, *Muddy Water Espresso* (6 p.m.) 254-2004

Piranha Brothers, *Cheeseburger in Paradise* (4 p.m.) 923-3731

Soul Bucket, *Moana Terrace, Waikiki Beach Marriott Resort* (6 p.m.) 922-6611

Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

24/Thursday

BLUES

Bluzilla, *Kapono's* (9 p.m.) 536-2161

Chicken Lips, *Kapono's* (7 p.m.) 536-2161

COMEDY

Orny Adams, *Laugh Factory* (8 p.m.) 931-4490

Loose Screws, *All-Star Hawai'i* (8 p.m.) 955-8326

CONTEMPORARY

Christian & Sunny, *Tiki's Grill* (4:30 p.m.) 923-8434

Coconut Joe, *Honolulu Club* (6 p.m.) 543-3916
Donny & Friends of Toa, *Planet Hollywood* (6:30 p.m.) 924-7877

Kelly & Monica, *Chart House* (7:30 p.m.) 941-6660

Herb "Orta-San" Orta, *Neptune's Garden, Pacific Beach Hotel* (8:30 p.m.) 923-4511

Glenn Pinho, *Banana Patch Lounge, Miramar Hotel* (7:30 p.m.) 922-2077

Wayne Takamine, *Waikiki Broiler* (4 & 8 p.m.) 923-8836

Ryan Tang, *Nick's Fishmarket* (7 p.m.) 955-6333

Tino & Rhythm Club, *Esprit* (8:30 p.m.) 922-4422

Soul Café (Top 40, '60s - present), *Aaron's atop the Ala Moana* (8:30 p.m.) 955-4466

DJ

Sky is the Limit w/ DJ Byron Lew (house), *Indigo, Green Room* (9:30 p.m.) 521-2900

Retro Night at Pipeline ('80s), *Pipeline Cafe* (9 p.m.) 589-1999

Versatile Styles Nite (w/ DJs Sovereign and Lava), *The Garden* (10 p.m.) 537-6971

GUITAR

J. W. Lathrop, *Kevin's Two Boots* (7 p.m.) 230-8111

Ronnie Wong, *Muddy Water Espresso* (7 p.m.) 254-2004

HAWAIIAN

Chris Andrews, *Hank's Cafe* (9 p.m.) 526-1410

Robert Cazimero, *Chai's Bistro* (7 p.m.) 585-0011

Jonah Cummings, *Barefoot Bar, Outrigger Waikiki Hotel* (4 p.m.) 922-2268

Jonah Cummings, *Tiki's Grill* (9 p.m.) 923-8454

Pumehana Davis, *Hanohano Room* (6 p.m.) 922-4422

Guy Imoto, *Fox & Hounds, Kāhala* (8 p.m.) 738-5655

Ned Ka'apana, *Don Ho's Grill* (7 p.m.) 528-0807

Auntie Genoa Keawe, *Moana Terrace, Waikiki Beach Marriott Resort* (5:30 p.m.) 922-6611

Aloha Serenaders, *Halekūlani* (5 p.m.) 923-2311

Bruddah Tito, *East Side Grill* (8 p.m.) 952-6555

Haumea Warrington, *Barefoot Bar, Outrigger Waikiki Hotel* (10 p.m.) 922-2268

JAZZ

Freddie Alcantar, *Lewers Lounge, Halekūlani Hotel* (8:30 p.m.) 923-2311

Bruce Hamada, Jim Howard, Azure McCall, *Brew Moon* (7 p.m.) 593-0088

Anita Hall, *Gordon Biersch* (7 p.m.) 599-4877

Piano Bar (various), *Chuck's Cellar, Outrigger East Hotel* (6 p.m.) 923-4488

Rock/R&B

Guy Cruz, *Kelley O'Neil's* (8:30 p.m.) 926-1777

Southern Draw, *Tiare's Sports Bar* (midnight) 230-8911

Elvis (by Bill Burgher), *Rock Island Cafe, King's Village* (8 p.m.) 926-2924

Piranha Brothers, *Cheeseburger in Paradise* (4 p.m.) 923-3731

Piranha Brothers, *Irish Rose* (9 p.m.) 924-7711

Rustic, *Kemoo Farms, Pub* (9 p.m.) 621-1835

SKA

Pimpbot, *Wave Waikiki* (9 p.m.) 941-0424

VARIOUS

Open Mic Night, *Studio 1* (8 p.m.) 550-8701

25/Friday

ALTERNATIVE

Litmus, *Kemoo Farms, Pub* (9 p.m.) 621-1835

Missing Dave, *Wave Waikiki* (9 p.m.) 941-0424

BLUES

Boogie, *Muddy Water Espresso* (7 p.m.) 254-2004

J.P. Smoketrain, *Kelley O'Neil's* (8:30 p.m.) 926-1777

COMEDY

Orny Adams, *Laugh Factory* (8 p.m.) 931-4490

Frank DeLima, *Palace Showroom, Ohana Reef Towers* (8:30 p.m.) 923-SHOW

CONTEMPORARY

Tito Berinobis, *Chart House* (6 p.m.) 941-6660

Brendan, *Kelley O'Neil's* (1:30 a.m.) 926-1777

Roland Chang, *Harry's Bar, Hyatt Regency Waikiki* (5 p.m.) 923-1234

Courtney & Friends, *Planet Hollywood* (6:30 p.m.) 924-7877

Dean & Dean, *Chart House* (9 p.m.) 941-6660

Joak Joint, *Kapono's* (10 p.m.) 536-2161

Pohaku, *Tiare's Sports Bar* (11 p.m.) 230-8911

Rhonda, *Esprit Nightclub* (7:45 p.m.) 922-4422

Loco Spice, *Big City Diner, Kailua* (8 p.m.) 263-8880

Wayne Takamine, *Waikiki Broiler* (4 & 8 p.m.) 923-8836

Tin Idol (formerly Native Tongue), *Cheeseburger in Paradise* (7 p.m.) 923-3731

Tino & Rhythm Club, *Esprit* (9:30 p.m.) 922-4422

Soul Café (Top 40, '60s - present), *Aaron's atop the Ala Moana* (9:30 p.m.) 955-4466

DJ

Foreplay Fridaze, *Pipeline Cafe* (10 p.m.) 589-1999

DJ RoRo (hip hop, R&B, reggae, dancehall), *Gold Zone* (10 p.m.) 622-6928

Ladies Night, *Hanohano Room* (9 p.m.) 922-4422

Afterhours (w/ DJs Byron the Fur, Matthew Grim, G-Spot, REV J, Big Daddy Dave, Charles Lee, Rayne and more), *478 'Ena Rd.* (formerly Pink Cadillac) (2 - 7 a.m.) 591-3500

Sick Dog Productions, *Fox & Hounds, Kāhala* (10 p.m.) 738-5655

Surfin' & Sippin' (house w/ DJ Mark), *Indigo, Green Room* (10 p.m.) 521-2900

GUITAR

Bud Cerio, *Gordon Biersch* (5:30 p.m.) 599-4877

Lee Eisenstein, *Kevin's Two Boots* (7 p.m.) 230-8111

J. W. Lathrop, *Waipuka Poolside Bar, Ohana Reef Towers Hotel* (4:30 p.m.) 924-4961

Eric Petersen, *Ye Olde Fox and Hounds Pub & Grub* (9 p.m.) 947-3776

HAWAIIAN

Blue Canoe, *Roy's* (7:30 p.m.) 396-7697

Pumehana Davis, *Hanohano Room* (6 p.m.) 922-4422

Aloha Duo, *Mai Tai Bar, Royal Hawaiian* (7:30 p.m.) 923-7311

Hapa (Barry Flanagan & Nathan Aweau), *Chai's Bistro* (7 p.m.) 585-0011

Brickwood Galuteria, *Imai & Friends, Brew Moon* (8:30 p.m.) 593-0088

Ka'ala Boys, *Tiki's Grill* (4:30 p.m.) 923-8454

David Kahiapo, *Tiki's Grill* (10 p.m.) 923-8454

Henry Kapono, *Kapono's* (6 p.m.) 536-2161

Kelli'i Kaneali'i, *Neptune's Garden, Pacific Beach Hotel* (8:30 p.m.) 923-4511

Koa 'Uka, *Duke's Canoe Club* (4 p.m.) 923-0711

Kalae Loa, *Compadres* (9 p.m.) 591-8307

Po'okela, *Halekūlani* (5 p.m.) 923-2311

Olomana, *Paradise Lounge, Hilton Hawaiian Village* (8 p.m.) 949-4321

Jus' Ryt, *Kimo's Bar & Grill, Waimānalo Towne Center* (9 p.m

THE SCENE

Tino & Rhythm Club, Esprit (9:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), Aaron's atop the Ala Moana (9:30 p.m.) 955-4466

D J

S.I.S. (funk, hip-hop, drum 'n' bass w/ Sisters in Sound), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
Benny James (R&B), Gordon Biersch (11 p.m.) 599-4877

The Drop, Blue Tropic (9 p.m.) 944-0001

Eruption (hip-hop, drum 'n' bass, reggae), Volcanoes Nightclub (formerly World Cafe) (10 p.m.) 528-7071

Flex (reggae, dancehall, hip-hop), Grumpy's (9 p.m.) 528-4911

Ladies Night, Hanohano Room (9 p.m.) 922-4422

Gothic & Industrial Night w/ DJs MoDBoY and Dat-Mot, 478 'Ena Rd. (formerly Pink Cadillac) (10 p.m.) 591-3500

Afterhours (w/ DJs Byron the Fur, Matthew Grim, G-Spot, REV J, Big Daddy Dave, Charles Lee, Rayne and more), 478 'Ena Rd. (formerly Pink Cadillac) (2 - 7 a.m.) 591-3500

Rock Hard Saturdays w/ 104.3 XME, Hard Rock Cafe (10 p.m.) 955-7383

Sweet 'n' Sour Saturdays, Pipeline Cafe (10 p.m.) 589-1999

TRAX, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

FOLK

Chris Dudley, Naturally Hawaiian Gallery (3 p.m.) 259-5354

GUITAR

Johnny Helm, Hale Noa (10 p.m.) 735-4292

Eric Petersen, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3776

Ronnie Wong, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

HAWAIIAN

Justin, Kelley O'Neil's (1:30 a.m.) 926-1777

Ka'ala Boys, Tiki's Grill (4:30 p.m.) 923-8454

David Kahiapo, Tiki's Grill (10 p.m.) 923-8454

Kawika Kahiapo & Martin Pahinui, Kimo's Bar & Grill, Waimānalo Towne Center (9 p.m.) 259-8800

Kapena, Duke's Canoe Club (4 p.m.) 923-0711

Keli'i Kaneali'i, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511

Koa 'Uka, Tiare's Sports Bar (11 p.m.) 230-8911

Pacific Lite, ScooZee's (6:30 p.m.) 597-1777

Makewai, East Side Grill (9:30 p.m.) 952-6555

Po'okela, Halekūlani (5 p.m.) 923-2311

Olomana, Paradise Lounge, Hilton Hawaiian Village (8 p.m.) 949-4321

Leon Siu, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311

Ray Sowers & Shawn Ishimoto, Harry's Bar, Hyatt Regency Waikiki (5 p.m.) 923-1234

Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Bruce Hamada, Jim Howard, Azure McCall, Chai's Bistro (7 p.m.) 585-0011

Jerome James Jazz Collective, Studio 1 (9 p.m.) 550-8701

takashi koshi & Brien Matson, 21 Degrees North, Turtle Bay Resort (6:30 p.m.) 293-8811

James Kraft, Roy's (7:30 p.m.) 396-7697

Sonya Mendez & Lenny Keys, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

Jeff Peterson & Lane Hornfeck, Michel's (6:30 p.m.) 923-6552

Black Sand, Chuck's Cellar, Outrigger East Hotel (8 p.m.) 923-4488

REGGAE

One Drop, Kemoo Farms, Lānai (9 p.m.) 621-1835

SBWC, ScooZee's (10 p.m.) 597-1777

Humble Soul & THC, Jaron's Kailua (10:30 p.m.) 261-4600

ROCK/R&B

The Daytrippers, Ye Olde Fox and Hounds Pub & Grub (8 p.m.) 947-3776

eight0eight (R&B), Gordon Biersch (7 p.m.) 599-4877

Piranha Brothers, Cheeseburger in Paradise (4 p.m.) 923-3731

Piranha Brothers, Irish Rose (9 p.m.) 924-7711

Rock & Roll Soul, Kelley O'Neil's (8:30 p.m.) 926-1777

Rubber Soul, Harry's Bar, Hyatt Regency Waikiki (7:30 p.m.) 923-1234

Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

SOUL

Zanuck Kapala Lindsey, Brew Moon (8:30 p.m.) 593-0088

27/Sunday

BLUES

One Man Blues, Muddy Water Espresso (6 p.m.) 254-2004

COMEDY

Orny Adams, Laugh Factory (8 p.m.) 931-4490

Andy Bumatai's stand-up students, Brew Moon (6:30 p.m.) 593-0088

Mental Tilapia, Brew Moon (8:30 p.m.) 593-0088

CONTEMPORARY

Dean & Dean, Chart House (7 p.m.) 941-6660

Donny & Friends of Toa, Planet Hollywood (6:30 p.m.) 924-7877

Heartsong, East Side Grill (8 p.m.) 952-6555

Stardust, Hanohano Room (8:30 p.m.) 922-4422

Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

Tin Idol (formerly Native Tongue), Cheeseburger in Paradise (7 p.m.) 923-3731

D J

Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088

Volcano Party, Wave Waikiki (9 p.m.) 941-0424

HAWAIIAN

'Elua Kane, Jaron's Kailua (10:30 p.m.) 261-4600

Sam Henderson, Don Ho's Grill (7 p.m.) 528-0807

Keli'i Kaneali'i & Bobby Ingano, Chai's Bistro (7 p.m.) 585-0011

Henry Kapon, Duke's Canoe Club (4 p.m.) 923-0711

Nā Pualani o Kalihī Hula Revue, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

Olomana, Tapa Bar (8 p.m.) 947-7875

George Kuo, Martin Pahinui & Aaron Mahi, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Simply Shy & Friends, Banana Patch Lounge, Miramar Hotel (8 p.m.) 922-2077

Ray Sowers & Shawn Ishimoto, Harry's Bar, Hyatt Regency Waikiki (5 p.m.) 923-1234

Kimo Todd, Sam Choy's Diamond Head Restaurant (10:30 a.m.) 732-8645

Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Jon Basebase, Roy's (6 p.m.) 396-7697

Noly Paa, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

Black Sand, Chuck's Cellar, Outrigger East Hotel (8 p.m.) 923-4488

ROCK/R&B

Pālo Jones, Kelley O'Neil's (8:30 p.m.) 926-1777

Soul Bucket, Harry's Bar, Hyatt Regency Waikiki (7 p.m.) 923-1234

Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

28/Monday

COMEDY

Freddy Soto, Laugh Factory (8 p.m.) 931-4490

CONTEMPORARY

Tito Berinobis, Chart House (7:30 p.m.) 941-6660

Roland Chang, Harry's Bar, Hyatt Regency Waikiki (5 p.m.) 923-1234

Stardust, Hanohano Room (8:30 p.m.) 922-4422

Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836

GUITAR

Ronnie Wong, Muddy Water Espresso (7 p.m.) 254-2004

HAWAIIAN

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268

The Islanders, Halekūlani (5 p.m.) 923-2311

Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311

Kahali'a, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Jerry Santos & Hoku Zootermiesty, Chai's Bistro (7 p.m.) 585-0011

JAZZ

Emil Richards, Noel Okimoto, Bruce Hamada, Jim Howard, Kapon's (7 p.m.) 536-2161

Chris Murphy, Nick's Fishmarket (7 p.m.) 955-6333

Noly Paa, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

Piano Bar (various), Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488

ROCK/R&B

The Boys, Cheeseburger in Paradise (4 p.m.) 923-3731

Quintessentials, Wave Waikiki (9 p.m.) 941-0424, ext. 12

Rustic, Kelley O'Neil's (8:30 p.m.) 926-1777

Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

SOUL

Zanuck Kapala Lindsey, Brew Moon (7 p.m.) 593-0088

VARIOUS

Open Mic Night, Anna Bannana's (9 p.m.) 946-5190

Open Mic Night, Coffee Factory (7 p.m.) 949-8858

29/Tuesday

COMEDY

Freddy Soto, Laugh Factory (8 p.m.) 931-4490

CONTEMPORARY

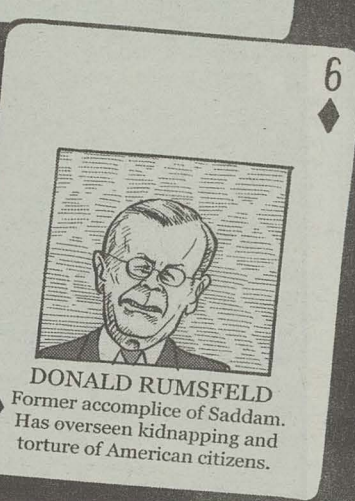
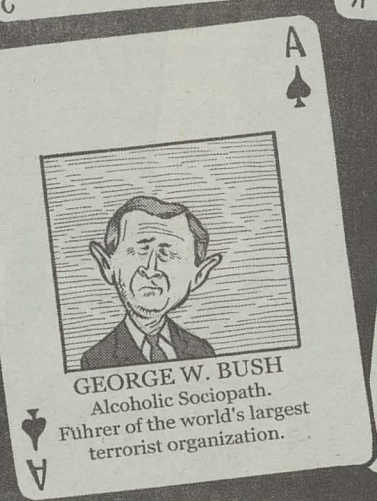
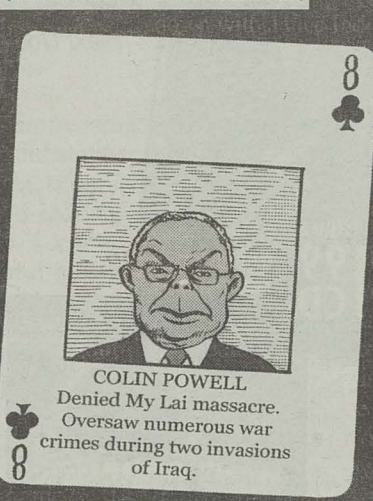
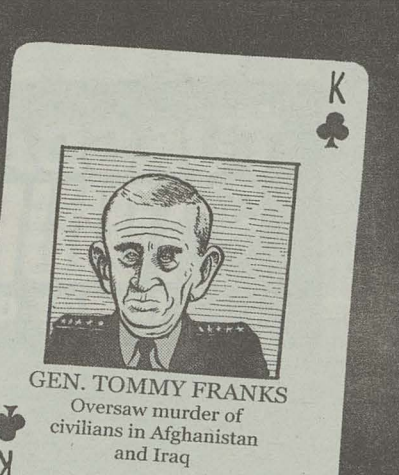
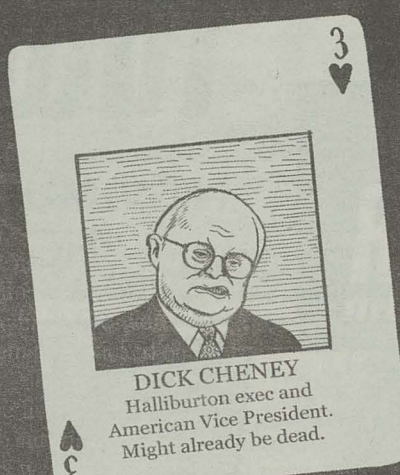
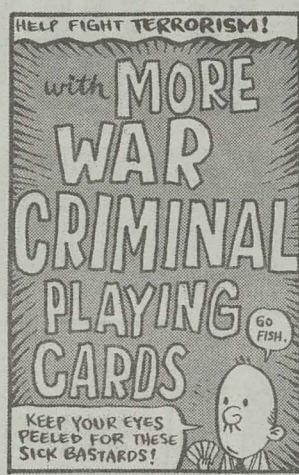
Christian & Sunny, Tiki's Grill (9 p.m.) 923-8454

Kelly & Monica, Chart House (7:30 p.m.) 941-6660

Continued on Page 14

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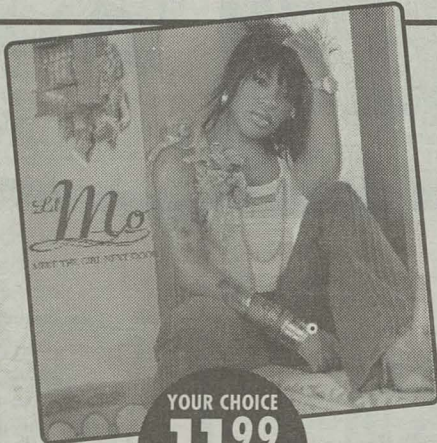
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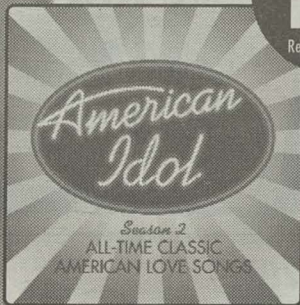
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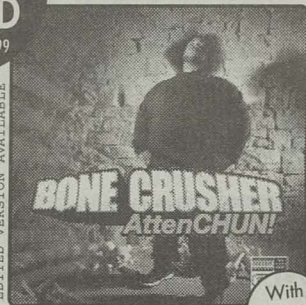


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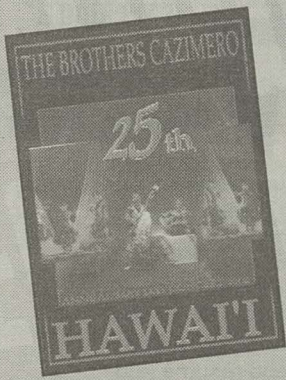
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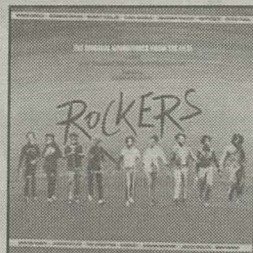
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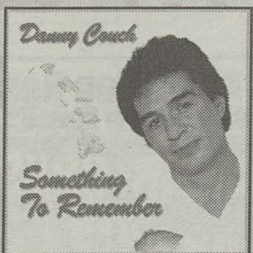
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Travel

PHOTO: DECLAN MCCULLAGH

The Sierra Nevada's granite roof, via Tioga Pass

Yosemite's backdoor

ROBERT ROPER

Too much beauty. Too much awe. That can be the feeling in Yosemite Valley, with its air of an Ansel Adams poster brought to life. That's when it's time to sneak around to the backside of the national park, which, after all, is hundreds of thousands of acres more than just the valley.

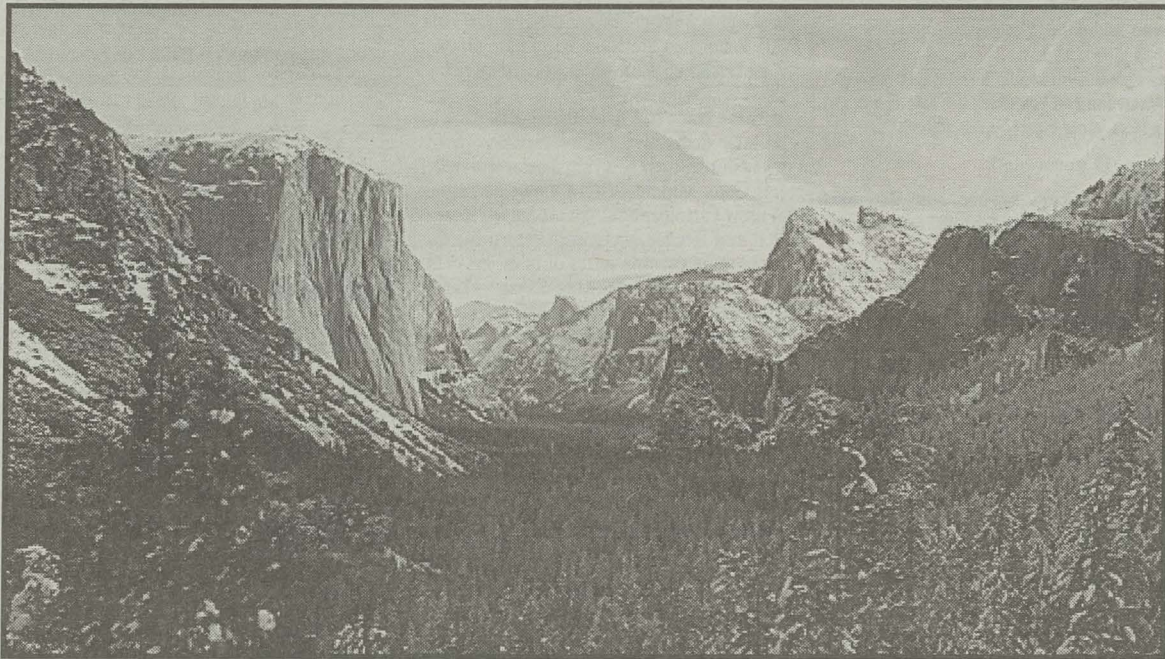
Everything north and east of

forest toward the looming gray-white dome. Follow the right fork of the marked trail, and circle around to the south side of the dome. The ascent — more monolithic granite — goes up steep slabs to a summit with one of the best views in the Sierra.

From the top of Fairview, the gleaming mountain due north is Mt. Conness. Even at a distance of ten miles it reveals itself as being composed of brilliant off-white granite, with a blunted summit relaxing downward in arm-like

mean freezing temperatures even in midsummer.

Backdoor Yosemite used to be a food-challenged zone. There are now a couple of exceptions: For flavorful lunches and breakfasts, try the Tioga Pass Resort on Hwy 120, a bunch of cabins and lodges that look like they're made of Lincoln Logs. Ten miles farther east, close to Lee Vining, is the Whoa Nelli Deli (760-647-1088), an improbable eatery attached to a Mobil station. On a recent night the place was



Tuolumne Meadows — itself 20 crow-flying miles north and east of the valley — has a more rugged, hard-bitten look. Here the lodgepole pines and meadow grasses are a thin skin on the substrate of granite, and you feel that the next ice age will surely wipe the whole thing clean. One of the attractions of the area around Tuolumne Meadows, in fact, is the chance to take hikes entirely on flows of granite: Lambert Dome, right alongside Hwy 120, the road through the Meadows, can be hiked to its 9,450-foot summit without stepping on anything except monolithic stone.

The eastern approach into Yosemite, via Tioga Pass (9,945 feet), has the advantage of being less prone to traffic jams and more dramatic. Starting near the town of Lee Vining (6,500 feet), Hwy 120 ascends to the highest driveable pass in the U.S. within the space of a dozen miles. Jump out of your car and run a few yards, and expect to be felled by the altitude. Within a day or two, though, the local peaks, such as Mt. Dana (13,057 feet) and Cathedral Peak (10,940 feet), become more than doable. An exciting hike — just short of a technical rock climb — is the walk up Fairview Dome (9,731 feet). Park at a pullout four miles west of the Tuolumne Meadows Ranger Station, then hike through

ridges. Peter Croft, America's most accomplished free-solo (ropeless) climber, has described the climb up one of those arms as "the best backcountry route in the Sierra." But you don't have to be a climbing god to tackle Conness. From trailheads close to nearby Saddlebag Lake, various routes head to the summit (12,590 feet); those up the North and West Ridges require moderate climbing skills, but others are walk-ups. (The most direct, also most strenuous, ascends from the east side via Alpine Lake.)

The region around Saddlebag Lake, including Conness and another classic granite pile, North Peak, offers climbing and backpacking and basic fooling around hard to beat anywhere in North America. The snow clears out by June, and the long summer-fall season features months of temperate weather. (Thunderstorms are uncommon but need to be feared; retreat from any exposed, rocky position at any sign of electrical activity.) One of the first things to be noticed about the country is its huge scale: That nearby ridge or mini-summit may look only a couple hundred yards away, but expect to be sandbagged. If aiming for one of the big summits, take extra food, water and clothing — being caught out overnight can

jumping with sunburned off-road-ers, longhaul motorcyclists, mountaineers with scabby hands, and day-hikers covered with granite dust. The young cooks were blasting Sugar Hill Gang and somehow delivering sophisticated fare including grilled salmon salad and buffalo meatloaf ("extra lean grilled cowboy style with port wine au jus").

For rest days, Benton Hot Springs, Casa Diablo Hot Springs, and Whitmore Hot Springs are all within an hour's drive of Lee Vining. Information and guidebooks are available in Lee Vining at the Mono Lake Committee Bookstore (760-647-6595).

On a recent climb of Conness, via the West Ridge, my partner and I had a typically splendid backdoor day. After a 5 a.m. start, we found ourselves high up the curving ridge, pretty much blissed out in a world composed entirely of deep sky and solid granite. On a pitch at 12,000 feet, I overtook a woolly bear caterpillar gamely pushing on for the summit, moving only a little slower than I was. I thought of the Hemingway story, "The Snows of Kilimanjaro," which begins, "Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude." But I knew what the caterpillar was seeking, and I was too.

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Chamber Music Concert Violist Anna Womack, cellist Gregory Dubay and violinists Miho Matsuno and Gregory Wrenn perform works by Haydn, Brahms and Schubert. *Lutheran Church of Honolulu*, 1730 Puna-hou St.: Sat 4/26, 7:30 p.m. \$15; \$10 students and seniors. 394-0788

Hawai'i Jazz Festival All-Stars: Broadway Jazz Abe Weinstein, Danny Del Negro and Keahi Conjugacion perform songs made famous on the Great White Way. *Doris Duke at the Academy*, Honolulu Academy of Arts, 900 S. Beretania: Sat 4/26, 7:30 p.m. \$15; \$12 members. 532-8700

Hawai'i Youth Symphony Association Audition Applications Find information online. Application deadline is Wed 4/30. www.hiyouthsymphony.org

HPU International Chorale and Vocal Ensemble Choral students from Hawai'i Pacific University present their first annual spring concert. *Kawaiaha'o Church*, 957 Punchbowl St.: Sun 4/27, 4 p.m. Free. 544-1127

Jammin' Hawaiians Jammin', brah. *Waikiki Shell*, Kapi'olani Park: Sat 4/26, 4 - 10 p.m. \$10 - \$25. www.ticketmaster.com

Kim Char Meredith CD Release Party This three-time Nā Hoku nominee and Hawai'i Music Award-winner will perform selections from her new CD. *Kapono's*, Aloha Tower Marketplace: Sun 4/27, 7:30 - 9:30 p.m. Free. 537-9611

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Tiki Lounge Five-O (See Scene Pick on Page 9.) *La Mariana Sailing Club*, 50 Sand Island Access Rd.: Sat 4/26, 10 p.m. - 2 a.m. \$5 for 21 years and over; \$8 for 18 years and over. 848-2800

UH Jazz Ensembles Patrick Hennessey directs. *Orvis Auditorium*, 2411 Dole St., UH-Mānoa campus: Sat 4/26, 7:30 p.m. \$6 - \$10. 956-8742

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From Page 11

Wayne Takamine, *Waikiki Broiler* (4 & 8 p.m.) 923-8836

Toa, *Planet Hollywood* (6:30 p.m.) 924-7877
Al Waterson and You (karaoke talent search), *Don Ho's Island Grill* (7 p.m.) 528-0807

D J

Chemistry Lounge (hip-hop, soul, dancehall w/ **Matty Liu & Darren Carroll**), *Auntie Pasto's*, *Kapahulu* (10 p.m.) 739-2426

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Robert Cazimero, *Chai's Bistro* (7 p.m.) 585-0011

Jonah Cummings, *Barefoot Bar*, *Outrigger Waikiki Hotel* (4 & 10 p.m.) 922-2268

Harry & Ellsworth, *Cheeseburger in Paradise* (7 p.m.) 923-3731

Keith & Carmen Haugen, *Mai Tai Bar*, *Royal Hawaiian* (4:30 p.m.) 923-7311

The Islanders, *Halekulani* (5 p.m.) 923-2311

Kanilau, *Poolside*, *Sheraton-Waikiki* (6 p.m.) 922-4422

Ledward Ka'apana, *Kapono's* (6 p.m.) 536-2161

Carrie Nicol, *Fox & Hounds*, *Kāhala* (8 p.m.) 738-5655

Cory Oliveros, *Harry's Bar*, *Hyatt Regency Waikiki* (7 p.m.) 923-1234

Ray Sowders & Shawn Ishimoto, *Harry's Bar*, *Hyatt Regency Waikiki* (5 p.m.) 923-1234

JAZZ

Rich Crandall and Friends, *Studio 6* (8 p.m.) 596-2905

Bruce Hamada & Jim Howard, *Lewers Lounge*, *Halekulani Hotel* (8:30 p.m.) 923-2311

Mahealani Jazz Quartet, *Indigo*, *Green Room* (7:30 p.m.) 521-2900

Chris Murphy, *Nick's Fishmarket* (7 p.m.) 955-6333

Piano Bar (various), *Chuck's Cellar*, *Outrigger East Hotel* (6 p.m.) 923-4488

Sweet & Lowdown, *Brew Moon* (7 p.m.) 593-0088

ROCK/R&B

BBC, *Hank's Cafe* (8:30 p.m.) 526-1410

Booze Bros, *Kelley O'Neil's* (8:30 p.m.) 926-1777

E.J., *Muddy Water Espresso* (7 p.m.) 254-2004

Soul Bucket, *Cheeseburger in Paradise* (4 p.m.) 923-3731

Soul Bucket, *Moana Terrace*, *Waikiki Beach Marriott Resort* (6 p.m.) 922-6611

Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

Concerts & Clubs

B-Side Double-O-Spot and Pussycat Projects present this monthly hip-hop event. This month's lineup features DJ Spinobi of Ozomatli. Ages 18 and over. *Wave Waikiki*, 1877 Kalākaua Ave.: Wed 4/23, 9 p.m. - 4 a.m. \$10 - \$15. www.double-o-spot.com, 591-3500

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Diversity Dance Concert Featuring more than 200 performers representing a variety of dance styles. *Ronald E. Bright Theatre*, Castle High School, 45-386 Kāne'ohe Bay Dr.: Fri 4/25 - Sat 4/26 & Fri 5/2 - Sat 5/3, 8 p.m.; Sun 4/27, 4 p.m. \$12 - \$15. 235-5141

Fun with Fables 'Ōhi'a Productions brings Aesop's fables to life through humor and song as part of the Zoo's Toddler Tuesday Program. *Honolulu Zoo*, 151 Kapahulu Ave.: Every Tue through 6/24, 10 a.m. Free with cost of zoo admission. 484-8800

Fus(e)SION The choreography of Wayles Haynes, Eun Kyung Kim and Malia Yamamoto revolves around the common theme of war and conflict. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Fri 4/25 - Sat 4/26, 7 & 9 p.m. \$10. www.lizardloft.org, 536-8047

The Garden of Rikki Tikki Tavi Honolulu Theatre for Youth performs Y. York's adaptation of Rudyard Kipling's story about a cobra and of the mongoose who must face him. *McCoy Pavilion*, Ala Moana Park: Sat 4/26, 5/3, 5/10 & 5/17, 4:30 & 6:30 p.m. \$6 - \$12. www.htyweb.org, 839-9885

Guys and Dolls Bill Ogilvie directs the musical, with music and lyrics by Frank Loesser. *Kaiser High School*, 511 Lunalilo Home Rd.: Thu 4/24 - Sat 4/26 & Fri 5/2 - Sat 5/3, 7:30 p.m. \$5; \$3 students. 394-1219

Hawai'i Tales for Young People HTY presents these short plays, based on the works of local children's author Kimo Armitage. *McCoy Pavilion*, Ala Moana Park: Sat 4/26 & 5/3, 10:30 a.m. & 1:30 p.m.; Sat 5/10, 10:30 a.m., 11:30 a.m. & 1:30 p.m. \$6 - \$12. www.htyweb.org, 839-9885

Head Full of Voices Brian Tate performs solo. Call for information about additional voice classes. *Kaiser High School*, 511 Lunalilo Home Rd.: Fri 4/25, 7:30 p.m. \$5 www.briantatetmusic.com 625-7368, 263-0902

Hovering Glenn Cannon presents a staged reading of this new play by UH Political Science professor, Neal Milner. *Temple Emanuel*, 2550 Pali Hwy.: Sat 4/26, 7:30 p.m. Donations accepted. 595-7521

Kumu Kahua Summer Theater Classes *Playwriting* (Sat 6/7 - 7/12, 9 a.m. - noon): The award-winning Hawai'i playwright Victoria Nalani Kneubuhl teaches her craft. *Beginning Acting* (Sat 6/7 - 8/9, 12:30 - 3:30 p.m.): Actor, director and instructor Keith Kashiwada draws on different disciplines for this acting class designed for beginners and people just looking for more self-confidence. *Beginning Improvisation* (Sat 6/7 - 7/12, 9 a.m. - noon): Teacher, director and Kumu Kahua board member R. Kevin Doyle teaches the fundamentals of improv, developing creativity, spontaneity and the ability to work in an ensemble. No experience necessary. *Kumu Kahua Theatre*, 46 Merchant St.: \$75 - \$100. 536-4222

LCC Dance Festival 2003 (See Dance Pick on Page 9.) *Leeward Community College Theatre*, 96-045 Ala Ike Rd., Pearl City: Fri 4/25 & Sat 4/26, 7:30 p.m. \$10 - \$12. alaike.lcc.hawaii.edu/Theatre, 455-0385

Morning's at Seven Joyce Maltby directs Paul Osborn's comedy about life in a mid-western town. *Hawai'i Pacific University Theatre*, 45-045 Kamehameha Hwy., Kāne'ohe: Thu 4/24, 5/1 & 5/8, 7:30 p.m.; Fri 4/25 - Sat 4/26, Fri 5/2 - Sat 5/3, Fri 5/9 - Sat 5/10, 8 p.m.; Sun 4/27, 5/4, 4 p.m.; Sun 5/11, 6 p.m. \$14; \$10 seniors, military, students; \$5 HPU students. 375-1282

Murder Mystery Players' Competition Is Murder Help figure out whodunit at this murder-mystery. Reservations required. *Dave & Buster's*, 1030 Auahi St.: Fri 4/25, 5:45 p.m. (doors); 7 p.m. (show). \$34.95. 589-5007

The Robbers With an avant garde spin, Markus Wessendorf directs Friedrich Schiller's 18th-century tale about two brothers: one a Robin Hood-type driven to extremes, the other a power-hungry tyrant. This staging uses the current political climate as the tense backdrop, unfolding events in a modern airport waiting area. *Kennedy Theatre Mainstage*, UH-Mānoa campus: Fri 4/25 - Sat 4/26 & Thu 5/1 - Sat 5/3, 8 p.m.; Sun 5/4, 2 p.m. Free. 956-7655

The Weir The Actors' Group presents Conor McPherson's Irish play about patrons in a rural bar who swap stories to scare a city girl who moved into the "haunted" house nearby. Before the night is over, she will turn the tables once she starts telling tales of her own. Directed by Dave Donnelly. Call for ticket reservations. *Yellow Brick Studio*, 625 Keawe St.: Through Sun 5/11: Thu - Sat, 7:30 p.m. & Sun, 4 p.m. \$10. tag4tickets@hotmail.com, 722-6941

Auditions

Lizard Loft: Call for Entries Submit proposals for performances at The ARTS at Marks Garage in Fall of 2003. Download an application online. Deadline is Thu 5/1. www.lizardloft.org

On Dragonfly Wings 'Ōhi'a Productions holds open call auditions at MPP's dance studios. Call for more times and information. Sat 4/26 & Sun 4/27, noon - 3 p.m.; dance auditions: Sat 4/26, 3 - 5 p.m. www.ohia.com, 486-4444

Museums

Bishop Museum 1525 Bernice St. Open daily 9 a.m. - 5 p.m. \$14.95 adults; \$11.95 youth age 4 - 12; under 4 free. 847-3511

Hula: The Dance of Poetry Bishop Museum honors island kūpuna by sharing the history of hula, as seen and told through the eyes and voices of legendary kumu hula 'Iolani Luahine, Mary Kawena Pukui, Harriet Ne, Joseph Ilala'ole and Kau'i Zuttermeister. History and nature are juxtaposed at this exhibit that features displays and live performances. Through 6/1.

Continued on Page 17

Honolulu Theatre for Youth
 presents

The Garden of Rikki Tikki Tavi

McCoy Pavilion, Ala Moana Park
 Saturdays April 26, May 3, 10 & 17 @ 4:30pm & 6:30pm
 Recommended for ages 4 & up May 17 at 6:30pm

Tickets: 839.9885

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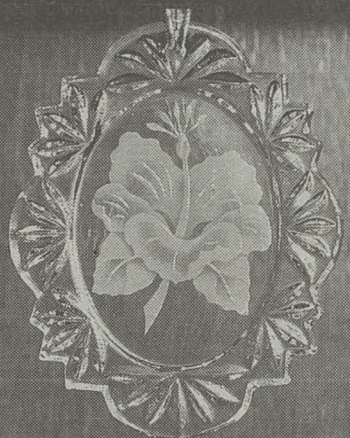
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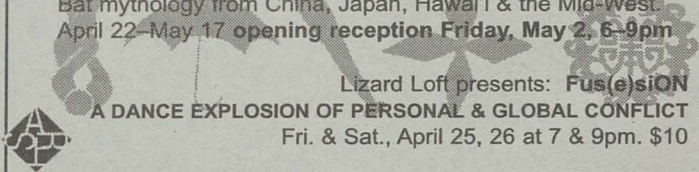
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The ARTS at Marks Garage

The Bat Show 5 painters & 5 cultures vs. 1 flying mammal.
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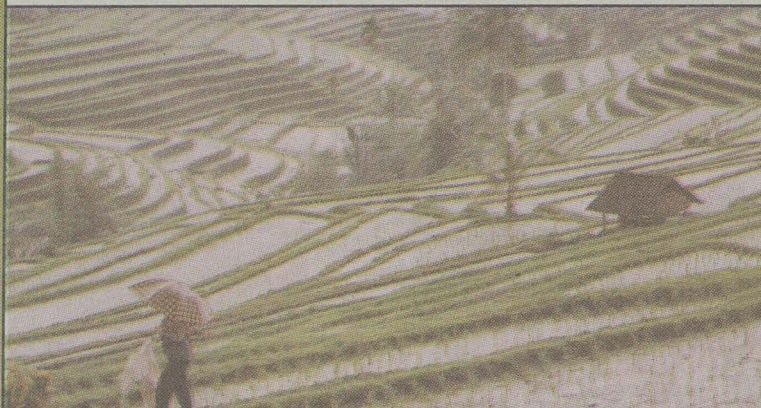
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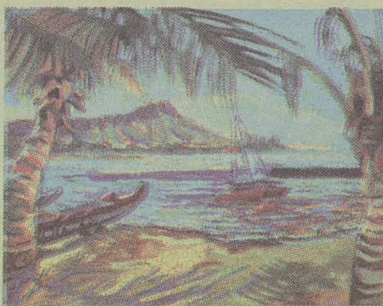
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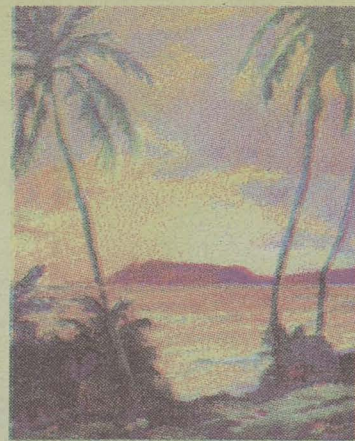


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THE SCENE

From Page 14

Mauna Kea, The Temple: Protecting the Sacred Resources This traveling photo exhibit depicts the traditional Hawaiian spiritual customs practiced on Mauna Kea, observing and honoring the spiritual connection that Hawaiian people have to the land. Through 5/31.

The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 adults; \$3 seniors (free every third Thursday of the month). 526-1322

Tony Berlant: Recent Works Metal collages by ... Through 6/15.

On Wanting to Grow Horns: The Little Theatre of Tom Knechtel Paintings by ... Through 6/15.

The Contemporary Museum at First Hawaiian Center 999 Bishop St. Open Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. 526-1322

Fire to Form: Glass Artists of Hawai'i Through 5/13.

Personal Visions: Works by Carl Jennings, Elisabeth Knoke-Dieckvoss, Birgitte Leitner and Helene Wilder Through 5/13.

Surf Culture: Surf Photography and Board Design Through 5/13.

Hawai'i State Art Museum No. 1 Capitol District Building, 250 S. Hotel St., 2nd Fl. Open Tue - Sat, 10 a.m. - 4 p.m. Free. 586-0900

Enriched by Diversity: The Art of Hawai'i This comprehensive exhibit features 360 pieces of art by 284 artists.

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun 1 p.m. - 5 p.m. \$7 general, \$4 seniors, military and students. 532-8701

The Arts of the Islamic World Gallery Islamic art from the private collection of the late American heiress and philanthropist, Doris Duke, are housed here along with items from the Academy's permanent collection.

Floral Exotica: Hawai'i's Flowers Depictions of Hawai'i's exotic flora are gathered together in a single exhibition that includes works by Hawai'i-based artists Juanita Vitousek, Barbara Engle, Shirley Russell and Gene Lynch. Through 5/11.

Grandfather's House: A Children's Exhibition on Korea This exhibition, aimed especially but not exclusively at children, features an authentic Korean dwelling, with books and games inside to handle and clothes to try on. Through 12/31.

Vertical Landscapes The work of Italian-based, but Hawai'i-connected, painter Filippo Marignoli is curated by his son Duccio in this emotional exhibition. Through 6/29.

Honolulu Printmakers: A 75th Anniversary Celebration The work of renowned local print artists, past and present, are on display in this rare show. Through 5/4.

Masterpieces of Chinese Lacquer This exhibition features examples from the Song (11th century) through the Ming (17th century) period. Through 4/27.

Promised Gifts and Recent Acquisitions This exhibition highlights recent gifts and acquisitions given in honor of the Academy's 75th anniversary this year.

Galleries

Opening

15th Annual Student Exhibition Selected works of over 150 art students. Through 5/9. **Koa Gallery**, Kapi'olani Community College, 4303 Diamond Head Rd.: Mon - Fri, 10 a.m. - 4 p.m.; Sat, 10 a.m. - 2 p.m. Free. 734-9374

Abilities 2003 A juried show by people with disabilities. Opens Sun 4/27, runs through 5/30. **Gallery on the Pali**, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Bachelor of Fine Arts Exhibition The multimedia work of 41 B.F.A. students is on display. Opens Sun 4/27, runs through 5/16. **Art Building, Commons Gallery**, University of Hawai'i, Mānoa: Mon - Fri, 10:30 a.m. - 4 p.m.; Sat, noon - 4 p.m. Free. 956-6888

Mark Norseth Paintings by ... Opens Fri 4/25, runs through 5/30. **The Gallery at Ward Centre**, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034



PHOTO: COURTESY

Hot PICK

The Scene: Hot on the heels of his well-received Honolulu debut, drum-and-bass DJ Quartz is back to teach another lesson in Breakbeat Science, this Saturday at ISIS. Auntie Pasto's, 559 Kapahulu Ave.: 10 p.m. - 2 a.m., \$8. 739-2426.

Quality Time: The Legacy of Tiffany Timepieces from the Tiffany & Co. Archives This exhibit includes historic works from Tiffany's exhibitions at the great world's fairs. Opens Mon 4/28, runs through 6/8. **Tiffany & Co.**, 2100 Kalākaua Ave.: 10 a.m. - 10 p.m. Free. 926-2600

Reflecting ... Reducing ... Handcrafted silver jewelry by Cynthia Wiig. Opens Fri 4/25, runs through 5/30. **The Gallery at Ward Centre**, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

Continuing

After a Decade: Thirteen at Ten Scott Betz curates this show of works by 13 alumni, 10 years after they left graduate school. Through 5/9. **Gallery 'Iolani**, Palanakila Humanities Bldg., Windward Community College, 45-720 Kea'ahala Rd.: Tue - Sat, 1 - 5 p.m. 596-8128

The Bat Show Described as five painters and five cultures versus one flying mammal, the varied symbolism of the bat is explored by Debra Drexler, Ayako Iwasaki, Puni Kukahiko, Karen Lee and Maika'i Tubbs. Reception Fri 5/2, 6 - 9 p.m. Through 5/17. **The ARTS at Marks Garage**, 1159 Nu'uano Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

Christ Pantocrator Paintings and drawings from the *New Renaissance* series by Bahja. Through 4/30. **Superconnected**, 1613 Nu'uano Ave., #10B: Sun - Thu, 10 a.m. - midnight; Fri - Sat, 10 a.m. - 2 a.m. Free. www.superconnected.com, 528-1337

ConTempo Rarities 2003 Auction & Exhibition Tickets to this big swanky affair for The Contemporary Museum may be sold out (call ahead), but you can still make absentee bids in-store until Fri 4/25, 5 p.m., on such artists as Nicolas Africano, Howard BenTré, Enrique Chagoya and Lesley Dill, and local artists, Esther Shimazu, Toshiko Takeazu, Nadine Ferraro and Alan Leitner. Preview the items online. (See Scene Pick on Page 9.) Through 4/26. **Neiman Marcus**, Ala Moana Shopping Center: www.tcmhi.org, 526-1322

Faces of Rape and Sexual Abuse Survivors Photographs, sponsored by the Hawai'i Coalition Against Sexual Assault. Through 4/30. **Honolulu Hale**, 530 S. King St.: 10 a.m. - 4 p.m. Free. 533-1637

Hawai'i in the '60s Nostalgic photographs by John Titchen. Through 4/30. **Pictures Plus**, Kāhala Mall: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 733-5700

HPU Art Show Original works by HPU students, faculty, staff and alumni. Through 5/2. **HPU Art Gallery**, Hawai'i Pacific University, Hawai'i Loa campus, 45-045 Kamehameha Hwy.: Mon - Sat, 8 a.m. - 5 p.m. Free. 544-0287

The Legacy of Chiune Sugihara This pictorial exhibition pays tribute to the Japanese diplomat who disobeyed government orders and wrote visas for thousands of Jewish refugees, granting them asylum in Japan during the Holocaust. Through 4/30. **Japanese Cultural Center of Hawai'i**, 2454 S. Beretania St.: Tue - Sat, 10 a.m. - 4 p.m. \$3 - \$5. 945-7633

Lo'i Inspiration Art and poetry from the Waiāhole Community Mauka Lo'i celebrates kalo culture. Through 5/3. **Aupuni Art Wall and Gallery**, Native Books Kapālama, 1244 N. School St.: Mon - Fri, 9 a.m. - 5 p.m.; Sat, 10 a.m. - 4 p.m. Free. 845-8949

Mark Brown and Scottie Flamm Paintings by ... Through 4/30. **Atelier 4**, 841 Bishop St., Suite 155: Free. 524-3552

Meditation on Fetals: Flowers of Spring Contemporary images by some of O'ahu's best-

known artists, working in paint, watercolor, sculpture and ceramic. Through 5/30. **1132 Bishop St., Lobby Level Gallery**. Mon - Fri, 8 a.m. - 6:30 p.m.; Sat, 8 a.m. - 2 p.m. Free. 271-0952

Ottoland Otto — rocker, baker, punky art maker — exhibits some of his creations, including punch flyers, objects of fear and worship, unusual paintings and his famous Otto Cakes. Through 5/11. **workspace**, 3624 Wai'ālae Ave., Ste. 201: Thu - Sun, noon - 6 p.m. Free. 732-2300

Volumes: An Exhibition of Book Sculptures Works by Jacqueline Lee. ... Through 5/31. **Studio 1 Gallery**, 1 N. King St.: Tue - Sat, noon - 5 p.m. Free. 550-8701

Call To Artists

The ARTS at Marks Garage Partnerships Small arts-related businesses or cultural groups are sought to develop the arts and cultural activities in the downtown area. Call or e-mail for details. Through 6/30. **The ARTS at Marks Garage**, 1159 Nu'uano Ave.: \$300 for cubicle office space. kim@artsatmarks.com, 596-8128

Words

Da Kine Dictionary Submissions Da Pidgin Guerrilla, Lee Tonouchi seeks contributions for an upcoming dictionary. Find guidelines online. www.dakinedictionary.com, 734-7159 ext. 21

First Thursdays: Monthly Poetry Slam Kealoha hosts this monthly poetry slam. Top prize is \$100 cash. **Studio 1**, Musicians Union Building, 949 Kapi'olani Blvd.: Thu 5/1, 7 p.m. (doors); 8 p.m. (start). \$3 before 8 p.m.; \$5 after. HawaiiSlam@poetic.com, 387-9664, 550-8701

The Hawaiian Slam Jam This national certified Slam Poetry competition will be judged by Jesse Lipman, Lee Tonouchi, Kathryn Takara, Johnny Kai and music group B.E.T. Four winners will vie for a spot on Hawai'i's national team, to compete in Chicago in 2004. **Art Auditorium**, UH-Mānoa campus: Thu 5/8, 6 p.m. \$10 registration (\$15 w/ T-shirt); \$5 admission. REDSHAKEvents@hotmail.com, 737-9859

Open Mic Night and Poetry Slam All slam participants must pre-register. A Jelly's gift certificate of \$25 goes to the best slam. **Jelly's 'Aiea**, 98-023 Hekaha St., behind Cutter Ford: Thu 4/24, 6 p.m. (open mic); 7 p.m. (slam). 484-4413

Yobo: Korean American Writing in Hawai'i This reading celebrates the publication of Bamboo Ridge Press' special Korean Centennial Issue, *Yobo*. **Campus Center Ballroom**, UH-Mānoa campus: Mon 4/28, 7 p.m. (reception); 7:30 p.m. (reading). Free. www.bambooridge.com, 626-1481

Learning

Computer Workshop Meet Robert Su in Room 102 for this computer course for all levels. Learn about word processors, Internet applications and how to purchase and maintain a computer system. Advance registration required. **Mō'i'ilī Community Center**, 2535 S. King St.: Sat 4/26, 9 a.m. - noon. \$50; \$45 members. 955-1555

Hawai'i Litterbugs' Lindy Hop Swing Class Join the Lindy Hop, or improve if you already know it. **Honolulu Club**, 932 Ward Ave., 7th Fl.: 4/29 - 6/3; Every Tue, 7:30 - 8:30 p.m. (beginners); 8:30 - 9:30 p.m. (intermediate). \$50 for six weeks of either class. www.hawaiiijitterbugs.com, 545-7600

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THE SCENE

Keiki

E Mālama I Ke Kai Family Ocean Festival This family event features over two dozen exhibitors, on hand to share their knowledge of Hawai'i's ocean resources and of conservation practices. Current museum exhibits will be open to the public. Free identification and safety cards will be made for children, and live entertainment for everyone. *Bishop Museum*, 1525 Bernice St.: Sun 4/27, 9 a.m. - 5 p.m. \$10 per family of four. 847-9290, 536-7999
Preschool Pirates Adults with a 1-to-5-year-old child can navigate the park with a Sea Life Park stroller. Jolly Roger not included. *Sea Life Park*, 41-202 Kalaniana'ole Hwy., Waimānalo: Wed 4/23, 10 - 11:30 a.m. \$15 per parent and child team. 259-2512
Saturday Art Classes for Young People Art classes are available for your little ones, whatever age they may be: Exploring Two- and Three-Dimensional Art is a survey course of different styles for grades K-4; both Mixed Media Sculpture and Ceramics are for grades 4-6; Cartooning is offered to grades 4-7; Drawing and Painting teaches a variety of media to grades 5-12. *Academy Art Center*, 1111 Victoria St.: Registration begins Wed 4/9; classes meet Tue - Fri, 6/10 - 7/17. \$170. 532-8741

Botanical

The Academy in Bloom The Garden Club of Honolulu presents this flower and horticulture show, dedicated to retiring Academy president and director, George Ellis. *Honolulu Academy of Arts*, 900 S. Beretania St.: Fri 4/25 - Sat 4/26, 10 a.m. - 4:30 p.m.; Sun 4/27, 1 - 5 p.m. Free admission to Hawai'i residents with ID; \$4 - \$7 for nonresidents. 532-8700
Desert Rose Show and Sale The Cactus and Succulent Society of Hawai'i presents this annual event, with displays, demonstrations and sales, showcasing the newest varieties of Desert Rose for Hawai'i. *Ward Warehouse Amphitheater*, 1050 Ala Moana Blvd.: Sat 4/26, 9 a.m. - 2 p.m. Free. 522-7063, 591-9999

Continued on Page 20

Indigenizing the University The UH-Mānoa Poly Sci Department presents this symposium in indigenous political theory, methods of research and structural changes needed to include indigenous peoples in the university. Call or go online for schedule and details. *University of Hawai'i at Mānoa*. Mon 4/28 - Wed 4/30 www.politicalscience.hawaii.edu/temp/indigenizing, 956-8030
Intermediate/Advanced Digital Printing (Class No. L05807) Artists who have fulfilled the prerequisite (Intro to Digital Printing) can further their knowledge with hands-on exercises in this one-day class. *UH Downtown at Pioneer Plaza*, 900 Fort St., Lower Lobby: Tue 4/29, 9 a.m. - 4 p.m. \$120. www.outreach.hawaii.edu/pnm, 956-8400
Kawahewehe Aloha: Healing through Love These hourlong seminars focus on the curative powers of Hawaiian lomilomi massage: Wed 4/23 is Lomilomi and Hula. *Outrigger Reef on the Beach*, 2169 Kālia Rd.: Wed 4/23, 1 p.m. 924-6008
Pinhole Camera Workshop Mary Belanger leads this two-day workshop on the basics of pinhole camera construction and darkroom technique. *La Pietra-Hawai'i School for Girls*, 2933 Poni Mō'i Rd.: Sat 4/26 & Sun 4/27, 9 a.m. - 3 p.m. \$45. 922-2744
Play in Clay for Adults This six-week beginner's course offers grownups the chance to satiate their hankering for clay-shaping. Taught by Paul Nash, the class doubles as an open lab for advanced students. Instruction includes hand-building techniques, wheel-throwing, glazing and fire ware. (Course No. D04AR106) *Windward Community College*, 45-720 Kea'ahala Rd., Kāne'ohe: Next session starts Mon 4/28 \$100 plus \$20 lab fee (payable to instructor at first class). 235-7323
Solar Electricity for Your Island Home Software engineer and Mililani homeowner Mike Morton teaches how to lower your electric bill with alternative means of obtaining and using solar energy. *Mililani Public Library*, 95-450 Makaimoimoi St.: Wed 4/23, 6:30 - 7:30 p.m. Free. 627-7470
Spring/Summer Art Classes For people of all ages are classes in drawing, painting,

watercolors, acrylics, oils, cartooning and sculpture. Call for more information. *Tradewinds Gallery*, Windward Mall: 236-2787
Waikiki Aquarium and Ala Wai Watershed Lecture Series Isabella Abbott, professor of Botany Emeritus at UH-Mānoa, discusses the uses and cultural importance of seaweed to Hawaiian history, and Cindy Hunter of the Waikiki Aquarium stresses the connections between cultural history and resource management. Forward seating is limited. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Thu 4/24, 7 p.m. (doors); 7:30 p.m. (start). \$4. 923-9741, ext. 8-107
Yogal Diane Ho leads this beginning-level yoga class. Please bring your own mat or towel. Call ahead; reservations required. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: 11:30 a.m. - 12:30 p.m. \$10. 941-2787

Upcoming Classes

Bridging the Chasm from Theater to Life: An Improvisation Workshop with Alan Arkin This six-day workshop is led by stage and screen veteran, Alan Arkin, also a founding member of the famed Second City improvisational troupe. Thu 5/1 - Wed 5/7. \$1,650. www.huiho.org
Screenwriting Weekend Intensive (Course No. L06202) A produced screenwriter, production consultant and script doctor gives an overview of the craft of screenwriting during a Big Island weekend intensive. Upon completion of the course, students will have a working knowledge of basic screenwriting terminology, format, film genres and the prevailing theory of the three-act structure. Course is taught by Bob Green, *Weekly* columnist and screenwriter for *Baraka* and *Dancing Backwards*, script consultant for *Passion in the Desert* and *The Fifth Man*, and production consultant for *Buddha* and *Beyond Infinity*. *Hawai'i Preparatory Academy*. Fri 5/2, 7:30 - 9:30 p.m.; Sat 5/3, 9 a.m. - 4:30 p.m. & 7:30 - 9:30 p.m.; Sun 5/4, 9 a.m. - 4:30 p.m. \$150; \$100 students. www.outreach.hawaii.edu, 956-8400

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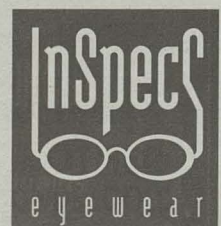
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ILLUSTRATION: JOHN PRITCHETT

Joe Moore, Hawai'i's most-watched news anchor, takes to the stage to complain about his job.

Deconstructing Dirty Laundry

JOHN WYTHE WHITE

I stopped watching the news on television a long time ago, but before that Joe Moore was my least favorite local newscaster. His on-air persona seemed to me too smarmy, too full of itself, more thrilled about being a media personality than a broadcast journalist. Even when he was at his most serious, the gravity of the message was dwarfed by the self-importance of the messenger. He reminded me of Ted Knight on *The Mary Tyler Moore Show*. If I ever happened to turn on Joe as he embarked on one of his wry, show-concluding observations, I would tune out as soon as I heard the words, "Did you ever notice ...?"

Compared to retired news anchors Bob Jones and Bob Sevey, Joe belonged to a younger generation of slick TV news "personalities" who emphasized style and delivery over content, and who were eager to entertain rather than merely report. He would often begin his newscast with a knowing reference to a sitcom or tele-drama that had just aired.

Across America, this new generation eventually rose to the top of the heap. Joe has now been Hawai'i's most-watched news anchor for longer than some of us care to remember. As Wayne Harada said in *The Honolulu Advertiser*, he's "the 800-pound gorilla in the TV ratings wars."

What do we make, then, of *Dirty Laundry*, the Joe-written, Joe-starring play that mourns the replacement of "news biz" with "show biz" and lambastes his employers for "lowering our journalistic standards?"

Welcome to the planet. That bar has been lowered for quite a while now, and dumb continues to get dumber every day. Anyone who watches television news knows that the majority of young reporters brings little or no historical perspective to the job. (Bob Jones, for one, has written several columns on this topic.) Joe's own station, KHON-TV, never known as a bastion of journalistic excellence, was purchased from NBC in 1996 by FOX, the network equivalent of a prepubescent monkey.

My guess is that Joe is both flabbergasted and pissed off by this turn of fortune. Suddenly, a younger and even less intelligent generation of news reporters is ramrodding the foundations of his perch. He is being threatened by total airheads. Perish the thought!

So Joe wrote a play (which completed a limited, four-performance run at the Hawai'i Theatre last weekend) to let us know how he feels about it. It's an autobiographical work, although Joe has denied publicly that any character (except the one he plays) is based on any real person — while at the same time commenting in

the playbill that "a good story is often at its best when the line between truth and fiction remains ambiguous."

I have a problem with that statement — one of several problems with Joe's play, as well as his perception of the playwright's craft. In this instance, he's taking advantage of the literary device of ambiguity, using it not to explore deeper levels of meaning but to obfuscate surface reality, manipulate his audience's reactions and distance himself from his obligation to accept personal responsibility for many of his accusations.

Another problem is Joe's central character — himself. He renames himself "Bryce Edwards," but both he and the audience know he's really Joe Moore. It's Joe who gets the round of applause when "Bryce" first appears onstage, who gets the laughs when "Bryce" refers to real people like Governor Lingle and Mayor Harris, and who's amiably tolerated when "Bryce" launches into awkwardly-sung snatches of "Sympathy For the Devil," "House of the Rising Sun," "I Got Stung" and the Eddie Hodges classic "(I'm Gonna) Knock On Your Door." Bryce Edwards is not Joe's alter ego; he's Joe's ego on an altar.

Yet another problem is the play's plot, a simplistic and all-too-obvious struggle between unadulterated good (Bryce) and pure evil (his new boss). The boss, whose qualifications are not in journalism but sales, tries to give Bryce's show a shot of energy by teaming him up with a co-anchor, an attractive but grossly inexperienced and not-too-bright young woman named Lexie Lexus. The boss also wants to run a story about a local priest accused of molesting a young boy at a youth camp. From the beginning, Bryce is unconvinced that the story is true, and wants to put it on hold until he is certain of the facts. The boss, of course, refuses to wait and coerces Bryce into breaking the story prematurely. Surprise — the Bryce is right!

In the second act the boy recants his statement and the priest's innocence is established, although his reputation has been ruined. Moore uses this plot element to point out the shoddiness of contemporary television journalism and the station management's overzealous pursuit of ratings.

The play might have been more honest and its message more powerful if Joe had allowed someone else to play Bryce. By playing himself, Joe undercuts his own credibility, because the audience is presented with a dissonant Joe/Bryce hybrid, never completely removing real life from the fictional world of the play. The



confusion is compounded by Joe's limited acting skills: Away from his news-desk set, he never seems to know what to do with his hands, and his too-often-repeated manner of relating to another character on stage is to turn away and look in the other direction. We always know it's Joe up there, barely trying to be a character named Bryce.

But for Joe to have let someone else play Bryce would have been impossible, because Joe wrote the part for himself. He was incapable of letting someone else stand on the soapbox that he built, playing an idealist whose well-meaning intentions are destroyed by evil forces he is powerless to overcome.

How could we expect Joe, of all people, to abdicate the role of the hero whom he has other characters adulate as "the best and most trusted anchor in the state"?

Who else should get to utter the Joe-written lines, "I won't do happy talk or schmoozing," express his disgust at the "mindless crap on the air," and inform the audience that he's "not suffering from erectile dysfunction"?

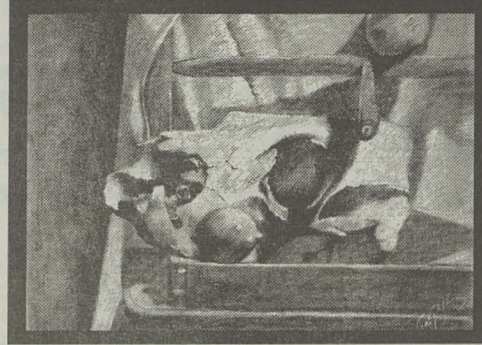
Of course, Joe is careful to take a couple of comic jabs at himself. He makes sure to come across just self-deprecating enough to prevent the audience from going home thinking that he's totally ego-deluded. When another character accuses Bryce of being hypocritical, he apologizes by responding: "That was when I was younger," did "kickier stuff" and "liked to end on a lighter note."

Other characters also offer apologies for Bryce/Joe's career trajectory, e.g., "We were the last station in town to change" and "The times require us to be flashier."

And Joe has Bryce admit, "All right, I might be making a show-business salary, but ..."

Don't get me wrong. I don't deny that Joe Moore is seriously concerned about the decline in the quality of television news. But he fails to acknowledge that he has been a major player in that phenomenon. ■

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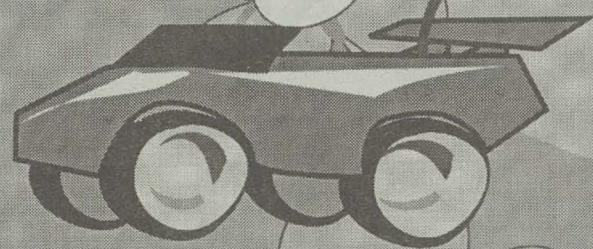
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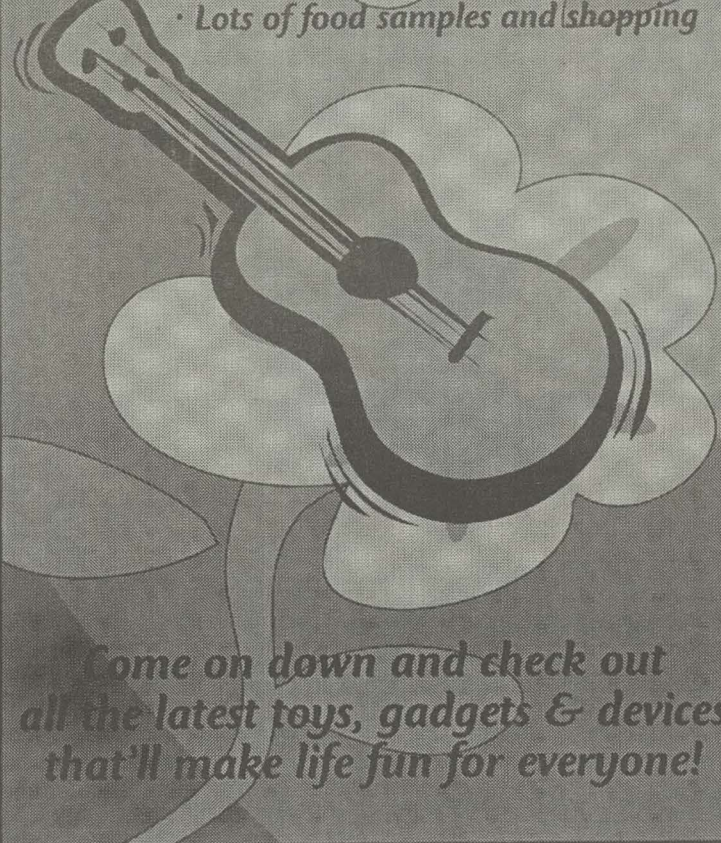
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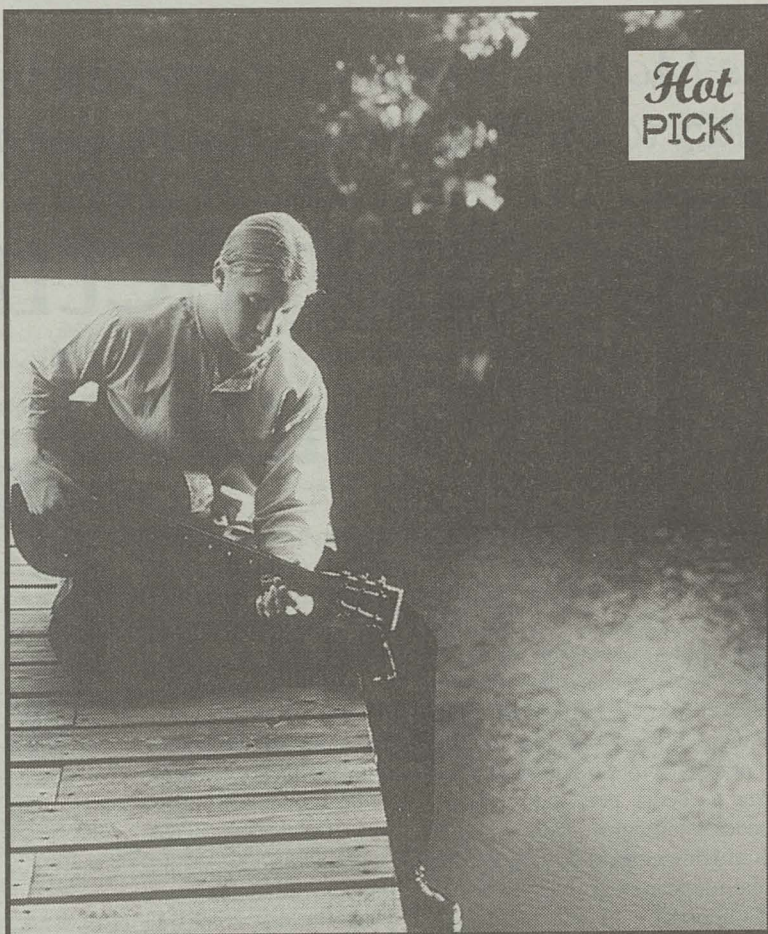
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THE SCENE

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Hot PICK



On Sale: The New York Times says of 23-year-old Derek Trucks, most recently gigging with the Allman Brothers, "does not waste a note." His band headlines the 2003 Rhythm & Blues Mele. *Hawaiian Hut*, 410 Atkinson Dr.: Friday 5/16, 8:45 p.m. \$28 advance, \$32 door. 941-5205.

From Page 18

REHAB Hospital Plant Sale All proceeds from this plant sale go to REHAB Hospital's Horticultural Therapy Program. *Rehabilitation Hospital of the Pacific*, Dining Room, 226 N. Kuakini St.: Wed 4/30, 3 - 7 p.m. 566-3791
Tropical Plant Nature Walk Enjoy tropical plants and majestic views of the Ko'olau on this guided walk. Walking shoes required, insect repellent and light rain gear recommended. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Hikes & Excursions

Chinatown Historic & Cultural Walking Tour Every major U.S. city has one, but none like our own. Meet in front of the Ramsay Art Gallery for a guided tour of Chinatown by the Hawai'i Heritage Center. *Ramsay Galleries*, 1128 Smith St.: Every Fri, 9:30 a.m. \$10. 537-2787, 521-2749
Diamond Head Lighthouse Walk An informative 2-mile, three-hour walking tour led by The Clean Air Team that ends at the lighthouse. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: every Sun, 9 a.m. - noon. \$5. 948-3299
Moonlight Tour Get a peek at nautical night life on this moonlit tour of Sea Life Park and find out what those fishies really do when the lights go out. Bring a flashlight. *Sea Life Park*, 41-202 Kalaniana'ole Hwy., Waimānalo: Fri 4/25, 7-8:30 p.m. \$7 - \$10; \$5 kids. 259-2512
WalkAmerica 2003 Lina Girl and KCCNDJs host this annual event for the March of Dimes. This 5-mile walk for charity will feature live entertainment by Backyard Pai'na, the Ka'ala Boys, Kapena and Jordan Segundo. *Kapi'olani Park Bandstand*, Waikiki: Sat 4/26, 6:30 - 11 a.m. www.walkamerica.org, 973-2155

Food & Drink

Meritage and Blended Wine Fest This casual evening features live jazz, pūpū and a selection of wines from Franciscan Oakwill Estates, Beaulieu Vineyards, Guenoc Estate and Winery, Estancia, Lyeth Winery and more. Call for reservations. *Meritage*, Restaurant Row: Mon 4/28, 5:30 p.m. \$35. www.meritagehawaii.com, 529-8686
Robert Craig Wine Dinner Indigo presents this multicourse meal, where each course is paired with samplings from the Robert Craig Wine Cellar family of wines. *Indigo Restaurant*, 1121 Nu'uuanu Ave.: Reservations must be made by Fri 4/25. Dinner is Wed 4/30, 6:30 p.m. \$65 per person. 521-2900
Seascapes & Sunset Reception This pau hana art celebration features the art of Al Hogue and offers wine, cheese and live entertainment. No reservations are required. *Renaissance Ilikai Waikiki Hotel*, 1777 Ala Moana: Fri 4/25, 6 - 8 p.m. \$10 wine tasting fee. www.TheLimtiacoCompany.com, 949-3811

Whatevahs

Bead Ho'olaule'a 2003 See demonstrations and the work of local bead artists on display and on sale. *Ward Centre*, 1200 Ala Moana: Sat 4/26, 9 a.m. - 4 p.m. 842-7714
Free Legal Information Volunteer attorneys will provide free legal information and referrals over the phone and in person. Call all week, or visit in person on Sat 5/3 at: Daiei, Kāheka (9 a.m. - 3 p.m.); Pearlridge Center, Downtown (10 a.m. - 3 p.m.); Safeway, Kapolei (9 a.m. - 3 p.m.); Safeway, Pali (10 a.m. - 3 p.m.); Wal-Mart, Mililani (9 a.m. - 3 p.m.); Windward Mall, Sears wing (10 a.m. - 3 p.m.). Sun 4/27 - Sat 5/3 537-1868, 1 (888) 609-LINE (neighbor islands)
Hawai'i Polo Club International polo stars will converge to play this high-energy sport. *Mokulē'ia Polo Field*. Every Sun through 7/6, 11 a.m. (gates); 2 p.m. (game). \$5. 637-4692
Mind and Body Healing Conference Room A on the second floor holds this informal talk session with Sunny Massad, Ph.D., sponsored by Resolve of Hawai'i. *Kapi'olani Medical Center for Women & Children*, 1319 Punahou St.: Thu 4/24, 6:30 - 8:30 p.m. Free. www.resolveofhawaii.org, 528-8559
Nobuko Oyabu: Faces of Rape & Sexual Abuse Survivors This public appearance during Sexual Assault Awareness Month runs in conjunction with the corresponding photography exhibit at Honolulu Hale. *Borders Books & Music*, Ward Centre, 1200 Ala Moana Blvd.: Sun 4/27, Sexual Assault Awareness Day, noon - 3 p.m.; Oyabu slide presentation, 2 - 3 p.m. 591-8995

The Power of Now Karen McPhee leads this workshop based on the teachings of Eckhart Tolle. Seating is limited. *East-West Center*, East-West Rd., University of Hawai'i-Mānoa Campus: Fri 4/25, 7 - 9 p.m.; Sat 4/26 & Sun 4/27, 10 a.m. - 4:30 p.m. \$195 for all three days. 955-6932

UH Institute for Astronomy Open House View sunspots and observe Venus, make a comet and more. *Institute for Astronomy*, 2680 Woodlawn Dr. (across from Noelani School): Sat 4/26, 10 a.m. - 4:30 p.m. Free. www.ifa.hawaii.edu/open-house, 956-6195
Un-Pele Awards This second-annual event by the Hawai'i Advertising Federation will showcase "The Best Ads that Never Ran". *Mauna Kea Ballroom*, Hawaii Prince Hotel, 100 Holomoana St.: Wed 4/30, 11:30 a.m. (registration); noon - 1:30 p.m. (lunch and program). \$40 - \$45. 532-0555

Volunteer

Hanauma Bay Cleanup Join the Friends of Hanauma Bay in a cleanup of the beach, park and of Kalaniana'ole Highway. Meet in the upper picnic area adjacent to the parking lot. Bring a photo ID to avoid paying a beach-access fee. *Hanauma Bay Nature Preserve*, Kalaniana'ole Hwy., upper picnic area: Sat 4/26, 8:30 - 11 a.m. 395-1217
Waikiki Aquarium Edge of the Reef Exhibit Adults (18 years and up) can learn about reef life and history in order to share this information with aquarium visitors of all ages. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Seven-class training session begins Tue 5/6. 440-9020

Neighbors

2003 Maui Writers Conference The Maui Writers Conference features best-selling authors Jack Canfield (*Chicken Soup for the Soul*), screenwriter Carolyn Miller, and more than 50 agents and editors, all sharing their knowledge and seeking fresh ideas. Call or go online for a free brochure. Thu 8/28 - Mon 9/1 www.mauiwriters.com, 1 (888) 974-8373
Merrie Monarch Festival This annual week-long hula festival is also Hawai'i's most prestigious. *Edith Kanaka'ole Stadium*, Big Island: Sun 4/20 - Sat 4/26. (808) 961-5797
The 'Ulupalakua Thing Live entertainment scores this huge culinary and agricultural event, where Hawai'i's finest growers convene to benefit the cooking programs at Maui Community College. *'Ulupalakua Ranch*, Maui: Sat 4/26, noon - 4 p.m. ulupalakua.com, 878-2839

Gay

Volcano Party Festival The second annual, with DJ Tracy Young headlining. It's a

fundraiser for the Maui AIDS Foundation. (The fun continues on Maui on Friday 5/2. See Gay Pick on Page 9.) *Hawai'i Convention Center*: Sat 4/26, 8 p.m. - 3 a.m. \$125, \$75 kama'aina. www.volcanoparty.com, 1 (877) 242-4900

Mixed Media

He'eia: Where Two Waters Meet This film raises awareness about an endangered Hawaiian resource. *'Olelo Channel 53*. Wed 4/23, 7 p.m.; Thu 4/24, 4:30 p.m.
POV: The Sweetest Sound This documentary by Alan Berliner dives headfirst into the American name pool in search of the treasures and hidden traps in names. *PBS Hawai'i*, KHET-11: Sun 4/27, 10:30 p.m. 973-1000
Race: The Power of an Illusion A three-part series on the persistent myths of race and their impact on society. Episode I: "The Difference Between Us"; Episode II: "The Story We Tell"; Episode III: "The House We Live In." (See Tube Pick on Page 9.) *PBS Hawai'i*: Thu 4/24, Thu 5/1 & Thu 5/8, 10 p.m. www.pbs.org

Grassroots

After Jenin Friends of Sabeel of Hawai'i and AFSC Hawai'i present this documentary about the aftermath of the Israeli attack on Jenin in the occupied West Bank one year ago. A discussion follows. *Church of the Crossroads*, 1212 University Ave.: Fri 4/25, 7 p.m. Donations accepted. 949-2220
Candlelight March Not in Our Name-Hawai'i protests U.S. military aggression abroad. Bring signs and candles for remembrance. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Sat 4/26, 7 p.m. www.notinourname.net, nionhawaii@yahoo.com, 534-CALL
United Nations Association-USA Mid-Pacific Regional Conference The public is invited to attend these free lectures on terrorism, the U.N., Iraq, humanitarian assistance, the environment, Hawaiian sovereignty and other indigenous issues. Call or e-mail to RSVP. *Honolulu Hale*, 530 S. King St.: Sat 4/26, 9 a.m. - 5 p.m. & Sun 4/27, 9 a.m. - noon. Free. Jtachibana@unahawaii.org, 487-8148

Submissions

Deadline for "The Scene" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event. "The Scene" is also posted each week on our Web site, at www.honoluluweekly.com.
 Send all submissions c/o Honolulu Weekly Calendar Editor, 1200 College Walk, #214. Honolulu, HI 96817, or fax to: 528-3144. Submissions are not accepted over the phone. Please note: We welcome photographs with submissions, but cannot guarantee returns — please do not send original art.

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Shuttle craft

RIC VALDEZ

Have a flight to catch and need a lift to the airport? Is every friend or family member you've ever taxied to the plane busy or hiding?

Checking your car in airport parking costs serious coin — \$1 for the first half hour and \$1 for each additional hour. If you go over eight and a half hours, the cost jumps up to the flat rate of \$10 per day. (Park'n Fly near the airport charges \$7.)

Of course, if you're cramped for time and money is no object, flag a cab. But for those who plan ahead and want to save a few dollars, there's an alternative besides TheBus.

Shuttle vans and sedans are available island-wide for those needing a lift to and/or from Honolulu International. These companies don't advertise extensively but can be located in the Yellow Pages.

Alan Weisling has operated Hawaii Kai AAA Hui shuttle service for the past seven years. Technically, his shuttle is a flat-rate taxi service. His company is required by

law to run a meter, but Weisling says his drivers charge 20 percent lower fares than the metered rate set by the City & County Department of Finance Taxi Division.

"Cabs charge the meter rate, I charge less," he says.

Weisling is able to offer his customers a flat rate of \$33 for four people including baggage from Hawai'i Kai to the airport by using a tight appointment schedule of pickups and drop-offs. A comparable taxi ride costs between \$43 and \$48.

Weisling started his company in East Honolulu but now serves most of suburban O'ahu. He points out that his express shuttle is not exactly like transportation services you would find in L.A. or San Francisco or even Waikiki, where people are sometimes packed into a shuttle like sardines and ferried through a myriad of stops before reaching the final destination. He services one fare at a time.

Weisling offers some general reasons why a consumer might prefer a shuttle to a taxi: "There are no thrashed-out cars. Our drivers speak English and my drivers don't take the long route," he claims. Weisling adds that for every legitimate shuttle

company there are many fly-by-night independents who slap a magnetic logo on the side of a van and deem themselves a shuttle business.

At Airport Island Shuttles, which guarantees no more than three pickup stops, the rate for one person with luggage from Mānoa to the airport between 6 a.m. and 10 p.m. is \$14. Downtown is \$13, Nānākuli \$35. (Note: There's an additional \$3 fee for each large box, surfboard, etc.)

Neill Nakahashi is a sales and marketing representative for The Cab, one of the largest cab companies on O'ahu. The Cab currently holds the airport management contract. According to Nakahashi, the taxi industry is already ultra-competitive. After rental car companies, he says shuttle services are making the most significant dent in the business of moving passengers in and out



Koko Head bound: AAA Hui driver Herbert (no last name, thank you) on call.

of the airport. Rental cars make about 50 percent and shuttle services make up the other 35 percent. That leaves 15 percent for cabs.

"Eighty five percent of our business is generated by local or military clientele, 15 percent by tourists," Nakahashi explains.

Nakahashi adds that shuttle companies sometimes flaunt their low

prices misleadingly to the customer. "Some shuttles offer \$7 or \$8 a person from Waikiki to the airport. They don't mention that they might have to make eight stops before you get to your destination," says Nakahashi. "That comes to about \$32 for a family of four, whereas if they took a taxi they would have paid \$28 without stops."

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Big fat free kick

PHOTO: CHRISTINE PARRY

RYAN SENAGA

The main difference between the new film *Bend It Like Beckham* and another feminine sports-themed movie, *Blue Crush*, is the fact that the director of the latter seemed genuinely interested in his chosen form of recreation (in that case, surfing). Upon seeing the former's actual football (soccer, for you Yanks) sequences, it becomes apparent that the sport was just an excuse for director Gurinder Chadha to tell a recycled, Indian version of *My Big Fat Greek Wedding*.

Jesminder "Jess" Bhamra (Parminder Nagra) is a teenage daughter of strict England-transplanted/orthodox Sikh parents who spends her afternoons sneaking soccer games in the park and her nights talking to her giant poster of David Beckham, her shrine to the athlete-superstar. Her parents disapprove of the sport — "I don't want you playing around half naked in the sun!" — and yearn for her to attend the local university in

the fall. She makes a new soccer friend Jules, played by Winona Ryder doppelgänger Keira Knightley, who gets her a position with the Howslow Harriers. Meanwhile,

The indie Bend It Like Beckham is too predictable.

her parents have no clue about her extracurricular sport and her coach Joe (Jonathan Rhys-Meyers) turns out to be a teen-idol, skinny version of Robbie Williams. And of course, an American college talent scout will be attending that final big game which is scheduled on the same day as her spoiled sister's wedding.

Will Jess get to play and score the big goal in that final game? It doesn't matter, since the football scenes are so choppy edited and set up; the only people who will be impressed by Jess's on-field talents are the characters on the screen, because the audience isn't given a chance to

see her moves. You never know where a player is in the game at any given time, so the high-five-worthy winning goals seem to be kicked out of nowhere.

This leaves the audience with a love story with no surprises whatsoever. Jess' parents want her to settle down with a nice Indian boy like her sister, not an Irish bloke like Joe. "Complicating" matters is Jules' unspoken crush on Joe and — wouldn't you know it — guess who happens to see Jess and Joe in a tender moment? Will the two friends ever make amends in time to work as a team on the movie's climax?

The more important question is: Is there a place in indie-heaven for a predictable, mediocre film like this simply because it wasn't backed by a major studio? One wonders how cheer-deprived the other flicks on the Sundance roster were since *Bend It Like Beckham* was so well-received at the festival. And like 2002's similar-in-tone smash hit Greek romantic "comedy," this is the type of film whose supporters might be a tad embarrassed by their enthusiasm one year later.



No goal: Keira Knightley and Parminder Nagra in *Bend It Like Beckham*.

Moviedocket

Film locations and times are subject to change. Please call venues for latest information

Legend:
Showing ♦
Closing ●
Opening ●

Town

SIGNATURE DOLE CANNERY: 735-B Iwilei Road 526-3456

♦ **A Man Apart** (Wed & Thu 11:55, 2:25, 5, 7:30, 10:15, Fri-Tue 10:15); **Anger Management** (Wed & Thu 11:45, 12:15, 1:30, 2:45, 3:30, 4:15, 5:30, 6:30, 7:15, 8, 9, 9:45, 10:30, Fri-Tue 12:40, 1:30, 3:15, 4:25, 5:40, 7:15, 8, 9:50); **Bend It Like Beckham** (Wed-Tue 11:30, 1:55, 4:35, 7:10, 9:55); **Bulletproof Monk** (Wed-Tue 11:40, 1:15, 2:55, 3:50, 5:15, 6:40, 7:50, 9:20, 10:20, Tue no 6:40); **Chicago** (Wed & Thu 12:45, 3:45, 7:05, 9:45, Fri-Tue 12:55, 3:55, 7:05, 9:45); **Holes** (Wed-Tue 11:30, 2:10, 4:50, 7:25, 10); **House of 1,000 Corpses** (Wed & Thu 12:10, 2:35, 5:05, 8:10, 10:25, Fri-Tue 10:25); **Malibu's Most Wanted** (Wed & Thu noon, 2:20, 4:40, 8:05, 10:15, Fri-Tue 12:10, 2:30, 4:40, 8:10, 10:15); **Phone Booth** (Wed & Thu 1, 3:05, 5:45, 7:45, 10); **What a Girl Wants** (Wed & Thu 11:35, 2, 4:30, 6:55, 9:35, Fri-Tue 11:55, 2:15, 5, 7:35); ● Thu 4/24: **Basic** (Wed & Thu 12:35, 3:15, 5:40, 7:55, 10:25); **Bringing Down the House** (Wed & Thu 12:05, 2:40, 5:10, 7:40, 10:05); **The Core** (Wed & Thu 12:20, 3:20, 7, 10:05); **Head of State** (Wed & Thu 12:30, 2:50, 5:20, 7:35, 9:50); **The Hunted** (Wed & Thu 2:30, 7:05); **The Quiet American** (Wed & Thu 11:50, 2:05, 4:20, 6:45, 9:20); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 11:50, 12:30, 2:10, 3, 4:45, 5:30, 7:05, 8:05, 9:35, 10:30); **Confidence** (Fri-Tue 12:05, 2:40, 5:10, 7:40, 10:10); **Identity** (Fri-Tue noon, 1, 2:20, 3:20, 4:30, 5:35, 7, 8, 9:20, 10:10); **It Runs in the Family** (Fri-Tue 12:20, 2:50, 5:25, 7:55, 10:25); **The Real Cancun** (Fri-Tue 11:45, 12:45, 2:25, 3:45, 4:55, 6:30, 7:30, 9:15, 10:10); **WARD STADIUM: 1044 Auahi St. 593-3000**

♦ **A Man Apart** (Wed & Thu 12:30, 3, 5:30, 8, 10:30; Fri & Sat 8, 10:45; Sun-Tue 8, 10:30); **Anger Management** (Wed & Thu 12:30, 1:15, 3:05, 3:50, 5:40, 7, 7:30, 8:15, 9:30, 10:30; Fri-Sun 11:30, midnight, 2:05, 2:35, 4:40, 5:10, 7:30, 8, 10:40; Mon & Tue 12:30, 1:15, 3, 3:50, 5:30, 7:30, 8, 10:30); **Bend It Like Beckham** (Wed & Thu 12:45, 3:45, 7, 9:45; Fri-Tue 12:15, 3:45, 7, 9:45); **Holes** (Wed & Thu 12:30, 3:40, 7, 10; Fri-Sun 11:30, 2:20, 5:10, 7:55, 10:40; Mon & Tue 12:50, 3:40, 7, 10); **House of 1000 Corpses** (Wed & Thu 1, 3:20, 5:40, 8, 10:20; Fri & Sat 1, 3:25, 5:50, 8:15, 10:50; Sun 1, 3:25, 5:50, 8:15, 10:40; Mon & Tue 1, 3:25, 5:50, 8:15, 10:30); **Malibu's Most Wanted** (Wed & Thu 12:45, 2:50, 5:10, 7:30, 10); **Phone Booth** (Wed & Thu 1, 3:15, 5:30, 7:45, 10:15; Fri-Tue 1, 3:25, 5:45, 8:15, 10:30); **What a Girl Wants** (Wed & Thu 1:30, 3:55, 7:15, 9:45; Fri-Sun noon, 2:40, 5:15; Mon & Tue 12:30, 3, 5:25); ● Wed 4/23: **Basic** (Wed & Thu 12:45, 5:50); **Bringing**

Down the House (Wed & Thu 12:45, 3:10, 5:35, 8:05, 10:30); **Bulletproof Monk** (Wed & Thu 12:30, 1:15, 2:55, 3:40, 5:20, 6, 7:45, 8:30, 10:15; Fri & Sat 12:30, 1:15, 2:55, 3:40, 5:20, 6, 7:45, 8:25, 10:10, 10:50; Sun 12:30, 1:15, 2:55, 3:40, 5:20, 6, 7:45, 8:25, 10:10, 10:45; Mon & Tue 12:30, 1:15, 2:55, 3:40, 5:20, 6, 7:45, 8:30, 10:10, 12:30, 1:15, 2:55, 3:40, 5:20, 6, 7:45, 8:30, 10:10); **Chicago** (Wed & Thu 3:05, 8:15); **The Core** (Wed & Thu 12:45, 3:55, 7, 10); **Head of State** (Wed & Thu 12:30, 2:45, 5:10, 7:30, 10); **Spirited Away** (Wed & Thu 1, 3:45); ● Fri 4/25: **Better Luck Tomorrow** (Fri & Sat 12:15, 2:15, 2:50, 4:45, 5:30, 7:20, 8:10, 10, 10:45; Sun 12:15, 2:15, 2:50, 4:45, 5:30, 7:20, 8:10, 10, 10:30; Mon & Tue 12:30, 2:15, 2:50, 4:45, 5:30, 7:20, 8:10, 10, 10:30); **Confidence** (Fri & Sat 12:45, 3:15, 5:45, 8:15, 10:45; Sun 12:45, 3:15, 5:45, 8:05, 10:40; Mon & Tue 12:45, 3:15, 5:45, 8:05, 10:30); **Identity** (Fri-Tue 12:30, 2:50, 5:20, 7:40, 10); **It Runs in the Family** (Fri-Sun noon, 2:30, 5, 7:30, 10; Mon & Tue 12:30, 3, 5:30, 8, 10:30); **The Real Cancun** (Fri-Tue 12:45, 3, 5:15, 7:30, 10:15);

Waikiki

IMAX THEATRE WAIKIKI: 325 Seaside Ave. \$9.75; \$8. 923-4629

♦ **Hidden Hawaii** (8:30); ● Wed 4/23: **Ghosts of the Abyss** (Wed 10:15, midnight, 1:45, 3:30, 5:15, 7, 9:30; Thu & Fri noon, 1:45, 3:30, 5:15, 7, 9:30; Sat-Sun 10:15, midnight, 1:45, 3:30, 5:15, 7, 9:30; Mon & Tue noon, 1:45, 3:30, 5:15, 7, 9:30; noon, 1:45, 3:30, 5:15, 7, 9:30);

Windward

AIKAHI TWINS: 'Aikahi Park Center. 593-3000

♦ **Bringing Down the House** (Wed & Thu 6:15, 8:30; Fri-Tue 6:15); **Chicago** (Wed & Thu 6, 8:30; Fri-Tue 6); ● Fri 4/25: **Head of State** (Fri-Tue 8:30); **What a Girl Wants** (Fri-Tue 8:30); **ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171**
♦ **Anger Management** (Wed-Tue 4:15, 7:15, Fri & Sat also 9:45, Sat & Sun also 1:15); **Bringing Down the House** (Wed & Thu 4:30, 7:30); **Bulletproof Monk** (Wed-Tue 4, 7, Fri & Sat also 9:30, Sat & Sun also 1); ● Fri 4/25: **Bringing Down the House** (Fri-Tue 4:30, 7:30, Fri & Sat also 9:55, Sat & Sun also 1:30); **KAILUA CINEMAS: 345 Hahani St. 263-4171**
● Thu 4/24: **A Man Apart** (Wed & Thu 4:15, 7:15); **Chicago** (Wed & Thu 4, 7); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 4, 7, Fri & Sat also 9:15, Sat & Sun also 1); **It Runs in the**

Family (Fri-Tue 4:15, 7:15, Fri & Sat also 9:30, Sat & Sun also 1:15);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171

♦ **Malibu's Most Wanted** (Wed & Thu 4:15, 7:15, Fri-Tue 4:30, 7:30, Fri & Sat also 9:40, Sat & Sun also 1:30); **What a Girl Wants** (Wed & Thu 4:15, 7:15, Fri-Tue 4:10, 7:10, Fri & Sat also 9:20, Sat & Sun also 1:10); ● Thu 4/24: **Head of State** (Wed & Thu 4:30, 7:30); **Phone Booth** (Wed & Thu 4:45, 7:45); ● Fri 4/25: **Identity** (Fri-Tue 4, 7, Fri & Sat also 9:15, Sat & Sun also 1); **The Real Cancun** (Fri-Tue 4:15, 7:15, Fri & Sat also 9:30, Sat & Sun also 1:15);

KO'OLAUI STADIUM: Temple Valley Shopping Center 593-3000

♦ **A Man Apart** (Wed & Thu 1:05, 3:25, 5:35, 7:55, 10:15; Fri-Tue 1:20, 3:40, 7:05, 9:30); **Anger Management** (Wed & Thu 1, 2, 3:15, 4:30, 5:30, 7:05, 7:45, 9:20, 10; Fri-Tue 1:05, 3:15, 5:25, 7:35, 9:55); **Bulletproof Monk** (Wed & Thu 1:10, 3:20, 5:40, 7:50, 9:55; Fri-Tue 1:10, 3:35, 5:50, 7:55, 10); **Holes** (Wed & Thu 1:30, 3:55, 7, 9:30; Fri-Tue 1:10, 3:50, 7, 9:25); **Malibu's Most Wanted** (Wed & Thu 1:40, 3:30, 5:20, 7:10, 9; Fri-Tue 2, 3:55, 5:55, 7:50, 9:40); **Phone Booth** (Wed & Thu 1:40, 3:30, 5:20, 7:25, 9:15; Fri-Tue 1:40, 3:30, 5:40, 7:30, 9:30); ● Wed 4/23: **The Core** (Wed & Thu 1:25, 4:15, 7:20, 10:05); **Head of State** (Wed & Thu 2:15, 5, 7:35, 9:35); **What a Girl Wants** (Wed & Thu 2:30, 5:05, 7:40, 9:45); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 1:15, 3:25, 5:25, 7:25, 9:35); **Confidence** (Fri-Tue 1, 3:10, 5:30, 7:40, 9:50); **Identity** (Fri-Tue 1:45, 3:45, 5:45, 7:45, 9:45); **The Real Cancun** (Fri-Tue 1:30, 3:20, 5:20, 7:20, 9:20); **SIGNATURE WINDWARD STADIUM: 46-056 Kamehameha Hwy., Bldg. G 234-4000**

♦ **A Man Apart** (Wed & Thu 11:55, 2:25, 5, 7:30, 10, Fri-Tue 9:30); **Anger Management** (Wed & Thu 11:30, noon, 2:05, 2:35, 4:30, 5, 7:20, 7:50, 9:45, 10:15, Fri-Tue 11:45, 2:05, 4:30, 7:20, 9:45); **Bulletproof Monk** (Wed-Tue 12:15, 2:30, 4:55, 7:45, 10:10); **Holes** (Wed-Tue 11:45, 2:20, 4:50, 7:25, 9:55); **Malibu's Most Wanted** (Wed-Tue 12:05, 2, 4:05, 6:05, 8:05, 10:05); **Phone Booth** (Wed-Tue 11:40, 1:40, 3:40, 5:40, 7:40, 9:40); **What a Girl Wants** (Wed & Thu 11:35, 2:10, 4:35, 7:05, 9:30, Fri-Tue 11:35, 2:10, 4:35, 7:05); ● Thu 4/24: **The Core** (Wed & Thu 12:10, 3, 7, 9:50); **Head of State** (Wed & Thu 11:50, 1:55, 4:15, 7:15, 9:25); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 11:30, 1:55, 4:15, 7:15, 9:35); **Confidence** (Fri-Tue 11:50, 2:15, 4:40, 7:35, 9:50); **Identity** (Fri-Tue 11:55, 2:25, 5:05, 7:30, 10); **The Real Cancun** (Fri-Tue noon, 2:35, 5, 7:50, 10:15);

East

KAHALA 8-PLEX: Kahala Mall, 4211 Wai'alaie Ave. 593-3000

♦ **Anger Management** (Wed & Thu 12:35, 2:55, 5:15, 7:45, 10; Fri-Tue 12:30, 2:50, 5:10, 7:30, 9:50); **Bringing Down the House** (1, 3:45, 7:15, 9:40); **Bulletproof Monk** (Wed & Thu 12:30, 2:55, 5:20, 7:45, 10; Fri-Sun 12:30, 2:55, 5:20, 7:45, 10:10; Mon & Tue 12:30, 2:55, 5:20, 7:45, 10); **Holes** (1, 3:50, 7, 9:40); **Malibu's Most Wanted** (1:30, 3:35, 5:40, 7:45, 9:50); **What a Girl Wants** (12:30, 2:50, 5:10, 7:30, 9:50); ● Wed 4/23: **A Man Apart** (Wed & Thu 1:45, 4:30, 7:35, 10); **Phone Booth** (Wed & Thu 1:45, 3:55, 5:55, 8, 10); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Sun 1:10, 3:20, 5:40, 7:55, 10:10; Mon & Tue 1:10, 3:20, 5:40, 7:50, 10); **Confidence** (Fri-Sun 1, 3:15, 5:30, 7:50, 10:10; Mon & Tue 1, 3:15, 5:30, 7:45, 10);

KOKO MARINA STADIUM 8: 593-3000

♦ **Anger Management** (Wed & Thu 1, 3:20, 5:35, 7, 8, 9:20, 10:15; Fri-Tue 1, 3:20, 5:35, 8, 10:15); **Bulletproof Monk** (12:45, 3:05, 5:20, 7:45, 10:05); **Chicago** (1:30, 4:20, 7:15, 9:45); **Phone Booth** (1:30, 3:30, 5:30, 7:35, 9:35); ● Wed 4/23: **Agent Cody Banks** (Wed & Thu 2:15, 4:35); **Basic** (Wed & Thu 7:15, 9:30); **The Core** (Wed & Thu 1:15, 3:25, 5:35, 7:50, 10); **Spirited Away** (Wed & Thu 1:45, 4:25); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 2, 4:25, 7, 9:20); **Identity** (Fri-Tue 12:55, 3, 5:05, 7:15, 9:25); **It Runs in the Family** (Fri-Tue 2:15, 4:55, 7:25, 9:55); **The Real Cancun** (Fri-Tue 1:15, 3:20, 5:25, 7:40, 9:45);

Central

MILILANI TOWN CENTER STADIUM 14: 593-3000

♦ **A Man Apart** (Wed & Thu 1:30, 4:30, 7:10, 9:35; Fri-Sun 2:30, 5, 7:40, 10; Mon & Tue 1:30, 3:50, 7:20, 9:40); **Agent Cody Banks** (Wed & Thu 1:15, 3:40; Fri-Tue 1, 3:20); **Anger Management** (Wed & Thu 1:10, 2:45, 3:30, 5:10, 6, 7, 7:30, 8:30, 9:15, 9:45; Fri 1:10, 2:20, 3:30, 4:40, 5:50, 7:20, 8:10, 9:20, 10:20; Sat noon, 1:10, 2:20, 3:30, 4:40, 5:50, 7:20, 8:10, 9:50, 10:30; Sun noon, 1:10, 2:20, 3:30, 4:40, 6, 7:20, 8:30, 9:50; Mon & Tue 1:10, 2:20, 3:30, 4:40, 6, 7, 8:30, 9:15); **Bringing Down the House** (Wed & Thu 1:30, 3:45, 7:15, 9:30; Fri-Tue 1:20, 3:45, 7:10, 9:40); **Bulletproof Monk** (Wed & Thu 1, 1:45, 3:15, 4:30, 5:30, 7:15, 8:15, 9:40; Fri 2:40, 5:15, 7, 8, 9:20, 10:20; Sat 11:45, 2:40, 5:15, 7, 8, 9:20, 10:20; Sun 11:45, 2:40, 5:15, 7, 8:15, 9:20; Mon & Tue 1:15, 3:30, 5:45, 7:10, 8:15, 9:30); **Holes** (Wed & Thu 1, 2:30, 3:45, 5, 6:45, 8, 9:20; Fri 1, 2:15, 3:30, 4:50, 6:45, 7:30, 9:30, 10:10; Sat 11:30, 12:30, 2:15, 3:30, 4:50, 6:45, 7:30, 9:30, 10:10; Sun 11:30, 12:30, 2:15, 3:30,

Film

Deeply shallow

BOB GREEN

Titanic director James Cameron, apparently still obsessed with that sunken luxury-liner, has now mounted an expensive 3-D IMAX-format doc which, through the use of robotic cameras, explores the ghostly vessel at close range — impossible until now. So far, so good.

Cameron and his impressive team (film tekkies and scientists) offer a mammoth-screen investigation that, at first, seems a waste of time, film and format. (The first 20 minutes is a bland PBSsy doc that looks like it was more fun to make than watch.) The 3-D is commonplace and unimaginative, and offers little sense of scale. The off-screen narration (by Titanic star Bill Paxton, who made the underwater trip here) is hyperbolic and intrusive, telling us what we should think and feel. In short, despite all the money and technical in-

novation, the first half of the movie offers nothing but a recorded trip, short of cinematic imagination.

After the 30-minute mark, however, the movie comes vibrantly alive: first, with the use of old 3-D stereoptic slides (made just before the liner's tragic maiden voyage), and then

James Cameron's doc Ghosts of the Abyss gets going halfway through.

the dramatically effective use of CGI superimposition of "ghost" images (the now-dead travelers) on underwater shots of the wreckage. The transparent images of actors strolling the submerged decks and peopling the lavish interiors is theatrical but humanly moving, bringing emotion to the predictability of underwater logistics flicks.

Equally impressive are two tiny robot video cameras (dubbed "Jake" and "Elwood"), able to go inside the ship in places too narrow and cramped for humans. This adventure of the tethered robots is beautiful and sometimes nicely humorous. The newly invented robots show us, for the first time, areas of the ship still intact and opulent.

Cameron's 3-D system, less effective than the process already in use by earlier IMAX adventures, is on its maiden voyage, too, and still needs work. A pair of Sony high-def units, armed with Cameron's imaging system (invented by his brother), are designed with lenses separated to match the distance/space between the human right and left eyes, creating two almost synchronous images, which, when viewed by special glasses, "unite" the images in the mind's eye. It's OK, but numerous, much-earlier 3-D movies (see the IMAX *Galapagos*) do the job better.

You might like this shallow but interesting middle-class movie if you're a Titanic junkie, but you might like it even more if you go in 20 minutes late. Like George Lucas, Cameron still confuses technical-pageantry with audience-involving images ... until the "ghosts" appear. Then we have a real movie on our hands. Better late than never. ■

4:50, 6:45, 7:30, 9:30, 10; Mon & Tue 1, 2:15, 3:45, 5, 6:45, 8, 9:20; **Malibu's Most Wanted** (Wed & Thu 2, 3:50, 5:45, 7:45, 9:45; Fri-Sun 1:15, 3:30, 5:45, 8, 10; Mon & Tue 1:15, 3:10, 5:15, 7:30, 9:25); **Phone Booth** (Wed & Thu 1:20, 3:20, 5:20, 7:20, 9:15; Fri-Sun 1:45, 3:40, 5:40, 7:40, 9:55; Mon & Tue 1:45, 3:40, 5:40, 7:40, 9:55); ● Wed 4/23: **Basic** (Wed & Thu 5:30, 7:40, 9:45); **Head of State** (Wed & Thu 1, 3:10, 5:10, 7:20, 9:25); **Piglet's Big Movie** (Wed & Thu 1:20, 3:20); **What a Girl Wants** (Wed & Thu 2:15, 4:45, 7, 9:20); ● Fri 4/25: **Better Luck Tomorrow** (Fri 2, 4:30, 7, 9:30; Sat-Sun 11:30, 2, 4:30, 7, 9:30; Mon & Tue 2, 4:30, 7, 9:10); **Confidence** (Fri 2:30, 4:45, 7:15, 9:45; Sat-Sun 12:15, 2:30, 4:45, 7:15, 9:45; Mon & Tue 2:30, 4:45, 7:15, 9:30); **Identity** (Fri 1, 3:15, 5:30, 7:45, 10:15; Sat 12:45, 3:15, 5:30, 7:45, 10:15; Sun 12:45, 3:15, 5:30, 7:45, 9:50; Mon & Tue 1, 3:15, 5:30, 7:45, 9:45); **The Real Cancun** (Fri & Sat 1:30, 3:45, 6, 8:15, 10:30; Sun 1:30, 3:45, 5:50, 8, 10:05; Mon & Tue 1:30, 3:40, 5:40, 7:45, 9:45);

PEARLRIDGE WEST: 593-3000

◆ **A Man Apart** (Wed & Thu 12:30, 3:10, 5:50, 8:30; Fri-Tue 10); **Anger Management** (Wed & Thu 11:30, midnight, 1, 2, 2:30, 3:30, 4:30, 5, 6, 6:30, 7, 7:30, 8:30, 9, 9:30, 10; Fri-Tue 11:30, 12:30, 2, 2:55, 4:30, 5:25, 7, 7:50, 9:30, 10:15); **Bulletproof Monk** (Wed & Thu 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7:15, 7:45, 9:45, 10:15; Fri-Tue 11:45, 12:15, 2:15, 2:45, 4:45, 5:10, 7:15, 7:35, 9:45, 10:05); **Holes** (Wed & Thu 11:30, 12:30, 2:10, 3:15, 4:50, 6, 7:25, 8:45, 10; Fri-Tue 11:30, 12:30, 2:10, 3:15, 4:50, 6, 7:30, 8:45, 10:10); **House of 1000 Corpses** (Wed & Thu 11:30, 1:35, 3:45, 5:55, 8:05, 10:15; Fri-Tue 4:50, 7:10, 9:30); **Malibu's Most Wanted** (11:45, 1:45, 3:45, 5:45, 7:45, 9:45); **Piglet's Big Movie** (Wed & Thu 12:45, 2:35, 4:25; Fri-Tue 12:45, 2:45); **What a Girl Wants** (Wed & Thu 11:45, 2:15, 4:45, 7:15, 9:45; Fri-Tue noon, 2:30, 5, 7:30); ● Wed 4/23: **Bringing Down the House** (Wed & Thu 12:15, 2:40, 5:15, 7:45, 10:10); **The Core** (Wed & Thu 12:30, 3:30, 6:30, 9:30); **Head of State** (Wed & Thu noon, 2:20, 4:40, 7, 9:15); **Phone Booth** (Wed & Thu noon, 1:55, 3:55, 5:55, 7:55, 9:55); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 11:30, 12:45, 2, 3:10, 4:40, 5:35, 7:30, 8, 9:45, 10:15); **Confidence** (Fri-Tue noon, 2:20, 4:45, 7:10, 9:30); **Identity** (Fri-Tue 12:15, 1, 2:30, 3:15, 4:45, 5:30, 7, 7:45, 9:15, 10); **The Real Cancun** (Fri-Tue 11:30, 12:15, 1:40, 2:35, 3:50, 5, 6, 7:15, 8:05, 9:35, 10:15);

SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999

◆ **A Man Apart** (Wed & Thu 11:45, 2:15, 4:50, 7:25, 9:55; Fri-Tue 11:45, 4:20, 9:55); **Anger Management** (Wed & Thu 11:50, 12:25, 1:40, 2:10, 2:45, 4:05, 4:40, 5:10, 7, 7:30, 8, 9:30, 10, 10:30; Fri-Tue 11:50, 2:10, 4:40, 7:30, 10); **Bulletproof Monk** (Wed & Thu 11:35, 12:05, 1:55, 2:25, 4:25, 5, 7:15, 7:45, 9:40, 10:15; Fri-Tue

12:05, 2:25, 4:25, 5, 7:15, 7:45, 9:45, 10:15); **Head of State** (Wed & Thu 11:55, 2:05, 4:45, 7:05, 9:25; Fri-Tue 11:55, 2:05); **Holes** (Wed-Tue noon, 2:35, 5:15, 7:50, 10:25); **House of 1,000 Corpses** (Wed & Thu 12:15, 2:40, 5:30, 7:55, 10:20; Fri-Tue 10:20); **Malibu's Most Wanted** (Wed-Tue 12:30, 2:55, 5:20, 7:40, 9:45); **Phone Booth** (Wed & Thu 11:15, 1:15, 3:15, 5:35, 7:35, 9:35; Fri-Tue 2:15, 7:20); **What a Girl Wants** (Wed & Thu 12:25, 3, 5:25, 7:50, 10:10; Fri-Tue 12:35, 3, 5:25, 7:55); ● Thu 4/24: **Bringing Down the House** (Wed & Thu 12:15, 2:40, 5:15, 7:55, 10:20); **Chicago** (Wed & Thu 11:40, 2:20, 4:50, 7:45, 10:25); **The Core** (Wed & Thu 12:50, 3:55, 7:05, 10); **Dysfunktional Family** (Wed & Thu 7:45, 10:15); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 12:25, 2:45, 5:10, 8, 10:30); **Confidence** (Fri-Tue 11:15, 1:50, 4:10, 7:05, 9:35); **Identity** (Fri-Tue 11:35, 1:55, 4:35, 7:10, 10:05); **It Runs in the Family** (Fri-Tue 11:20, 1:40, 4:05, 7, 9:25); **The Real Cancun** (Fri-Tue 11:25, 1:45, 4:30, 7:25, 9:50);

North Shore

LA'IE CINEMAS: 55-510 Kamehameha Hwy. 293-7516

◆ **The R.M. (The Return Missionary)** (Wed-Tue 4:45, 7:15, 9:45; Sat also 2:15 (Sun closed)); **What a Girl Wants** (Wed & Thu 4:30, 7, 9:30; Sat also 2 (Sun closed));

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 593-3000

◆ **A Man Apart** (Wed & Thu 1, 3:20, 5:40, 8, 10:15; Fri-Tue 1, 3:10, 5:20, 7:30, 9:45); **Anger Management** (Wed & Thu 1:30, 2:30, 3:55, 4:50, 5:50, 6:15, 7, 8, 8:35, 9:30, 10:15; Fri-Sun noon, 1, 2:30, 3:20, 4:50, 5:40, 7, 7:50, 9:30, 10; Mon & Tue 1, 2:30, 3:20, 4:50, 5:40, 7, 7:50, 9:30, 10); **Bringing Down the House** (Wed & Thu 2:25, 4:50, 7:05, 9:30; Fri-Tue 1, 3:15, 5:30, 7:45, 10); **Bulletproof Monk** (Wed & Thu 1, 2:25, 3:25, 4:50, 5:40, 7:10, 8, 9:30, 10:15; Fri-Sun noon, 1, 2:25, 3:15, 4:50, 5:30, 7:05, 7:45, 9:20, 10; Mon & Tue 1, 2:25, 3:15, 4:50, 5:30, 7:05, 7:45, 9:20, 10); **Holes** (Wed & Thu 1, 2:30, 3:30, 5, 6, 7:30, 8:30, 10; Fri-Sun noon, 1, 2:30, 3:30, 5, 6, 7:30, 8:30, 10; Mon & Tue 1, 2:30, 3:30, 5, 6, 7:30, 8:30, 10); **House of 1000 Corpses** (Wed & Thu 2, 3:55, 6, 8, 10; Fri-Sun noon, 2, 3:55, 6, 8, 10); **Malibu's Most Wanted** (Wed & Thu 1, 3:55, 6, 8, 10; Fri-Sun noon, 2, 3:55, 6, 8, 10; Mon & Tue 2, 3:55, 6, 8, 10); **Phone Booth** (Wed & Thu 1, 3, 5:30, 7:30, 9:30; Fri-Sun noon, 2, 3:55, 7, 6, 8, 9, 10; Mon & Tue 2, 3:55, 7, 6, 8, 9, 10); **What a Girl Wants** (Wed & Thu 1, 3:15, 5:30, 7:45, 10; Fri-Sun 12:15, 2:30, 4:45; Mon & Tue 2:30, 4:45); ● Wed 4/23: **Agent Cody Banks** (Wed & Thu 1, 3:30);

Basic (Wed noon, 5, 10; Wed 5, 10; Thu noon, 5, 10; Thu 5, 10); **The Core** (Wed & Thu 1, 4, 7, 10); **Dreamcatcher** (Wed & Thu 2:05, 7:05); **Head of State** (Wed & Thu 1, 3:15, 5:30, 7:45, 10); ● Fri 4/25: **Better Luck Tomorrow** (Fri-Tue 1, 3:20, 5:30, 7:40, 9:50); **Confidence** (Fri-Tue 1, 3:20, 5:40, 7:50, 10); **Identity** (Fri-Sun noon, 2, 3:55, 6, 8, 10; Mon & Tue 2, 3:55, 6, 8, 10); **The Real Cancun** (Fri-Sun 12:30, 2:40, 4:50, 7, 9:30; Mon & Tue 2:40, 4:50, 7, 9:30);

Art House

THE ART HOUSE AT RESTAURANT ROW: 500 Ala Moana Blvd. 526-4171

◆ **Bowling for Columbine** (Wed & Thu 7:15, 9:55; Fri-Tue 4, 7:15, 9:55; Fri-Sun also 1:20); **Chi-hwa-seon (Painted Fire)** (Wed-Tue 4:10, 7:10, 9:50; Fri-Sun also 1:20); **City of God** (Wed-Tue 4:20, 7, 9:30; Fri-Sun also 1:10); **Divine Intervention** (Wed & Thu 4, 7:25, 9:45; Fri-Tue 4, 7:25, 9:15; Fri-Sun also 1); **The R.M. (The Return Missionary)** (Wed & Thu 4:30, 7:30, 9:45; Fri-Sun also 1:30); **Russian Ark** (Wed & Thu 4:15, 7:05, 9:35; Fri-Tue 4:25, 7:25, 9:45; Fri-Sun also 1:25); **Spider** (Wed & Thu 4:05, 7:05, 9:50; Fri-Sun also 1:05); ● Thu 4/24: **Gerry** (Wed & Thu 4:15, 9:30); **Hable Con Ella (Talk With Her)** (Wed & Thu 4:25, 9:40); **Power and Terror: Noam Chomsky in Our Time** (Wed & Thu 7:05); **Safety of Objects** (Wed & Thu 7:20); ● Fri 4/25: **Blind Spot** (Fri-Tue 4:15, 7, 9:35; Fri-Sun also 1:15); **Irreversible** (Fri-Tue 4:25, 7:20, 9:40; Fri-Sun also 1); **Saathiya** (Fri-Tue 4:15, 7:05, 9:35; Fri-Sun also 1:05);

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◆ **A Delicate Balance** (Thu 4/24 1, 7:30 p.m.); **The Iceman Cometh** (Wed 4/30 1, 7:30 p.m.); **Rivers and Tides: Andy Goldsworthy Working With Time** (Fri 4/25 7:30 p.m.); **The Son** (Wed 4/23 1, 4:30 p.m.); **TEN** (Sun 4/27 4 p.m., Mon 4/28 & Tue 4/29 7:30 p.m.);

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◆ **Shower** (Sun 4/27 & Mon 4/28 3, 5:30, 8 p.m.); **Welcome Back, Mr. McDonald** (Thu 4/24 - Sat 4/26 3, 5:30, 8 p.m.);

VARSITY: 1106 University Ave. 593-3000

◆ **The Pianist** (Wed & Thu 1, 4:15, 7:30; Fri & Sat 12:15, 3:30, 6:45, 9:45; Sun-Tue 1, 4:15, 7:30); ● Wed 4/23: **Cowboy Bebop: The Movie** (Wed & Thu 12:15, 2:45, 5:30, 8:15); ● Fri 4/25: **The Good Thief** (Fri & Sat noon, 2:30, 5, 7:30, 10; Sun-Tue 12:15, 2:45, 5:15, 8)

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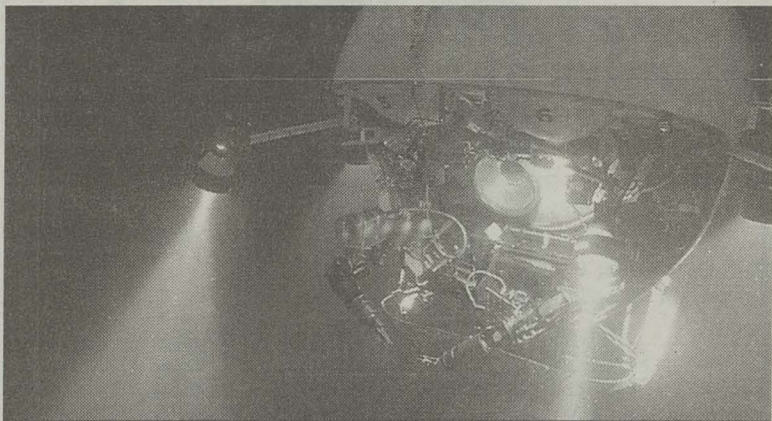
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O'ahu Films

PHOTO: COURTESY



Where's Leo? One of the submersives dives towards the Titanic in the IMAX 3-D adventure *Ghosts of the Abyss*. See Review on Page 23.

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

Opening

Better Luck Tomorrow Indie by MTV, a coming-of-age that's very Asian, very SoCal.
Blind Spot A teenager finds himself in trouble with the mob who is searching for a mysterious missing suitcase. *Restaurant Row*
Confidence Lots of stars — Burns, Weitz, Garcia, Hoffman — in a mob story with lots of con men and one final heist.
The Good Thief Neil Jordan (*The Crying Game*) casts Nick ("Maybe just one more drink") Nolte in this casino heist flick set on the French Riviera. *Varsity*
Irreversible A woman leaves her coked-up boyfriend at a party and ends up getting raped. Street justice ensues. Warning: It's very violent. Starring Monica Bellucci. *Restaurant Row*
The Real Cancun MTV's *Real World* meets *Girls Gone Wild!* in a feature-length "reality" show.
Saathiya Yash Raj Films presents this Bollywood epic, pairing together hot stars, Vivek

Oberoi and Rani Mukherjee. *Restaurant Row*

Continuing

Agent Cody Banks Frankie Muniz, here not in the middle, tries for movie stardom (again) in this spy spoof.
Anger Management A broad and shallow comedy, and a guilty pleasure that will likely strike a chord with today's politely repressed masses. (Reviewed 4/16) —Aarin Correa
Basic Travolta, down to summer weight and buffed up, stars in a military thriller.
Bend It Like Beckham See Review on Page 22.
Boat Trip Cuba Gooding Jr. goes on a cruise, literally. Too late, this straight guy discovers it's a gay scene.
Bringing Down the House Queen Latifah scores points against Steve Martin (and Eugene Levy) in this slapstick comedy about the perils of online dating.
Bulletproof Monk Chow Yun-Fat stars, with Seann William Scott, in this actioner trying hard to be a buddy film.
The Core Journey to the center of the Earth with Aaron Eckhart and Hilary Swank.
Chicago *Chicago* storms center stage, throws sequins in our eyes and then dares us

to blink. It's a mean movie-musical machine, one of the four best musicals in the last 30 years. Catherine Zeta-Jones steals this movie as Velma Kelly. (Reviewed 1/8) —Bob Green
Dolphins An IMAX take on our favorite marine mammals. *IMAX Polynesian*

Ghosts of the Abyss See Review on Page 23. *IMAX Waikiki*

Head of State Chris Rock wrote and directed Bernie Mac and himself in this broad politico satire.

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

Holes Sigourney Weaver is a warden who oversees teenage boys forced to dig holes 5 feet deep and wide as a way to build character.

House of 1,000 Corpses Rob Zombie's film is a 82-minute crazy quilt of mismatched plot-lines, too ineptly filmed and staged to be memorably disquieting. (Reviewed 4/16) —B.G.
The Living Sea An IMAX around the worlder. *IMAX Polynesian*

Malibu's Most Wanted Don't be hatin' on yet another movie making fun of how "wack" white people are — compared to how "cool" black people are.

A Man Apart Vin Diesel as a DEA agent trying to take down a big cartel.

Phone Booth Colin Farrell is the center of attention in this sniper flick set in NYC.
Piglet's Big Movie Traditional animation from Disney.

Spirited Away Oscar-winning animated featured from Hayao Miyazaki. One of the best of 2002.

What A Girl Wants A brash Yank girl disrupts hoity-toity Brit life.

Art House & Short Runs

City of God You won't leave the theater unaffected after seeing this based-on-true-life film about impoverished children in the favelas of Rio de Janeiro. (Reviewed 3/19) —B.G.
Restaurant Row

Cowboy Bebop: The Movie Bounty hunters track down criminals throughout the galaxy in this movie, which takes place between two episodes of the popular anime television series of the same name. The movie is neo-noir for a new generation, whose appeal extends beyond fans of anime. (Reviewed 4/2) —R.B. *Varsity Theater*

Chi-Hwa-Seon (Painted Fire) (Korea, 2002) Im Kwon-taek's 95th film tells the story of famed 19th-century painter Jang Seung-up (Choi Min-Sik), who revolutionized art in Korea. *Restaurant Row*

A Delicate Balance (1973) Katherine Hepburn, nominated for an Oscar here, and Paul Scofield work miracles in a story of a marriage on the rocks in the adaptation of Edward Albee's Pulitzer-winning play. *Doris Duke at the Academy*
Divine Intervention A pair of Palestinian lovers in Jerusalem and Ramallah are separated by a guarded checkpoint. Somehow they manage to see each other. *Restaurant Row*

Gerry Matt Damon and Casey Affleck together again for the first time, lost in the desert, as directed by Gus Van Sant. *Restaurant Row*

The Iceman Cometh (1973) A definitive film version of Eugene O'Neill's play about a birthday party at a saloon that turns into a painful look at life's disappointments. *Doris Duke at the Academy*

The Pianist Roman Polanski returns, with an Oscar. *Varsity Theater, Dole Cannery*

Power and Terror: Noam Chomsky in Our Time This straightforward doc is so unadorned one suspects it's actually escaped footage from C-SPAN. Still, the raw material on display here is meaty. (Reviewed 4/9) —Curt Sanburn *Restaurant Row*

The R.M. (The Return Missionary) Comedy brought to us by the Mormons, gosh darnit. *Restaurant Row, Lā'ie*

Rivers and Tides: Andy Goldsworthy Working With Time Sculptor Goldsworthy takes viewers on a journey through his mys-

tical world of land art. His work is sumptuous. *Doris Duke at the Academy*
Russian Ark (Russia) Spellbinding film shot on hi-def digital video in a single 96-minute take weaving through 33 rooms of Hermitage of St. Petersburg, shifting back and forth in time. *Restaurant Row*

Safety of Objects Produced by Christine Vachon (*Hedwig and the Angry Inch, One-Hour Photo*), a collection of stories about suburban families. *Restaurant Row*
Shower (China, 2000) A festival favorite from China about a son who returns to Beijing and discovers the relevance of his father's bathroom to the community. *Movie Museum*

The Son (Belgium/France, 2002) Winning Best Actor honors for his performance in this film by the Dardenne Brothers was Olivier Gourmet. The actor portrays a carpentry instructor whose new student, mysterious and beckoning, turns his life asunder. *Doris Duke at the Academy*

Spider David Cronenberg weaves a powerful tale about schizophrenia. Spider is played by Ralph Fiennes, a man just released from a mental asylum who goes to a shoddy halfway house to begin his recovery. (Reviewed 4/9) —B.G. *Restaurant Row*

Talk To Her (Hable Con Ella) Director Pedro Almodóvar continues his reverent adoration of women with another film that floats out of the linear constraints of normal storytelling, creating a fable instead. (Reviewed 1/15) —R.B. *Restaurant Row*

TEN (Iran/France, 2002) Director Abbas Kiarostami captures life in Tehran through the eyes of one woman as she drives through the streets over several days. *Doris Duke at the Academy*

Welcome Back, Mr. McDonald (Japan, 1999) A mousy housewife writes a winning entry for a radio drama contest. Mayhem ensues when the lead actress wants to change the script to be set in New York City instead of a small fishing village. *Movie Museum*



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 Mon.-Thur. 4:25 - 7:20 - 9:40

SAATHIYA (NR)
 Fri-Sun. 1:05 - 4:15 - 7:05 - 9:30
 Mon.-Thur. 4:15 - 7:05 - 9:30

BOWLING FOR COLUMBINE (R)
 Fri-Sun. 1:20 - 4:00 - 7:15 - 9:55
 Mon.-Thur. 4:00 - 7:15 - 9:55

DIVINE INTERVENTION (NR)
 Fri-Sun. 1:00 - 4:00 - 7:25 - 9:15
 Mon.-Thur. 4:00 - 7:25 - 9:15

BLIND SPOT (PG)
 Fri-Sun. 1:15 - 4:15 - 7:00 - 9:35
 Mon.-Thur. 4:15 - 7:00 - 9:35

CITY OF GOD (R)
 Fri-Sun. 1:10 - 4:20 - 7:00 - 9:30
 Mon.-Thur. 4:20 - 7:00 - 9:30

THE R.M. (THE RETURN MISSIONARY) (PG)
 Fri-Sun. 1:30 - 4:30 - 7:30 - 9:45
 Mon.-Thur. 4:30 - 7:30 - 9:45

RUSSIAN ARK (NR)
 Fri-Sun. 1:25 - 4:25 - 7:25 - 9:45
 Mon.-Thur. 4:25 - 7:25 - 9:45

SPIDER (R)
 Fri-Sun. 1:05 - 4:05 - 7:05 - 9:50
 Mon.-Thur. 4:15 - 7:05 - 9:50

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Restaurant Review

PHOTO: JOHN LUTFEY

Closed on Sundays: Covenant Books and Coffee Cafe Soul food

JOHN LUTFEY

“Do we have to say a prayer before we eat?” asked my friend Dave, noticing a stack of religious books inside Covenant Books and Coffee Cafe in Kaimuki. “Hell no! We came here to eat, not to pray,” I replied. “However, your soul needs all the help it can get, so a short plea probably wouldn’t hurt.”

I confess: For two years the name of the place alone had dissuaded me from sampling its fare. It wasn’t so much that half the place was filled with books on how to save your soul or that entering the place would necessitate enduring a lecture on how better to lead my life — my hesitation was due primarily to my memories of awful food served in such cafes when I was growing up in New York. The focus was always on saving one’s soul while the food was hellish fare: God-awful coffee, bologna on Wonder Bread, greasy grilled cheese.

Thank God times have changed. Covenant Cafe’s food is heaven sent. Instead of Velveeta on White Bread, I found Smoked Chicken Pesto on Ciabatta and Garlic Veggie on Rosemary Focaccia. Instead of browned iceberg and cardboard tomatoes, there was a spring mix of baby greens with vine-ripened tomatoes and cilantro vinaigrette.

And there was no watery joe but rather some of the best-tasting espresso in all of Honolulu. (Really!) Try the smooth steamed brew with a perfect crema, roasted by Molokai Coffee Company.

Covenant Books and Coffee Cafe simply can’t be beat for value and quality. Manager Kevin Kondo explains the cafe’s doctrine: “We wanted to open a Christian bookstore, and we knew that people would come if we had really good food. So everything we make is from scratch, with very good ingredients. The coffee, for example, comes only from O’ahu, Kaua’i, Moloka’i and the Big Island. There’s not one bean that’s not Hawaiian grown.”

Kondo insists on serving only French-pressed coffee. “I tried the coffee from the machine and couldn’t see serving it if I didn’t like it. Now you pick any coffee we carry and we’ll make it French-press style for you.”

Why use loose tea instead of tea

bags? “The bags don’t make as good a tea.”

To hell with the profits, you gotta love the philosophy. “Our motivation is not monetary, we want to bring glory to Jesus Christ, Kondo says. Good food for the body, and spiritual books for the soul.”

Chef David Yoshimura heads the kitchen. Trained at Hilo Community College’s Culinary Program, Yoshimura worked as sauté chef at L’uraku. Now he’s

going to hear only boring Christian music, but instead you get Hawaiian, classical, jazz, Celtic.

Each of the dozen sandwiches (\$6.50 whole, \$3.75 half) is so uniquely different that you’re bound to eat your way through several before you find a favorite. I’m a fan of avocado on sandwiches, so I had no problem enjoying the Big Island Delight, piled high with smoked chicken breast, Swiss cheese, bacon, avocado, lettuce and



Let us eat: Wait help Hannah Marumoto serves neighborhood regulars (from left) Kelly, Carol and Irene.

become known as the “Godfather of Soup.”

“We grew from a 25-quart, to a 40-quart, to an 80-quart, to a 160-quart cauldron to accommodate the popularity of David’s soups,” says Kondo.

Chinatown Chicken & Rice Noodle (\$2.95 with a roll) is a favorite, with a spicy red pepper, ginger-infused broth that is chock-full of chicken chunks and hearty shiitake mushrooms. Each day of the month features a different soup. I’ll be back for Herb Shrimp & Potato, Crab Bisque, Creamy Spinach & Mushroom, Smoked Salmon Chowder and Uncle Bernie’s Portuguese Bean.

Three salads grace the menu. I’ve tried the Garden (\$4.95 whole, \$3 half), which is an impressive medley of mixed baby greens, tomatoes, carrots, mushrooms, cucumbers, red onions and garlic croutons. Though the Papaya Seed Dressing is standard, the homemade Cilantro Vinaigrette is redolent of fresh, pungent cilantro.

The Oriental Chicken Salad (\$6.75 whole, \$4 half) is saintly, with its grilled chicken breast, green leaf lettuce, Chinese cabbage, bean sprouts, water cress, fresh shitake mushrooms, carrots, green onion, roasted sesame seeds and the cafe’s homemade Oriental dressing.

Good jazz cranked as I sampled some sandwiches. That’s what I like about this place. You think you’re

tomato. A mood for olives steered me to the Tuna Salad on Poppy Seed Kaiser, which includes Chef Yoshimura’s homemade tapenade of olives, capers and garlic, while vegetarians will enjoy the Garlic Veggie on Rosemary Focaccia with juicy, marinated, roasted red peppers, mixed vegetables and homemade garlic herb spread.

Sinful desserts brought in by Kaka’ako Bakers pair well with books that offer a biblical perspective. The petite chocolate-dipped “Macadamia Nut Bar” (\$1.50 and \$3) goes perfectly with an espresso, while the other desserts, such as the rich dense Triple Layer Chocolate Cake (\$3.75), are generous, best shared with a friend.

It’s not all about the food, of course.

“All our books are discounted 10 to 15 percent” says Kondo. “We offer a variety of modern books, and even carry some fine editions of the *Lord of the Rings* series, as it has a strong spiritual dimension to it, with a battle between good and evil that young people can relate to.”

OK. As for me, let’s just say that at this moment, I’m content in reaching the Divine through the food. ■

Covenant Books and Coffee, 1142 12th Ave.: Mon - Thu, 6:30 a.m. - 8 p.m.; Fri, 6:30 a.m. - 9 p.m.; Sat, 6:30 - 7 p.m. Closed Sundays. 732-4600.

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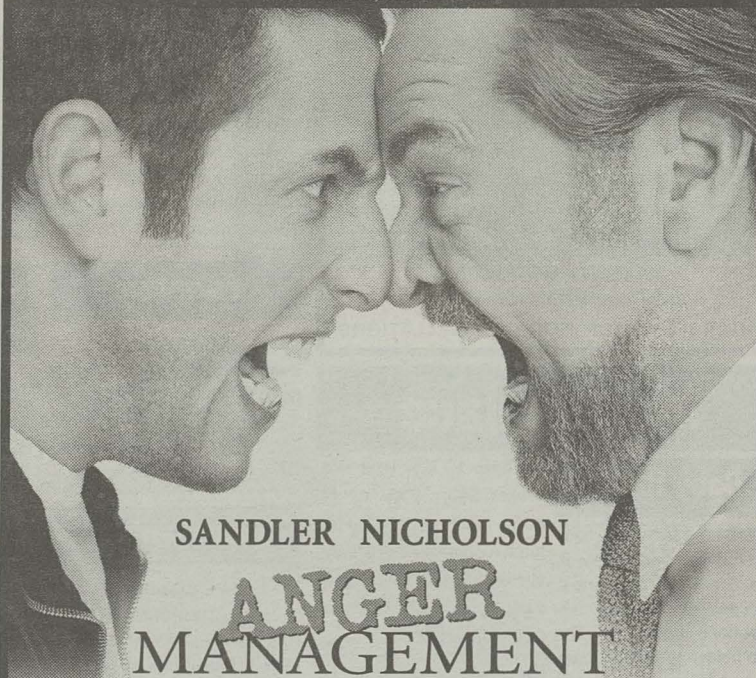
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The Straight Dope

ILLUSTRATION: SLUG SIGNORINO

I know you probably don't know yet, and aren't too keen on finding out (I quote, "Just don't ask me to explain 'Stairway to Heaven'"), but just what is the song "Stairway to Heaven" about? My two favorite songs are "Hotel California" and "Stairway to Heaven." You explained HC very well, but S2H remains a mystery. Help!

—Charlie Kininmonth, Sussex, England

I've been putting this off for 30 years. Time to bite the bullet. But first you must understand that rock lyrics, like the quantum mechanical universe, are subject to a sort of Heisenberg uncertainty principle — that is, we can't truly know the truth but merely glimpse it, as through a glass darkly, etc. (And no, I'm not reprinting the words to "Stairway to Heaven" — anybody who can't remember them after more than three decades of steady airplay probably can't read anyway.) With that caveat out of the way, some theories about the song:

1) It doesn't mean anything. The

song was written in 1971, which culturally was pretty much still the '60s, and you know what that means. According to band lore, Robert Plant composed most of the lyrics in a single day during sessions at Headley Grange, a former poorhouse in Hampshire, England, then being used by rock groups as a rehearsal space and studio. To give you a feel for Plant's range as a writer, here's an excerpt from "Black Dog," which appeared on the same side of Led Zepelin's untitled fourth album as "Stairway": "Hey, hey, baby, when you walk that way, watch your honey drip, can't keep away. / Ah yeah, ah yeah, ah, ah, ah. Ah yeah, ah yeah, ah, ah, ah."

In sum, we've got the well-known psychosociochemical influences of the era, we've got an extremely compressed compositional time frame, and we've got a poetical sensibility that, to be objective about it (and believe me, I like "Stairway to Heaven"), probably rates between 2 and 3 millishakespeares. So I think it's safe to say that what we're hearing aren't so much lyrics as the unmediated pulsations of the reptile brain.



2) It means something really deep. Browsing on the Web, I find the following commentary, allegedly extracted from a 1991 *Esquire* article and attributed to Robert Walser, professor of musicology at UCLA and author of the 1993 book *Running With the Devil: Power, Gender, and Madness in Heavy Metal Music*: "Musically, 'Stairway' fuses powerful 'authenticities' — which are really ideologies. ... We find a set of concepts (that pretty much sum up the central concerns of all philosophy): signs, words, meanings, thoughts, feelings, spirit, reason, wonder, soul, the idea that 'all are one and one is all.' We find a set of vaguely but powerfully evocative symbols: gold, the West, the tune, white light, shadows, paths, a road,

and the stairway to heaven itself. At the very end, we find some paradoxical self-referentiality: 'To be a rock and not to roll.' The words ... are resonant, requiring no rigorous study in order to become meaningful. Like the music, they engage with the fantasies and anxieties of our time; they offer contact with social and metaphysical depth in a world of commodities and mass communication. 'Stairway to Heaven,' no less than canonized artistic postmodernism, addresses 'decentered subjects' who are striving to find credible experiences of depth and community."

Translation: I have no frickin' clue.

3) It means whatever you want it to mean. Continuing our peregrinations on the Internet (OK, so I'm not exactly busting my hump this week,

but honestly, can you think of a better place to research this?), we find the following theories:

- The lyrics recall the bumbling efforts of one Erma Rees-Gwynn, a divorcee and aspiring contractor, to build a three-story deck — with a stairway leading up from the garden — at the rear of a castle that guitarist Jimmy Page owned in Wales. Presumably meant satirically, but one never knows.

- When played in reverse the lyrics are a paean to Satan. *Que stupido*, you say. Compared to what?

- It's about drugs. Just like every other rock song.

- Plant had this bimbo girlfriend, see, and she took his Visa card and went to the mall, and got the idea of buying the escalators. Another satire. Unfortunately, that's about as funny as it gets.

- "A bustle in your hedgerow" refers to menstruation, and when taken in conjunction with the reference to "the May Queen" signifies a woman's coming of age. Plant has denied this, but he's obviously unfamiliar with semiotics. Have a seat, Bob. We know what you wrote. Now let us explain what you meant.

—Cecil Adams

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

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FREE WILL ASTROLOGY

by Rob Breznsy

ARIES

(March 21 - April 19):

You're at the peak of your ability to explore the mysteries of shapeshifting. If you're of a mystical or shamanic bent, I encourage you to try out a variety of animal identities in your meditations and lucid dreams. If you'd prefer an earthier approach, you could incorporate the wild intelligence of a favorite creature into your daily behavior. How about a fox? Its influence could assist you in cultivating sly ambition, a worthy project for you in the coming days.

TAURUS

(April 20 - May 20):

Esquire magazine quoted a renowned astronomer's surprising idea about the origin of the cosmos. "The big bang is so preposterous," said Allan Sandage, "and the chain of events it set off so unlikely, that it makes most sense when thought of as a 'miracle.'" For the sake of argument, Taurus, let's assume Sandage is right. If the beginning of the universe itself was a miracle, then everything in it is impregnated with the possibility of smaller but equally marvelous miracles. All of which is apropos for your life in the coming week. I believe you're now primed to birth an amazing feat that your rational mind might find hard to believe.

GEMINI

(May 21 - June 20):

The task you have ahead of you, Gemini, has a resemblance to — well, wait a minute; before I go on, I should warn you that the following reference is rather graphic. Proceed only if you're not easily offended and have a supple sense of humor. Anyway, as I was saying, the task ahead of you has a resemblance to carrying out the artificial insemination of a rhinoceros. "But it's impossible to artificially inseminate a rhino!" you may be saying. Well, no, it's not. In fact, with the help of a tool invented by scientists, zookeepers all over the world are regularly doing it nowadays. Likewise, you have a new metaphorical tool that will make it feasible — not easy, but feasible — to do the metaphorical equivalent.

CANCER

(June 21 - July 22):

In the weeks leading up to the Academy Awards ceremony, Oscar nominees are called on to talk about themselves endlessly. Because of the nonstop parties they attend, they must cultivate a tolerance to extreme levels of interesting fun. Maybe most challenging of all, they've got to flaunt their stylish charisma with almost superhuman intensity. In the three weeks before the big night this year, for instance, actress Renée Zellweger wore 40 different dresses. And what does this have to do with you? Although you normally have little in common with film stars, that should change in the coming days. You have astrological license to talk about yourself far more than usual, experience a high degree of fascinating fun, and array yourself in a variety of vivacious clothes.

LEO

(July 23 - Aug. 22):

Many scholars believe the original Garden of Eden was where Iraq stands today. Though remnants of that ancient paradise survived into modern times, many were obliterated recently. One of my spies who lives near the confluence of the Tigris and Euphrates Rivers has kept me posted on the fate of the most famous remnant: the Tree of Knowledge of Good and Evil. Until a few weeks ago, it was a garled stump near Nasiriyah; but today a crater is all that remains. This can serve as an evocative symbol for you as you tackle your big assignment for the rest of 2003, Leo: Completely demolish your old ideas about paradise so that you can conjure a fresh new vision of it.

VIRGO

(Aug. 23 - Sept. 22):

One of my early astrology teachers, Isabel Hickey, had a favorite saying: "Before you can give yourself away, you have to have a self to give." This should be your seed meditation for the foreseeable future, Virgo. I am not implying that you don't have a self. But you do

have a lot of work to do to define and strengthen your sense of who you are. In the coming weeks, I'd love you to visualize a flame in your heart growing steadily bigger and brighter and hotter.

LIBRA

(Sept. 23 - Oct. 22):

Do you believe there is such a thing as the human soul? If not, you should stop reading right now; I'll talk with you again next week. But if you do believe, how would you define it? More importantly, what does your own soul feel like? I suggest that in the coming week you make frequent attempts to tune in to that elusive essence. Use all your ingenuity and persistence as you try to create a stronger bridge between your everyday awareness and your heart source, your seed code, your eternal song.

SCORPIO

(Oct. 23 - Nov. 21):

In my astrological opinion, it's a perfect time to introduce more experimentation into your most promising relationship. To stimulate your imagination, here are a few ideas you and your companion might want to try together. 1) Go outside just after midnight, wait five loud cock-a-doodle-dos, then run back inside before you're caught. 2) Describe to your friend or partner a detailed vision of his or her best possible future. Ask for the same treatment in return. 3) Borrow the approach of the religions that have rituals of eating their gods. Buy a pastry that makes your mouths water, perform a ceremony in which you invite a divine spirit to enter into it, then slowly devour it while gazing in each other's eyes.

SAGITTARIUS

(Nov. 22 - Dec. 21):

A month ago my Sagittarian friend adorned her car with her first-ever bumper sticker, "Give Yourself to Love." While proud of announcing her compassionate philosophy to the world, she was also nervous. Hadn't she raised the pressure on herself to live up to her noble ideals? A week later, she snapped. A guy gabbing on a cell phone in an SUV cut her off in traffic, and road rage moved her to give him a middle-finger salute. Next day she added a new bumper sticker to the left of the first: "Get In, Sit Down, Shut Up, Hold On." When I asked her about the contradiction, she confessed, "I've just accepted that I've got a split personality." Today brought a further development. She pasted the word "and" to the space between the two stickers, to create a new thought: "Get In, Sit Down, Shut Up, Hold On, and Give Yourself to Love." She called to tell me the good news: "I'm whole again!"

CAPRICORN

(Dec. 22 - Jan. 19):

Are other people luckier than you? If so, you can do something about it, according to psychologist Richard Wiseman. His book, *The Luck Factor*, presents research that proves you can learn to be lucky. It's not a mystical force you're born with, in other words, but a habit you can develop. How? For starters, be open to new experiences, trust your gut wisdom, expect good fortune, see the bright side of challenging events, and master the art of maximizing serendipitous opportunities. I mention this, Capricorn, because you're now in a phase when you can make tremendous progress in enhancing your capacity to attract luck.

AQUARIUS

(Jan. 20 - Feb. 18):

This may sound strange and improbable, but my inside sources swear it's true: If you'd like to stay out of hot water, metaphorically speaking, you should literally immerse yourself in hot water more than usual in the coming week. In other words, you can stir up a protective, benevolent magic by taking a lot of long baths, soaking in hot tubs, and playing around in warm swimming pools. And if there's any way you can get away to a hot spring for a day or two, you'll virtually ensure that trouble won't be able to find you.

PISCES

(Feb. 19 - March 20):

On certain occasions, I encourage you to sacrifice your own needs for the sake of others', or try to heal their wounds before you attend to your own. But this is not one of those times. It wouldn't be in alignment with the cosmic mojo. What, then, would be the most righteous course of action? Here's what I think: Rouse your most imaginative brilliance as you dream up ways to be really good to yourself. Shower yourself with gifts, treats, and blessings. Take all that tender loving care you're so skilled at administering to others, and bestow it on yourself.

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Resume & cover letter to: Director of Development, Waikiki Health Center, 277 Ohua Avenue, Honolulu, HI 96815; or e-mail: @waikikihealthcenter.org; or fax: 922-4788. No phone calls please.

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Part-time 20/hr. for the Sex Abuse Treatment Center. Responsible for delivering educational presentations to students & adults and facilitating the development of curriculum. Must have excellent public speaking skills and ability to collaborate with others. Requires Bachelor's degree in Public Health, Education, Social Work, Counseling or related field, or equivalent combination of education, training, and experience. Valid driver's license and current Hawaii auto insurance policy; access to car. Both male and female candidates encouraged to apply. Please apply online at www.Hawaiiipacifichealth.org. Click on Careers; search for Job ID 2714.

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810 Kilani Ave. #1 Wahiwa, HI 96786

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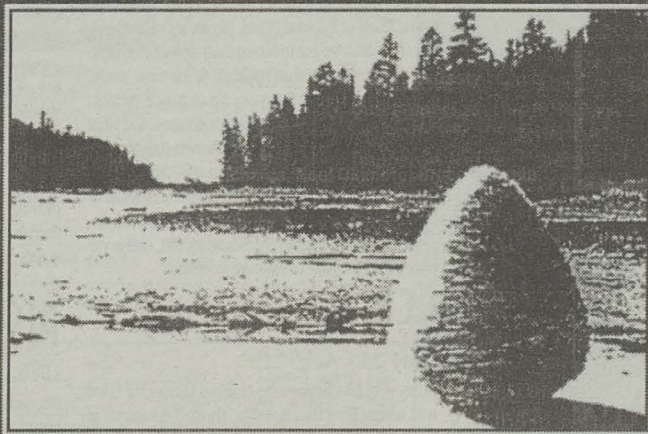


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(Oahu)

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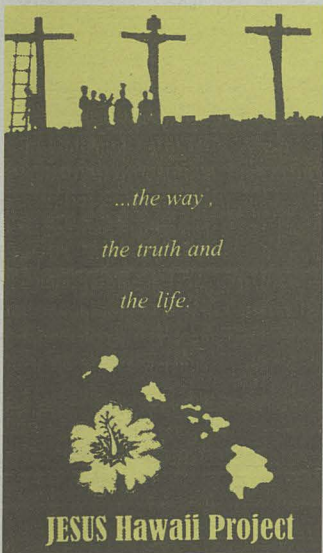
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American CRUSADE

Jesus at your doorstep

The big news about the *Jesus* video that nearly every mailbox in the state received two weeks ago is not what's on the tape (a no-taboos-broken retelling of the Gospel of Luke), but what's *not* on the tape: the campaign behind it.

The Jesus Hawai'i Project, working with the JESUS Video Project America (part of Campus Crusade for Christ International), mailed 500,000 copies of the 1979 Warner Bros. release to Hawai'i addresses. Just as the American invasion of Iraq is painted by some as part of a



Christian "crusade" against the people of the Middle East, the *Jesus* video invaded everyone's home — Christian, Jewish, Buddhist, Muslim and atheist alike — to suggest that they give their life to Jesus. Imagine if a film called *Muhammad* was mailed to every American home.

The film itself comes across as a jokeless version of Monty Pythons *Life of Brian*. Brian Deacon stars as the Savior. Doves land on His shoulder in slow motion. He kicks the moneylenders out of the temple.

We won't give away too much of the plot, but He kinda dies at the end.

—Sebastian Blanco

Mom 'n' Pop

Throwback on Kapahulu

Two eggs over easy, Portuguese sausage and rice — washed down with factory-grade coffee. That's the way it's been at Kotobuki Coffee Shop in Kapahulu for more than 40 years. Mornings, hungry neighborhood old-timers fill the green vinyl booths and order without glancing at the plastic letterboard menu — pork cutlet, tuna and cabbage,

chopped steak, a slice of papaya ...

Co-owner and busy chef Wei Wang Lee says she and her husband, owners for over 10 years, are looking to sell the place and retire. "But I won't sell it if the price is not right," she says.

—Li Wang

PHOTO: LI WANG



Kotobuki Coffee Shop,
617 Kapahulu Ave.: Mon - Sat,
6 a.m. - 2 p.m.; Sun, 6 a.m. -
1 p.m. 732-1630

the CARETAKER

Jim Bartels, 1945-2003

Jim Bartels was steadfast in his love for old Hawai'i Nei. He was an historian and a proud member of Māmakakaua, the Daughters and Sons of Hawaiian Warriors. During his 20 years of service overseeing the restoration of 'Iolani Palace, he painstakingly sought out the royal household's treasures (auctioned off to the four winds after the overthrow) in order to restore the palace to the proud home that it once was — and is today. More recently, he led the charge to

restore Washington Place, the last home of Queen Lili'uokalani.

Hawaiian sovereignty activist Pōkā Laenui reflected on Bartel's generosity as a caretaker of the Kingdom of Hawai'i's physical remains: "Jim's legacy was one of bridging communities," Laenui said, "making an opening between the snobs and the kua'āina."

"He was a needed, trusted conduit."

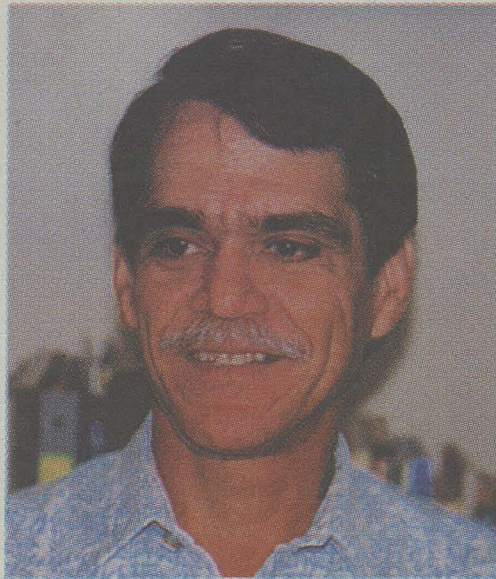


PHOTO: FRIENDS OF 'IOLANI PALACE

Bartels, who died of cancer at a California hospital on April 20, will be sorely missed. His untimely passing leaves Hawai'i with a deep loss, but we are all richer for his gifts and his time with us.

—Juliet Begley

OCEANFRONT reflections

Crying the same tears

Buddhist priests and congregants gathered near the *Ehime Maru* Memorial at Kaka'ako Waterfront Park on a windy twilight two Sundays ago to hold a "Reflections on Peace" sunset service. It was a joint venture between Kalihi's Jikoen Hongwanji Mission and the Mō'ili'ili Hongwanji Mission.

Amid the usual public park chaos of waves, airplanes, roller skaters, helmeted children on bicycles, a warren of infant rabbits — even a police motorcycle — the Reverends Eric Matsumoto, Bruce Nakamura and Mari Sengoku conjured a sense of peace.

"We cry the same tears," said

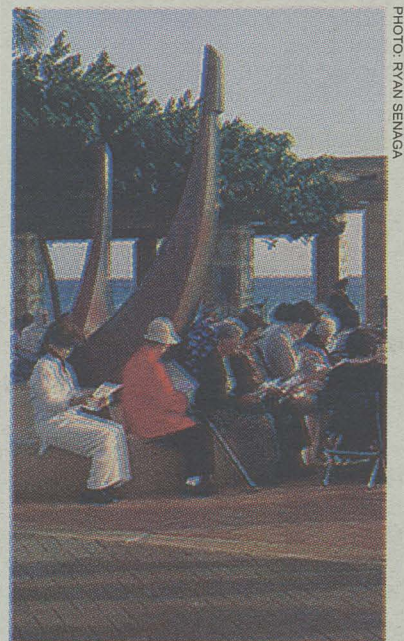


PHOTO: RYAN SENAGA

Matsumoto. Regarding the waves breaking behind him, Nakamura said, "The ocean means all the tears that have been shed."

A few lines from the reading-response portions of the dusky sermon:

"We awaken to the basis upon which we are enabled to live — the kindness and sacrifices of so many seen and unseen, human and nonhuman — immeasurable life and light.

"We vow to repay our debt of appreciation to those who have sacrificed in order that we might live a life fulfilled and complete. Namō Amida Butsu."

—Ryan Senaga

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by TOM TOMORROW

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